



THE
WORKS OF TENNYSON

821.8
TEN

WITH NOTES BY THE AUTHOR

EDITED WITH MEMOIR

BY

HALLAM, LORD TENNYSON

194

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New York
THE MACMILLAN COMPANY

1925

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Set up and electrotyped. Published October, 1913.

Norwood Press
J. E. Cushing Co. — Berwick & Smith Co.
Norwood, Mass., U.S.A.

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LIFE AND WORK

OF

ALFRED LORD TENNYSON.¹

SOMERSBY.

My father was born on August 6, 1809, at the Rectory of Somersby in Lincolnshire, the fourth son of a family of eight sons and four daughters. The parish doctor said of him when a week old —

Here's a leg for a babe of a week ! and he would be bound
There was not his like that year in twenty parishes round.

The Tennysons trace their descent through a long line of Yorkshire and Lincolnshire squires and yeomen from John Tenison of Holderness (1343), and according to Burke are the co-representatives with the Lords Scarsdale of the ancient family of d'Eyncourt. My father's grandfather and two of his uncles sat in Parliament. His father, Dr. Tennyson, Vicar of Somersby, was a distinguished-looking man, cultivated, and fond of languages and science. He was a competent scholar in Latin, Greek, and Hebrew and Syriac, and something of a poet, a painter, and a musician. By the right of primogeniture he ought to have inherited a considerable fortune, but his father disinherited him in favour of his younger son Charles Tennyson, and made him take Holy Orders, for which he had no vocation, and this unfitness plunged him at times into deep fits of melancholy. He was a man of the highest truth and honour, and inspired his neighbours with a certain sense of fear, though he was a genial and brilliant conversationalist. His children were all by nature poets, and Leigh Hunt aptly described them as "a nest of nightingales." When Alfred was a boy, one of his earliest recollections was his grandmother reading to him "The Prisoner of Chillon." She used to say, "All Alfred's poetry comes from me." This brood of "nightingales" lived

¹[This preface to the poems is naturally an abridgment of my *Memoir* of my father, with here and there some few facts added, illustrating his character or the methods of his work. The commentaries and notes are for the most part those which he himself jotted down or bade me jot down for posthumous publication. — T.]

remote from towns in the lonely heart of the country. It was a time of storm and stress in Europe, but they only caught dim echoes of the great storm, and "that world-earthquake, Waterloo."

"According to the best of my recollection," writes my father, "when I was about eight years old, I covered two sides of a slate with Thomsonian blank verse in praise of flowers for my brother Charles, who was a year older than I was, Thomson then being the only poet I knew. Before I could read I was in the habit on a stormy day of spreading my arms to the wind, and crying out, 'I hear a voice that's speaking in the wind,' and the words 'far, far away' had always a strange charm for me. About ten or eleven Pope's *Homer's Iliad* became a favourite of mine, and I wrote hundreds and hundreds of lines in the regular Popeian metre, nay even could improvise them, so could my two elder brothers, for my father was a poet and could write regular metre very skilfully."

The note continues — "My father once said to me, 'Don't write so rhythmically, break your lines occasionally for the sake of variety.'

"Artist first, then Poet," some writer said of me. I should answer, '*Poeta nascitur non fit*'; indeed, '*Poeta nascitur et fit*.' I suppose I was nearer thirty than twenty before I was anything of an artist. At about twelve and onwards I wrote an epic of about six thousand lines à la Walter Scott, — full of battles, dealing too with sea and mountain scenery, — with Scott's regularity of octosyllables and his occasional varieties. Though the performance was very likely worth nothing, I never felt myself more truly inspired. I wrote as much as seventy lines at one time, and used to go shouting them about the fields in the dark. All these early efforts have been destroyed, only my brother-in-law, Edmund Lushington, begged for a page or two of the Scott poem. Somewhat later (at fourteen) I wrote a Drama in blank verse, which I have still, and other things. It seems to me I wrote them all in perfect metre."

These poems of uncommon promise made my grandfather say with pardonable pride, "If Alfred die one of our great poets will have gone," and at another time, "I should not wonder if Alfred were to revive the greatness of his relative, William Pitt."

When Alfred was seven he went to the grammar school at Louth, the little township on the banks of the river Ludd, but he hated the constraint. He left school in 1820 and returned to Somersby, where his father taught him and his brother Charles until they went to Cambridge. They read the great authors, — the ancient classics, and Chaucer, Shakespeare, Milton, Dryden, Bacon, Hooker, Bunyan, Addison, Burke, Goldsmith, *The Arabian Nights*, Malory's *Morte D'Arthur*. The earliest letter from him that has survived was addressed to his Aunt Marianne Fytche. It is an amusing piece of precocity for a boy of twelve years old.

SOMERSBY.

MY DEAR AUNT MARIANNE — When I was at Louth you used to tell me that you should be obliged to me if I would write to you and give you my remarks on works and authors. I shall now fulfil the promise which I made at that time. Going into the library this morning, I picked up "Sampson Agonistes," on which (as I think it is a play you like) I shall send you my remarks. The first scene is the lamentation of Sampson, which possesses much pathos and sublimity. This passage,

Restless thoughts, that like a deadly swarm
Of hornets arm'd, no sooner found alone,
But rush upon me thronging, and present
Times past, what once I was, and what am now,

puts me in mind of that in Dante, which Lord Byron has prefixed to his "Corsair," "Nessun maggior dolore, Che ricordarsi del tempo felice, Nella miseria." His complaint of his blindness is particularly beautiful,

O loss of sight, of thee I most complain!
Blind among enemies! O worse than chains,
Dungeon or beggary, or decrepit age!
Light, the prime work of God, to me is extinct,
And all her various objects of delight
Annulled, which might in part my grief have eased
Inferior to the vilest now become
Of man or worm; the vilest here excel me:
They creep, yet see; I, dark in light, exposed
To daily fraud, contempt, abuse, and wrong,

Scarce half I seem to live, dead more than half.
O dark, dark, dark, amid the blaze of noon,
Irrecoverably dark, total eclipse
Without all hope of day!
O first created beam, and thou great Word,
"Let there be light!" and light was over all. —

I think this is beautiful, particularly

O dark, dark, dark, amid the blaze of noon.

After a long lamentation of Sampson the Chorus enters, saying these words:

This, this is he. Softly awhile;
Let us not break in upon him:
O change beyond report, thought, or belief!
See how he lies at random, carelessly *diffused*.

If you look into Bp. Newton's notes, you will find that he informs you that "this beautiful application of the word 'diffused' is borrowed from the Latin." It has the same meaning as *temere* in one of the Odes of Horace, Book the second,

Sic temere, et rosa
Canos odorati capillos,

of which this is a free translation, "Why lie we not at random, under the shade of the plaitan (sub platano), having our hoary head perfumed with rose water?" To an English reader the metre of the Chorus may seem unusual, but the difficulty will vanish, when I inform him that it is taken from the Greek. In line 1333 there is this expression, "Chalybean tempered steel." The Chalybes were a nation among the ancients very famous for the making of steel, hence the expression "Chalybean," or peculiar to the Chalybes: in line 147 "the Gates of Azzur"; this probably, as Bp. Newton observes, was to avoid too great an alliteration which the "Gates of Gaza" would have caused, though (in my opinion) it would have rendered it more beautiful: and (though I do not affirm it as a fact) perhaps Milton gave it that name for the sake of novelty, as all the world knows he was a great pedant. I have not, at present, time to write any more; perhaps I may continue my remarks in another letter to you, but (as I am very volatile and fickle) you must not depend upon me, for I think you do not know any one who is so fickle as — Your affectionate nephew,
A. TENNYSON.

Byron, who is mentioned in this letter, was worshipped by my father in his boyhood. He told me that when Byron died he felt stunned and "as if the world had been darkened" for him; and he could only rush out into the wood and carve on the sandstone rock, "Byron is dead." In his old age he used to say, "Byron is too much depreciated now, but he has such force that he will come into his own again." Through these early years my father made many friends among the Lincolnshire farmers, labourers, and fisher folk. "Like Wordsworth on the mountains," said FitzGerald, "Alfred too, when a lad abroad on the wold, sometimes of a night with the shepherd, watched not only the flock on the greensward, but also 'the fleecy star that bears Andromeda far off Atlantic seas.' Two of his earliest lines were

The rays of many a rolling central star
Are flashing earthward, have not reached us yet."

The Lincolnshire folk were apt in the early part of the nineteenth century to be uncouth and mannerless. A type of rough independence was my grandfather's coachman, who, blamed for not keeping the harness clean, rushed into the drawing-room, flung the whole harness on the floor, and roared out "Clean it yourself, then." Again, the Somersby cook was a decided character, and "Master Awlfred" heard her in some rage against her master and her mistress exclaim: "If you raked out Hell with a small-tooth comb, you weant find their likes," a phrase which long lingered in my father's memory.

In the poem of "Isabel" he more or less described his mother,¹ "a remarkable and saintly woman." She devoted herself entirely to her husband and children, and to the poor of the parish.

¹ Elizabeth, daughter of the Rev. Stephen Fytche.

Sweet lips whereon perpetually did reign
The summer calm of golden charity,

The intuitive decision of a bright
And thorough-edged intellect to part
Error from crime.

She earnestly looked forward to the time when Alfred would become "not only a great poet but a great and good man."

He inherited from her a spirit of reverence, humour, love of animals, and extreme sensitiveness. This sensitiveness contrasted remarkably with his great physical strength and his downright bluntness. "All the Tennysons are black-blooded," he would say, for his father's melancholy preyed upon them all more or less through life. As a child, in the middle of the black night he would rush forth, fling himself on the graves in the little churchyard — asking God to let him soon be beneath the sod. But his strongest characteristic was his love of Nature, to which he always turned for comfort. Everywhere in Nature he heard a voice — he saw everywhere above Life and Nature "the gleam."

Over the mountain,
On human faces,
And all around me,
Moving to melody,
Floated the Gleam.

The charm and beauty of the brook at Somersby haunted him. He delighted to recall the rare richness of the bowery lanes; the wooded hollow of Holy Well; the cold springs flowing from the sandstone rocks, the flowers, the mosses, and the ferns. He loved this land of quiet villages, "ridged wolds," large fields, gray hill-sides, "tufted knolls," noble ash-trees. He had a passion for the "waste enormous marsh," the "heaped hills that bound the sea," the boundless shore at Mablethorpe, and the thunderous breakers. FitzGerald writes: "I used to say Alfred never should have left old Lincolnshire, where there were not only such good seas, but also such fine hill and dale among 'the Wolds' which he was brought up in, as people in general scarce thought on." My Uncle Charles told how, on the afternoon of the publication of the *Poems by Two Brothers* in 1826, my father and he hired a carriage with some of the money earned, and driving along fourteen miles over the wolds and the marsh to Mablethorpe, "shared their triumph with the winds and waves."

The following fragment, written on revisiting Mablethorpe, is a notable sample of his descriptive style: —

MABLETHORPE.

Here often when a child I lay reclined :
 I took delight in this fair land and free ;
 Here stood the infant Iliou of the mind,
 And here the Grecian ships all seem'd to be.
 And here again I come, and only find
 The drain-cut level of the marshy lea,
 Gray sand-banks, and pale sunsets, dreary wind,
 Dim shores, dense rains, and heavy-clouded sea.

And this simile in *The Last Tournament* is also taken from what he often saw there :

as the crest of some slow-arching wave,
 Heard in dead night along that table-shore,
 Drops flat, and after the great waters break
 Whitening for half a league, and thin themselves,
 Far over sands marbled with moon and cloud,
 From less and less to nothing.

CAMBRIDGE AND ARTHUR HALLAM.

In 1827 Frederick Tennyson, the eldest brother, went to Trinity College, and was joined there in the following year by Charles and Alfred. My father felt the confinement of his life after the free country, and a want of inspiration and sympathy in the teaching provided by the college authorities. He writes :

I am sitting owl-like and solitary in my rooms (nothing between me and the stars but a stratum of tiles). The hoof of the steed, the roll of the wheel, the shouts of drunken Gown and drunken Town come up from below with a sea-like murmur. I wish to Heaven I had Prince Hussain's fairy carpet to transport me along the deeps of air to your coterie. Nay, I would even take up with his brother Aboul-something's glass for the mere pleasure of a peep. What a pity it is that the golden days of Faerie are over ! What a misery not to be able to consolidate our gossamer dreams into reality ! . . . When, my dearest Aunt, may I hope to see you again ? I know not how it is, but I feel isolated here in the midst of society. The country is so disgustingly level, the revelry of the place so monotonous, the studies of the University so uninteresting, so much matter of fact. None but dry-headed, calculating, angular little gentlemen can take much delight in A + B, etc.

I have been seeking "Falkland" here for a long time without success. Those beautiful extracts from it, which you showed me at Tealby, haunt me incessantly ; but wishes, I think, like telescopes reversed, seem to get their objects at a greater distance.

"I can tell you nothing of his college days," writes Edward Fitzgerald to a friend, "for I did not know him till they were over, though I

had seen him two or three times before: I remember him well, a sort of Hyperion.'

With his poetic nature and warmth of heart, he soon made his way. Fanny Kemble, who used to visit her brother John, said of him when at college, "Alfred Tennyson was our hero, the great hero of our day." Another friend describes him as "six feet high, broad-chested, strong-limbed, his face Shakespearian, with deep eyelids, his forehead ample, crowned with dark wavy hair, his head finely poised, his hand the admiration of sculptors, long fingers with square tips, soft as a child's but of great size and strength. What struck one most about him was the union of strength with refinement."

In later years he confessed that he owed much to Cambridge. At Somersby he had studied nature, there he was able to study his fellow-men. His friends were many, scholars and poets, Arthur Hallam, Trench, Brookfield, Milnes, Spring-Rice, Merivale, Lushington, Blakesley, Spedding, Thompson, and others. When my father first came into the dining-hall at Trinity, Thompson said at once, "That man must be a poet!" There was in all these young fellows, keen intellectual energy, imaginative generosity, and public spirit. They called aloud for liberty and toleration. The star of Byron, which had shone brightly in my father's boyhood, had set; Keats, Shelley, Coleridge, and Wordsworth were in the ascendant. "Byron and Shelley," my father wrote, "however mistaken they were, did yet give the world another heart and new pulses" by their fiery lyrical genius. "If Keats had lived," he added, "he would have been the greatest of us." Wordsworth he looked on "as the greatest poet on the whole since Milton. Blank verse, indeed, is the finest possible vehicle for thought in Shakespeare as well as in Milton,"

Whose Titan angels, Gabriel, Abdiel,
Starr'd from Jehovah's gorgeous armouries,
Tower, as the deep-domed empyræan
Rings to the roar of an angel onset.

A society of young Cambridge men, to which my father and most of his friends belonged, called "The Apostles," was then said to be "waxing daily in religion and radicalism." They not only debated on politics but read Hobbes, Locke, Berkeley, Butler, Hume, Bentham, Descartes and Kant, and discussed such questions as the Origin of Evil, the Derivation of Moral Sentiments, Prayer, and the Personality of God. Among the Cambridge papers I find a remarkable sentence on "Prayer" by Hallam:

'With respect to prayer, you ask how I am to distinguish the operations of God in me from motions in my own heart? Why should you distinguish them or how do you know there is any distinction? Is God less God because He acts by general laws when He deals with the common elements of nature? . . . That fatal mistake

which has embarrassed the philosophy of mind with infinite confusion, the mistake of setting value on a thing's origin rather than on its character, of assuming that composite must be less excellent than simple, has not been slow to extend its deleterious influence over the field of practical religion.

My father — after perhaps reading Cuvier, or Humboldt — seems to have propounded in some college discussion the theory that "the development of the human body might possibly be traced from the radiated, vermicular, molluscous and vertebrate organisms." The question of surprise put to him on this proposition was, "Do you mean that the human brain is at first like a madrepore's, then like a worm's, etc.? but this cannot be, for they have no brain."

At this time, with one or two of his more literary friends, he took a great interest in the work which Hallam had undertaken, a translation from the *Vita Nuova* of Dante, with notes and prefaces. For this task Hallam, who in 1827 had been in Italy with his parents, and had drunk deep of the older Italian literature, says that he was perfecting himself in German and Spanish, and was proposing to plunge into the Florentine historians and the medieval Schoolmen. He wrote to my father: "I expect to glean a good deal of knowledge from you concerning metres which may be serviceable as well for my philosophy in the notes as for my actual handiwork in the text. I purpose to discuss considerably about poetry in general, and about the ethical character of Dante's poetry." My father said of his friend: "Arthur Hallam could take in the most abstruse ideas with the utmost rapidity and insight, and had a marvellous power of work and thought, and a wide range of knowledge. On one occasion, I remember, he mastered a difficult book of Descartes at a single sitting."

On June 6, 1829, the announcement was made that my father had won the Chancellor's prize medal for his poem in blank verse on "Timbuctoo." Out of his "horror of publicity," as he said, he gave it to his friend Merivale for declamation in the Senate House. To win the prize in anything but rhymed heroics was an innovation. My grandfather had desired him to compete, so unwillingly he patched up an old poem on "The Battle of Armageddon," and came out prizeman over Milnes, Hallam, and others.

His friends remarked that he had from the first a deep insight into character, and would often turn upon them with a terse and sometimes grim criticism when they thought him far away in the clouds, as for instance: "There is a want of central dignity about him, he excuses himself," or "That is the quick decision of a mind that sees half the truth." They also pronounced him to be an unusually fine literary critic, and a man of deep thought and infinite humour. His first volume of *Poems, chiefly Lyrical* was published in 1830. Arthur Hallam criticised

it in the *Englishman's Magazine*, and his enthusiasm was worthy of his true and unselfish friendship. Hallam was, according to my father, "as near perfection as mortal man can be." "If ever man was born for great things," Kemble wrote to his sister Fanny, "he was. Never was a more powerful intellect joined to a purer and holier heart; and the whole illuminated with the richest imagination, with the most sparkling yet the kindest wit." In this connection I may quote the following note received by me (June 1913) from the present Master of Trinity:

It must have been early in 1886 that I was a guest at Trinity Lodge. After breakfast, one Sunday, Dr. Thompson and I were talking about the very distinguished group of his contemporaries, and in particular of the Arthur Hallam of "In Memoriam." I remember saying to Dr. Thompson in substance — I cannot recall my exact words — "Are you able to say, not from later evidence, but from your recollection of what you thought at the time, which of the two friends had the greater intellect, Hallam or Tennyson?" "Oh, Tennyson!" he said at once with strong emphasis, as if the matter was not open to doubt.

Arthur Hallam was often at Somersby and became engaged to my father's sister Emily. Together my father and he visited the Pyrenees, and held a secret meeting with the leaders of a conspiracy against the tyrant, King Ferdinand of Spain. It was there in the Pyrenees that my father wrote part of "Ænone."

Such descriptive lines as these are based upon the Pyrenean scenery:

There lies a vale in Ida, lovelier
Than all the valleys of Ionian hills.
The swimming vapour slopes athwart the glen,
Puts forth an arm, and creeps from pine to pine,
And loiters, slowly drawn. On either hand
The lawns and meadow-ledges midway down
Hang rich in flowers, and far below them roars
The long brook falling thro' the clov'n ravine
In cataract after cataract to the sea.

"Before I pass on from 'Ænone,'" Arthur Sidgwick writes, "I may add a word or two on Tennyson's classical poetry generally, and his debt to the great ancient masterpieces. He was perhaps not exactly a scholar in what I may call the narrow professional sense; but in the broadest and truest sense he was a *great* scholar. In all Tennyson's classic pieces, 'Ænone,' 'Ulysses,' 'Demeter,' 'Tithonus,' the legendary subjects, and in the two historic subjects, 'Lucretius' and 'Boadicea' the classical tradition is there with full detail, but by the poet's art it is transmuted. 'Ænone' is epic in form, the rest are brief monodramas: the material is all ancient, and in many subtle ways the spirit; the handling is modern and original. In translations, too few, Tennyson can only be called consummate."

In February 1831 Dr. Tennyson fell ill and summoned my father home from Cambridge, and in March he was found leaning back in his chair, having passed away suddenly and peacefully. The Tennysons, however, did not leave Somersby Rectory until 1837. Hallam still continued to visit them and read Dante, Tasso, and Petrarch with my father and his sister Emily. My father managed all the affairs of the family. His extraordinary common-sense was notable throughout his life, and was frequently commented on by his Cambridge contemporaries. In 1832 Hallam and he went a tour up the Rhine, and my father published his second volume, *Poems by Alfred Tennyson*. Some critics saw that a new and true poet had come among them, and Emerson praised the volume in America. Of "The Lady of Shalott," which is "not far below the high-water mark of symbolic poetry,"¹ Hallam wrote, "The more I read it the more I like it." Of the "Lotos-Eaters" Merivale said to Thompson, "I have converted by my readings both my brother and your friend Richardson to faith in the 'Lotos-Eaters.'" "Mariana in the South," written in the South of France, especially delighted Hallam. "The Palace of Art," my father notes, "is the embodiment of my own belief that the godlike life is with man and for man, and that Beauty, Good, and Knowledge are three sisters that never can be sundered without tears."

Among the poems often quoted by Trench and his other friends at this time was "Anacaona," which, however, was not published by him in his collected works.

ANACAONA.

A dark Indian maiden,
Warbling in the bloom'd liana,
Stepping lightly flower-laden,
By the crimson-eyed anana,
Wantoning in orange groves
Naked, and dark-limb'd, and gay,
Bathing in the slumbrous coves,
In the cocoa-shadow'd coves,
Of sunbright Xaraguay,
Who was so happy as Anacaona,
The beauty of Espagnola,
The golden flower of Hayti?

In the purple island,
Crown'd with garlands of cinchona,
Lady over wood and highland,
The Indian queen, Anacaona,

¹ Sir Alfred Lyall.

Dancing on the blossomy plain
To a woodland melody :
Playing with the scarlet crane,
The dragon-fly and scarlet crane,
Beneath the papao tree !
Happy, happy was Anacaona,
The beauty of Espagnola,
The golden flower of Hayti !

Naked, without fear, moving
To her Areyto's mellow ditty,
Waving a palm branch, wondering, loving,
Carolling "Happy, happy Hayti !"
She gave the white men welcome all,
With her damsels by the bay ;
For they were fair-faced and tall,
They were more fair-faced and tall,
Than the men of Xaraguay,
And they smiled on Anacaona,
The beauty of Espagnola,
The golden flower of Hayti !

Following her wild carol
She led them down the pleasant places,
For they were kingly in apparel,
Loftily stepping with fair faces.
But never more upon the shore
Dancing at the break of day,
In the deep wood no more, —
By the deep sea no more, —
No more in Xaraguay
Wander'd happy Anacaona,
The beauty of Espagnola,
The golden flower of Hayti !

Christopher North criticised the volume of 1832 sharply in *Blackwood*: "Alfred is the greatest owl . . ." The *Quarterly* ridiculed the poems pitilessly. My father was depressed by these unfavourable reviews. As Jowett notes: "Tennyson experienced a great deal of pain from the attacks of his enemies. I never remember his receiving the least pleasure from the commendation of his friends." Of flatterers he used to say, "Flattery makes me sick." Friendly criticism of a sane critic like Spedding or Hallam was much more to him than the praise or dispraise of the multitude. "I think it wisest," he writes to Henry van Dyke, "for a man to do his work in the world as quietly and as well as he can, without much heeding the praise or dispraise." Hallam urged him to find amusement in those "hair-splitting critics who are the bane

of good art." "To raise the many," he continued, "to his own real point of view, the artist must employ his energies and create energy in others." The general estimation in which the *Quarterly* was then held was echoed by an old Lincolnshire squire who assured my father that "the *Quarterly* was the next book to God's Bible." His friends felt that he had begun to base his poetry more on the broad and common interests of the time and of universal humanity, but their commendation did not much comfort him, and he thought of leaving England to live in Jersey, Italy, or the South of France. Hallam urged him to publish "The Lover's Tale,"¹ which had been written in 1828, but he thought it had too many crude thoughts and lines. Of this poem and "Timbuctoo" my father said, "Neither is imitative of any poet, and as far as I know nothing of mine after 'Timbuctoo' was imitative. As for being original, nothing can be said which has not been said before in some form or another." Then came a crushing grief, the death of Hallam at Vienna on September 15, 1833. "The Two Voices" or "Thoughts of a Suicide" was begun under the cloud of this overwhelming sorrow. But such a great friendship and such a loss helped to reveal him to himself. "Alfred," writes one of his friends, "although much broken in spirits, is yet able to divert his thoughts from gloomy brooding, and keep his hand in activity."

A still small voice spake unto me,
 "Thou art so full of misery,
 Were it not better not to be?"

Then to the still small voice I said,
 "Let me not cast in endless shade
 What is so wonderfully made."

"My poem of 'Ulysses,'" so his own words tell us, "gives my thought more simply than 'In Memoriam' of the need of going forward and braving the difficulties of life." His belief in God, his strong sense of duty, and his own power made him devote himself to work. The following is a list of the week's work which he drew up: Monday—History, German. Tuesday—Chemistry, German. Wednesday—Botany, German. Thursday—Electricity, German. Friday—Animal Physiology, German. Saturday—Mechanics. Sunday—Theology. Next week—Italian in the afternoon. Third week—Greek; and in the evenings Poetry, Racine, Molière, etc. "Perpetual idleness," he would say, "must be one of the punishments in Hell." Now and then, when he could save a little hoard, he went to London to visit his friends in their homes. One of his troubles at this time was that he was pestered by applications from the editors of magazines and annuals for poems. For example, Milnes wrote to him in 1835 asking

¹ This poem, founded on one of Boccaccio's tales (1827), was pirated in 1879, and so he published it with a sequel "The Golden Supper."

for a contribution to an annual edited by Lord Northampton. He sent the following answer:

December 1836.

DEAR RICHARD — As I live eight miles from my post-town and only correspond therewith about once a week, you must not wonder if this reaches you somewhat late. Your former brief I received, though some six days behind time, and stamped with the post-marks of every little market-town in the country, but I did not think it demanded an immediate answer, hence my silence.

That you had promised the Marquis I would write for him something exceeding the average length of "Annual compositions"; that you had promised him I would write at all: I took this for one of those elegant fictions with which you amuse your aunts of evenings, before you get into the small hours when dreams are true. Three summers back, provoked by the incivility of editors, I swore an oath that I would never again have to do with their vapid books, and I brake it in the sweet face of Heaven when I wrote for Lady What's-her-name Wortley. But then her sister wrote to Brookfield and said she (Lady W.) was beautiful, so I could not help it. But whether the Marquis be beautiful or not, I don't much mind; if he be, let him give God thanks and make no boast. To write for people with prefixes to their names is to milk he-goats; there is neither honour nor profit. Up to this moment I have not even seen *The Keepsake*: not that I care to see it, for the want of civility decided me not to break mine oath again for man nor woman, and how should such a modest man as I see my small name in collocation with the great ones of Southey, Wordsworth, R. M. M., etc., and not feel myself a barndoor fowl among peacocks? Good-bye. — Believe me always thine, A. T.

Milnes was angry at the refusal, and my father answered him banteringly again:

Jan. 10, 1837.

Why what in the name of all the powers, my dear Richard, makes you run me down in this fashion? Now is my nose out of joint, now is my tail not only curled so tight as to lift me off my hind legs like Alfred Crowquill's poodle, but fairly between them. Many sticks are broken about me. I am the ass in Homer. I am blown. What has so jaundiced your good-natured eyes as to make them mistake harmless banter for *insolent irony*: harsh terms applicable only to — who, big as he is, sits to all posterity astride upon the nipple of literary dandyism, and "takes her milk for gall"? "Insolent irony" and "piscatory vanity," as if you had been writing to St. Anthony, who converted the soft souls of salmon; but may St. Anthony's fire consume all misapprehension, the spleen-born mother of fivefold more evil on our turnip-spheroid than is malice aforethought.

Had I been writing to a nervous, morbidly-irritable man, down in the world, stark-spoiled with the staggers of a mismanaged imagination and quite oppress by fortune and by the reviews, it is possible that I might have halted to find expressions more suitable to his case; but that you, who seem at least to take the world as it comes, to doff it, and let it pass, that you, a man every way prosperous and talented, should have taken pet at my unhappy badinage made me lay down my pipe and stare at the fire for ten minutes, till the stranger fluttered up the chimney! You wish that I had never written that passage. So do I, since it seems to have given

such offence. Perhaps you likewise found a stumbling-block in the expression "vapid books," as the angry inversion of four commas seems to intimate. But are not *Annals* vapid? Or could I possibly mean that what you or Trench or De Vere chose to write therein must be vapid? I thought you knew me better than even to insinuate these things. Had I spoken the same things to you laughingly in my chair, and with my own emphasis, you would have seen what they really meant, but coming to read them peradventure in a fit of indigestion, or with a slight matutinal headache after your Apostolic symposium, you subject them to such misinterpretation as, if I had not sworn to be true friend to you till my latest death-ruckle, would have gone far to make me indignant. But least said soonest mended; which comes with peculiar grace from me after all this verbiage. You judge me rightly in supposing that I would not be backward in doing a really charitable deed. I will either bring or send you something for your *Annual*. It is very problematical whether I shall be able to come and see you as I proposed, so do not return earlier from your tour on my account; and if I come, I should only be able to stop a few days, for, as I and all my people are going to leave this place very shortly never to return, I have much upon my hands. But whether I see you or no — Believe me always thine affectionately,

A. TENNYSON.

I have spoken with Charles. He has promised to contribute to your *Annual*.¹ Frederick will, I daresay, follow his example. See now whether I am not doing my best for you, and whether you had any occasion to threaten me with that black "Anacaona" and her cocoa-shod coves of niggers. I cannot have her strolling about the land in this way. It is neither good for her reputation nor mine. When is Lord Northampton's book to be published, and how long may I wait before I send anything by way of contribution?

In the end "O that 'twere possible" (on which "Maud" was afterwards founded) was sent to Lord Northampton. FitzGerald also notes that in this year Alfred wrote a poem on the Queen's accession, "the burden being 'Here's a health to the Queen of the Isles.'" One stanza I have heard my father repeat:

That the voice of a satisfied people may keep
A sound in her ears like the sound of the deep,
Like the sound of the deep when the winds are asleep;
Here's a health to the Queen of the Isles.

LONDON AND EMILY SELLWOOD.

Some time about 1835 he had written the following, hitherto unpublished, fragment on "Semele,"² which seems to me too fine to be lost:

¹ *The Tribute*.

² Semele was beloved by Zeus. Hera (Juno), being jealous of her, visited her in the guise of her old nurse, and persuaded her to ask Zeus to appear to her in the same majesty as he appeared to Hera. Zeus warned Semele of the danger of her request. But she insisted on seeing him in the majesty of his godhead. He accordingly came to her as the god of thunder, and she was burnt up by his lightning. Zeus, however,

SEMELE.

I wish'd to see Him. Who may feel
His light and love? He comes.
The blast of Godhead bursts the doors,
His mighty hands are twined
About the triple forks, and when He speaks
The crown of sunlight shudders round
Ambrosial temples, and aloft,
Fluttering thro' Elysian air,
His green and azure mantles float in wavy
Foldings, and melodious thunder
Wheels in circles.
But thou, my son, who shalt be born
When I am ashes, to delight the world —
Now with measured cymbal-clash
Moving on to victory;
Now on music-rolling orbs,
A sliding throne, voluptuously
Panther-drawn,
To throbbings of the thunderous gong,
And melody o' the merrily-blowing flute;
Now with troops of clamorous revellers,
Merrily, merrily,
Rapidly, giddily,
Rioting, triumphing
Bacchanalians,
Rushing in cadence,
All in order,
Plunging down the viney valleys —

In 1837 the Tennyson family left Somersby and established themselves at High Beech in Epping Forest. A little later a life-like portrait is drawn of my father by Carlyle, with whom he was particularly intimate, and of whom he said once to Gladstone, "Carlyle is a poet, to whom Nature has denied the faculty of verse":

Alfred is one of the few British and foreign figures (a not increasing number, I think) who are and remain beautiful to me, a true human soul, or some authentic approximation thereto, to whom your own soul can say "Brother!" However, I doubt he will not come (to see me); he often skips me, in these brief visits to town; skips everybody, indeed; being a man solitary and sad, as certain men are, dwelling in an element of gloom, carrying a bit of Chaos about him, in short, which he is manufacturing into Cosmos. . . . He had his breeding at Cambridge,

saved her child, Dionysus (Bacchus), with whom she was pregnant. After a while this son of hers took her from the lower world up to Olympus, where she became immortal, and was named Thyone.

as if for the Law or the Church; being master of a small annuity on his father's decease, he preferred clubbing with his mother and some sisters, to live unpromoted and write poems. In this way he lives still, now here, now there; the family always within reach of London, never in it; he himself making rare and brief visits, lodging in some old comrade's rooms. I think he must be under forty, not much under it. One of the finest-looking men in the world. A great shock of rough, dusky hair; bright, laughing, hazel eyes; massive aquiline face — most massive, yet most delicate; of sallow brown complexion, almost Indian-looking, clothes cynically loose, free and easy, smokes infinite tobacco. His voice is musical, metallic, fit for loud laughter and piercing wail, and all that may lie between; speech and speculation free and plenteous; I do not meet in these late decades such company over a pipe! We shall see what he will grow to.

Among his friends were now numbered Rogers, Carlyle, Thackeray, Dickens, Savage Landor, Maclise, Leigh Hunt, Tom Campbell, Forster, W. E. Gladstone.

Of all London he liked Fleet Street most. He delighted in "the central roar." "This is the place where I should like to live," he would say, infinitely preferring it to the stuccoed houses of the West End. One day in 1842 FitzGerald records a visit to St. Paul's with him, when he observed: "Merely as an inclosed space in a huge city this is very fine," and when they got out under the heavens into the midst of the "central roar," "This is the Mind, that is a mood of it." While in London he often lodged in 60 Lincoln's Inn Fields, or at 2 Mitre Court in the Temple, dining out at the Cock Tavern. From High Beech the Tennysons migrated to Tunbridge Wells, thence to Boxley, Maidstone, near his favourite sister Cecilia, who married a year later the great Greek scholar, Edmund Lushington. In 1838 he took a tour to Torquay, where he wrote "Audley Court." In 1839 he visited Wales, Mablethorpe, Aberystwith, Bournemouth—in 1840 Warwick, and Coventry, where "Lady Godiva" was written. In 1840 he also went to Mablethorpe and Yorkshire. Nature in her different aspects in these and other different places gave him inspiration, as shown again and again in the poems themselves. The years spent in strenuous labour and self-cultivation, and his quasi-engagement to Emily Sellwood, daughter of Henry Sellwood of Berkshire, and niece of Sir John Franklin, had braced him for the struggle of life. He would arrange his material which he had "in profusion, and give as perfect a volume as he could to the world." "I felt certain of one point," he said; "if I meant to make any mark at all it must be by shortness, for the men before me had been so diffuse, and most of the big things except King Arthur had been done." "One night," writes Aubrey de Vere, "after he had been reading aloud several of his poems, all of them short, he passed one of them to me and said, 'What is the matter with that poem?' I read it and answered, 'I see nothing to complain of.' He laid his fingers

on two stanzas of it, the third and fifth, and said, 'Read it again.' After doing so I said, 'It has now more completeness and totality about it, but the two stanzas you cover are among the best.' 'No matter,' he said, 'they make the poem too *long-backed*, and they must go at any sacrifice. Every short poem,' he remarked, 'should have a definite shape like a curve — sometimes a single, sometimes a double one — assumed by a severed tress or the rind of an apple when flung on the floor.'"

The first time he had met Emily Sellwood was at Somersby in 1830, when he saw her suddenly in Holy Well Wood walking with Arthur Hallam, and said to her, "Are you a Dryad or an Oread wandering here?" But the "eternal lack of pence" prevented them marrying until 1850. Up to 1840, however, they corresponded, and subjoined are some fragments of the beautiful letters which he wrote to her: —

"The light of this world is too full of refractions for men ever to see one another in their true positions. The world is better than it is called, but wrong and foolish. The whole framework seems wrong, which in the end shall be found right."

"Bitterness of any sort becomes not the sons of Adam, still less pride, for they are in that talk of theirs for the most part but as children babbling in the marketplace."

"The far future has been my world always."

"I shall never see the Eternal City, nor that dome, the wonder of the world; I do not think I would live there if I could, and I have no money for touring."

"*Mablethorpe*. I am not so able as in old years to commune alone with Nature. I am housed at Mr. Wildman's, an old friend of mine in these parts: he and his wife are two perfectly honest Methodists. When I came I asked her after news, and she replied: 'Why, Mr. Tennyson, there's only one piece of news that I know, that Christ died for all men.' And I said to her: 'That is old news, and good and new news'; wherewith the good woman seemed satisfied. I was half-yesterday reading anecdotes of Methodist ministers, and liking to read them too . . . and of the teaching of Christ, that purest light of God."

"That made me count the less of the sorrows when I caught a glimpse of the sorrowless Eternity."

"A good woman is a wondrous creature, cleaving to the right and the good in all change; lovely in her youthful comeliness, lovely all her life long in comeliness of heart."

"*London*. There is no one here but John Kemble, with whom I dined twice; he is full of burning indignation against the Russian policy and what he calls the moral barbarism of France; likewise he is striving against what he calls the 'mechanic influence of the age, and its tendency to crush and overpower the spiritual in man,' and indeed what matters it how much man knows and does if he keep not a reverential looking upward? He is only the subtlest beast in the field."

"We must bear or we must die. It is easier perhaps to die, but infinitely less noble. The immortality of man disdains and rejects the thought, the immortality of man to which the cycles and the æons are as hours and as days."

Throughout his life he always held up this ideal of true love —

To love one maiden only, cleave to her,
And worship her by years of noble deeds,
Until they won her; for indeed I know
Of no more subtle master under heaven
Than is the maiden passion for a maid,
Not only to keep down the base in man,
But teach high thought, and amiable words
And courtliness, and the desire of fame,
And love of truth, and all that makes a man.

THE TWO VOLUMES OF 1842 AND "THE PRINCESS"

The year 1842 saw the publication of two volumes of poems, some old and re-touched, some new, among them several English Idylls which immediately raised him to the front rank of poets. Among the new poems were "The Gardener's Daughter," "Dora," "Locksley Hall," "The Morte d'Arthur," "Love and Duty," "St. Agnes' Eve," "Sir Galahad," "Launcelot and Queen Guinevere," "The Vision of Sin," "Break, Break." The handling of these later poems is much lighter and freer, the interest more varied, deeper and purer; there is more humanity with less imagery, a closer adherence to truth, a greater reliance for effect upon the simplicity of Nature. The *Quarterly Review* passed from its mood of hostility to one of admiration. Rogers sent his blessing. Of all the criticisms that which pleased him most was a letter from Carlyle:

CHEYNE ROAD, CHELSEA,
December 7, 1842.

DEAR TENNYSON — Wherever this find you, may it find you well, may it come as a friendly greeting to you. I have just been reading your Poems; I have read certain of them over again, and mean to read them over and over till they become my poems: this fact, with the inferences that lie in it, is of such emphasis in *me*, I cannot keep it to myself, but must needs acquaint you too with it. If you knew what my relation has been to the thing called English "poetry" for many years back, you would think such fact almost surprising! Truly it is long since in any English Book, Poetry, or Prose, I have felt the pulse of a real man's heart as I do in this same. A right valiant, true fighting, victorious heart; strong as a lion's, yet gentle, loving, and full of music: what I call a genuine singer's heart! There are tones as of the nightingale; low murmurs as of wood-foves at summer noon; everywhere a noble sound as of the free winds and leafy woods. The sunniest glow of life dwells in that soul, chequered duly with dark streaks from night and Hades:

everywhere one feels as if all were filled with yellow glowing sunlight, some glorious golden Vapour, from which form after form bodies itself; naturally, *golden* forms. In one word, there seems to be a note of "The Eternal Melodies" in this man, for which let all other men be thankful and joyful! Your "Dora" reminds me of the *Book of Ruth*; in the "Two Voices," which, I am told, some reviewer calls "trivial morality," I think of passages in *Job*. For truth is quite as true in *Job*'s time and *Ruth*'s as now. I know you cannot read German: the more interesting is it to trace in your "Summer Oak" a beautiful kindred to something that is best in Goethe; I mean his "Müllerin" (Miller's Daughter) chiefly, with whom the very Mill-dam gets in love, though she proves a flirt after all, and the thing ends in satirical lines! Very strangely, too, in the "Vision of Sin" I am reminded of my friend Jean Paul. This is not babble, it is speech; true deposition of a volunteer witness. And so I say let us all rejoice somewhat. And so let us all smite rhythmically, all in concert, "the sounding furrows," and sail forward with new cheer "beyond the sunset," whither we are bound —

It may be that the gulfs will wash us down,
It may be we shall touch the happy Isles
And see the great Achilles whom we knew.

These lines do not make me weep, but there is in me what would fill whole Lachrymatories as I read. But do you, when you return to London, come down to me and let us smoke a pipe together. With few words, with many, or with none, it need not be an ineloquent pipe!

Farewell, dear Tennyson; may the gods be good to you. With very great sincerity (and in great haste), I subscribe myself — Yours, T. CARLYLE.

During the period preceding the publication of these volumes he saw many old and made many new friends — among them Charles Kingsley, Frederick Robertson, Aubrey de Vere, Coventry Patmore, Robert Browning, Frederick Pollock. Aubrey de Vere gives an account of a visit made at that time to Wordsworth:

Alfred Tennyson's largeness of mind and of heart was touchingly illustrated by his reverence for Wordsworth's poetry, notwithstanding that the immense merits which he recognised in it were not, in his opinion, supplemented by a proportionate amount of artistic skill. He was always glad to show reverence to the "old poet," not then within ten years of the age at which the younger one died. "Wordsworth," he said to me one day, "is staying at Hampstead in the house of his friend Mr. Hoare; I must go and see him; and you must come with me. Mind you do not tell Rogers, or he will be displeased at my being in London and not going to see him." We drove up to Hampstead and knocked at the door, and the next moment it was opened by the poet of the world, at whose side stood the poet of the mountains. Rogers' old face, which had encountered nearly ninety years, seemed to double the numbers of its wrinkles as he said, not angrily, but very drily: "Ah, you do not come up the hill to see me!" During the visit it was with Tennyson that the bard of Rydal held discourse, while the recluse of St. James' Place, whom "that angle" especially delighted, conversed with me. As

we walked back to London through grassy fields not then built over, Tennyson complained of the old poet's coldness. He had endeavoured to stimulate some latent ardours by telling him of a tropical island where the trees, when they first came into leaf, were a vivid scarlet; — "Every one of them, I told him, one flush all over the island, the colour of blood! It would not do. I could not inflame his imagination in the least!" During the preceding year I had had the great honour of passing several days at Rydal Mount with Wordsworth, walking on his mountains, and listening to him at his fireside. I told him that a young poet had lately risen up. Wordsworth answered that he feared from the little he had heard that if Crabbe was the driest of poets, the young aspirant must have the opposite fault. I replied that he should judge for himself, and without leave given, recited to him two poems by Tennyson, viz. "You ask me, why, tho' ill at ease," and "Of old sat Freedom on the heights." Wordsworth listened with a gradually deepening attention. After a pause he answered, "I must acknowledge that these two poems are very solid and noble in thought. Their diction also seems singularly stately."

The new publications, however, did not bring him wealth. In 1844 a physician near Beech Hill, Dr. Allen, with whom the Tennyson family had become acquainted, either conceived or adopted the idea of wood-carving by machinery. He inspired the Tennysons with so great an enthusiasm for it, that by degrees he persuaded my father to give him the money for which, wearied by a careless agent, he had sold his little estate in Grasby, Lincolnshire, and even the £500 left him as a legacy by Arthur Hallam's aunt. Not merely this, however, — since, but for my father's intervention apparently, all the property of such of the family as were at Beech Hill would have merged in this philanthropic undertaking; so fascinating was the prospect of oak panels and oak furniture carved by machinery, thus brought by its cheapness within the reach of the multitude. The confidence my father had placed in the "earnest-frothy" Dr. Allen proved to be misplaced. The entire project collapsed; my father's worldly goods were all gone, and a portion of the property of his brothers and sisters. Then followed a season of real hardship and self-sacrifice and many trials for my father and mother, since marriage seemed to be farther off than ever. So severe a hypochondria set in upon him that his friends despaired of his life. "I have," he writes, "drunk one of those most bitter draughts out of the cup of life, which go near to make men hate the world they move in." My uncle, Edmund Lushington, in 1844 generously insured Dr. Allen's life for part of the debt due to my father; the Doctor died in January 1845.

His friends procured my father a civil list pension, chiefly through the intervention of Carlyle and Henry Hallam. He recovered his health and set to work again, and in 1847 published "The Princess," the "herald melody" of the higher education of women, although perhaps in this progressive age the then progressive views expressed there may seem to

some now somewhat old-fashioned. Andrew Lang writes: "On reading 'The Princess' afresh one is impressed, despite old familiarity, with the extraordinary influence of its beauty. Here are, indeed, the best words best placed, and that curious felicity of style, which makes every line a marvel, and an eternal possession. It is as if Tennyson had taken the advice which Keats gave to Shelley, 'Load every rift with ore.'" As for the various characters of the poem, they give all possible views of women's higher education, and as for the Princess Ida, the poet who created her considered her as one of the noblest of his creations. Woman must train herself to do the large work that lies before her even though she may not be destined to be wife or mother, cultivating her understanding, not her memory only, her imagination in its highest phases, her inborn spirituality and her sympathy with all that is pure, noble, and beautiful, rather than mere social accomplishments; then and then only will she further the progress of humanity, then and then only will men continue to hold her in reverence. For simple rhythm and word and vowel music he considered his "Come down, O Maid," mostly written in Switzerland (1846), as among his most successful blank verse:

Come down, O maid, from yonder mountain height:
What pleasure lives in height (the shepherd sang)
In height and cold, the splendour of the hills?
But cease to move so near the Heavens, and cease
To glide a sunbeam by the blasted Pine,
To sit a star upon the sparkling spire;
And come, for Love is of the valley, come,
For Love is of the valley, come thou down
And find him; . . .
. . . let the torrent dance thee down
To find him in the valley; let the wild
Lean-headed Eagles yelp alone, and leave
The monstrous ledges there to slope, and spill
Their thousand wreaths of dangling water-smoke,
That like a broken purpose waste in air:
So waste not thou; but come; for all the vales
Await thee; azure pillars of the hearth
Arise to thee; the children call, and I
Thy shepherd pipe, and sweet is every sound,
Sweeter thy voice, but every sound is sweet;
Myriads of rivulets hurrying thro' the lawn,
The moan of doves in immemorial elms,
And murmuring of innumerable bees.

Two versions of "Sweet and Low" were made and were sent to Emily Sellwood to choose which should be published. The unpublished version runs thus:

Bright is the moon on the deep,
Bright are the cliffs in her beam,
Sleep, my little one, sleep!
Look, he smiles, and opens his hands,
He sees his father in distant lands,
And kisses him there in a dream,
Sleep, sleep.

Father is over the deep,
Father will come to thee soon,
Sleep, my pretty one, sleep!
Father will come to his babe in the nest,
Silver sails all out of the West,
Under the silver moon,
Sleep, sleep!

The letters which he received then show that these songs added in 1850 — "As thro' the land at eve we went," "Sweet and low," "The splendour falls," "Tears, idle tears," "Thy voice is heard thro' rolling drums," "Home they brought her warrior dead," "Ask me no more" — had especially moved the great heart of the people. The following notes on the poem were left by my father: —

In the Prologue the "Tale from mouth to mouth" was a game which I have more than once played when I was at Trinity College, Cambridge, with my brother undergraduates. Of course, if he "that inherited the tale" had not attended very carefully to his predecessors, there were contradictions; and if the story were historical, occasional anachronisms. In defence of what some have called the too poetical passages, it should be recollected that the poet of the party was requested to "dress the tale up poetically," and he was full of the "gallant and heroic chronicle." Some of my remarks on passages in the "Princess" have been published by Dawson of Canada, who copied them from a letter which I wrote to him criticizing his study of the "Princess." The child is the link through the parts as shown in the songs which are the best interpreters of the poem. Before the first edition came out, I deliberated with myself whether I should put songs between the separate divisions of the poem; again I thought that the poem would explain itself, but the public did not see the drift. The first song I wrote was named "The Losing of the Child." The child is sitting on the bank of the river and playing with flowers; a flood comes down; a dam has been broken thro' — the child is borne down by the flood; the whole village distracted; after a time the flood has subsided; the child is thrown safe and sound again upon the bank; and there is a chorus of jubilant women.

After the publication of "The Princess" he went for tours in Cornwall and Ireland. He mixed with many classes of Irish, and often spoke of them "as not orly feudal but oriental, loving those in authority to have the iron hand in the silken glove."

MARRIAGE, "IN MEMORIAM," AND FARRINGFORD.

The year 1850 was the golden year of my father's life. He published "In Memoriam," at which he had worked through seventeen years. He had written the following section within two months of Arthur Hallam's death: "Fair ship, that from the Italian shore." The poem appeared without his name. The critics blundered. One declared that "much shallow art was spent on the tenderness shown to an Amaryllis of the Chancery Bar." Another that "these touching lines evidently come from the full heart of the widow of a military man." Throughout "In Memoriam" my father muses on the problems of Life, Death, Knowledge, and Religion, and expresses his firm faith in the love of God, in the "Christ that is to be," in Free-will, and in the life after death of the human soul. On such high subjects as "the blessing of honest belief, the blessing also of 'honest doubt,' the supreme majesty of veracity and every form of truth, the grandeur of the Creator's living energy in the Universe, as part by part revealed by science, in whose multiplied and advancing triumphs the poet personally exulted"; again, in the sacredness and the perfect beauty of human love, wedded and unwedded, brotherly and sisterly, filial and parental, on such high themes — who, I ask, since Dante, has written, I do not say with more piety or more tenderness, but with more manliness and more power?"¹ He once said to Tyndall, who agreed with him. "No evolutionist is able to explain the mind of man, or how any possible change of physiological tissue can produce conscious thought." As to the different forms of Christianity, he observed with Sara Coleridge that "the whole logical truth is not the possession of any one party, that it exists in fragments among the several parties, and that much of it is yet to be developed." "Forsitan uno itinere non protest perveniri ad tam grande secretum." He expressed his conviction that "Christianity with its divine Morality, without the central figure and life of Christ, the Son of Man, would become cold"; that this passionate "creed of creeds had done infinitely more for our poor common humanity than any preceding religion or philosophy." According to Jowett "it was in the spirit of an old saint or mystic, and not of a modern rationalist, that Tennyson habitually thought and felt about the nature of Christ. Never did the slightest shadow of ridicule or profaneness mix itself up with the applications which he made of Scripture, although he was quite aware that there were many points on which he differed widely from the so-called Evangelical, or High-Church world, and he always strove to keep religion free from the taint of ridicule." "What 'In Memoriam' did for us," writes Professor Henry Sidgwick, "for me at least, was to impress on

¹ The Master of Trinity (April 1913).

us the ineffaceable and ineradicable conviction that humanity will not and cannot acquiesce in a godless world. If the possibility of a godless world is excluded, the faith thus restored is for the poet unquestionably a form of Christian faith: there seems to him, then, no reason for doubting that 'the sinless years that breathed beneath the Syrian blue,' and the marvel of the life continued after the bodily death, were a manifestation of the 'immortal love' which by faith we embrace as the essence of the Divine Nature." "I do not know," Stopford Brooke says, "in any of the earlier poems, not even in 'Maud,' anything on a higher range of passionate imagination and breathing more of youthful ardour weighted with dignity of thought than a song like this:

Wild bird, whose warble, liquid sweet,
Rings Eden thro' the budded quicks.

Or take this other where the loveliness of Nature is met and received with joy by that receptive spirit of delight in a sensuous impression which a young man feels; and where the depths of the feeling has wrought the short poem into an intensity of unity: each verse linked like bell to bell in a chime to the verse before it, and all swinging into a triumphant close: swelling as they go from thought to thought, and finally rising from the landscape of the earth to the landscape of infinite space. Can anything be more impassioned and yet more solemn! It has the swiftness of youth, and the nobleness of manhood's sacred joy:

Sweet after showers, ambrosial air,
That rollest from the gorgeous gloom
Of evening over brake and bloom
And meadow, slowly breathing bare

The round of space, and rapt below
Thro' all the dewy-tassell'd wood,
And shadowing down the horned flood
In ripples, fan my brows and blow

The fever from my cheek, and sigh
The full new life that feeds thy breath
Throughout my frame, till Doubt and Death,
Ill brethren, let the fancy fly

From belt to belt of crimson seas
On leagues of odour streaming far,
To where in yonder orient star
A hundred spirits whisper 'Peace.'

"Vision after vision of Nature, each of a greater beauty and sentiment than its predecessor, succeed one another, and each of them is fitted to a corresponding exaltation of the emotions of the soul. Take 'Calm and

still night on yon great plain,' 'By night we linger'd on the lawn,' and the storm (he loved tempestuous days):

The forest crack'd, the waters curl'd,
The cattle huddled on the lea;
And wildly dash'd on tower and tree
The sunbeam strikes along the world."

"It must be remembered," my father notes, "that 'In Memoriam' is a poem, *not* an actual biography. It is founded on our friendship, on the engagement of Arthur Hallam to my sister, on his sudden death at Vienna, just before the time fixed for their marriage, and on his burial at Clevedon Church. The poem concludes with the marriage of my youngest sister Cecilia. It was meant to be a kind of *Divina Commedia*, ending with happiness. The sections were written at many different places, and as the phases of our intercourse came to my memory and suggested them. I did not write them with any view of weaving them into a whole, or for publication, until I found that I had written so many. The different moods of sorrow as in a drama are dramatically given, and my conviction that fear, doubts, and suffering will find answer and relief only through faith in a God of love. 'I' is not always the author speaking of himself, but the voice of the human race speaking through him. After the death of A. H. H. the divisions of the poem are made by First Xmas Eve (Section xxviii.), Second Xmas (lxxxviii.), Third Xmas Eve (cxv. and cv., etc.). I myself did not see Clevedon till years after the burial of A. H. H. Jan. 3, 1834, and then in later editions of 'In Memoriam' I altered the word 'chancel,' which was the word used by Mr. Hallam in his Memoir, to 'dark church.' As to the localities in which the poems were written, some were written in Lincolnshire, some in London, Essex, Gloucestershire, Wales, anywhere where I happened to be. "And as for the metre of 'In Memoriam' I had no notion till 1880 that Lord Herbert of Cherbury had written his occasional verses in the same metre. I believed myself the originator of the metre, until after 'In Memoriam' came out, when some one told me that Ben Jonson and Sir Philip Sidney had used it."

With this year of 1850 came to him at once glory, fame, and competence, and the joy and peace of marrying, at Shiplake on the Thames (June 13), the wife for whom he had so long waited. "The peace of God came into my life when I married her." And let me quote here from my *Memoir* about her, although as a son I cannot allow myself full utterance. "It was she who became my father's adviser in literary matters; 'I am proud of her intellect,' he wrote. With her he always discussed what he was working at; she transcribed his poems; to her and to no one else he referred for a final criticism before publishing. She, with her 'tender, spiritual nature,'

and instinctive nobility of thought, was always by his side, a ready, cheerful, courageous, wise, and sympathetic counsellor. It was she who shielded his sensitive spirit from the annoyances and trials of life, answering (for example) the innumerable letters addressed to him from all parts of the world. By her quiet sense of humour, by her selfless devotion, by 'her faith as clear as the heights of the June-blue heaven,' she helped him also to the utmost in the hours of his depression and of his sorrow; and to her he wrote two of the most beautiful of his shorter lyrics, 'Dear, near and true,' and the dedicatory lines which prefaced his last volume, 'The Death of Æneïd.'

Five months after his marriage my father was offered the poet-laureateship by the Queen, for the Prince Consort had read "In Memoriam" and delighted in it. Curiously enough the night before the offer came he dreamt that the Prince had kissed him on the cheek, and that he had remarked, "Very kind, but very German." He took a day to consider the offer, and at the last wrote two letters, one accepting and one refusing, and determined to make up his mind after consulting with his friends. He hated being thrust forward before the public. One evening at Bath House Milnes had wished to introduce him to the Duke of Wellington. "No," said he, "why should the great Duke be bothered by a poor poet like me?" When he had been officially proclaimed poet-laureate he complained that he was thenceforward inundated with letters, that he could not possibly answer them all, but at any rate, in many an instance, his correspondence bears witness to his open-hearted kindness and liberality. Moxon asked him to publish a fresh volume of poems. The seventh edition of collected poems appeared in 1851 with the dedication to the Queen:

Rever'd, beloved — O you that hold
A nobler office upon earth
Than arms or power of brains or birth
Could give the warrior Kings of old.

A little later were published *National Songs*, "Rise, Britons, Rise," "The Third of February," "Hands all Round." One of the deepest desires of his life was to help the realisation of the ideal of an Empire by the most intimate union of every part of our British Empire. He believed that every part so united would, with a heightening of individuality to each member, give such strength, greatness, and stability to the whole as would make our Empire a faithful and fearless leader in all that is good throughout the world. Dr. Warren writes:

English of the English, emphatically a national poet, he was at the same time cosmopolitan in his sympathies,¹ and no modern English poet is so well known

¹ For example he felt deep sympathy with Poland and Montenegro. His sonnets entitled "Poland" and "Montenegro" have been translated over and over again in

abroad, as the translations of Morel, of Freiligrath, Strodttmann, Feis and others, of Saladino Saladini and D. Vicente De Arana, or the remarkable recent book of Dr. Roman Dyboski on *Tennyson's Language and Style*, may testify. At his centenary, his work received, in such articles as those of M. Emile Faguet, M. Firmin Roz, and M. Auguste Filon, a recognition in France yet more striking than that in England. So, again, no English poet of recent times has met with so much attention across the seas, notably from writers like Stedman, Genung and Van Dyke in the United States, and Dr. S. Dawson and others in our own colonies.

Husband and wife set up housekeeping at Warninglid, Sussex, looking on the South Downs; next year they went to Chapel House, Twickenham, where I was born. Their first child had been born dead. At the time my father wrote:

It was Easter Sunday, and at his birth I heard the great roll of the organ, of the uplifted psalm (in the chapel adjoining the house). Dead as he was I felt proud of him. To-day when I write this down the remembrance of it rather overcomes me: but I am glad that I have seen him, dear little nameless one that hast lived tho' thou hast never breathed, I, thy father, love thee and weep over thee, tho' thou hast no place in the Universe. Who knows? It may be that thou hast. . . . God's will be done.

My father and mother later took a tour in Italy, and the poem of the "Daisy" was written to commemorate it. In 1852 he published his great "Ode on the Death of the Duke of Wellington." He also attended a levée at Court in the Court suit that Wordsworth wore, and first became acquainted with his true friend of later years, the Duke of Argyll. "I am so glad to know you," said the Duke. "You won't find much in me after all," was the blunt rejoinder.

In 1853 they entered into the occupation of Farringford in the Isle of Wight as their permanent home. When they had first "gazed from the drawing-room window out through the distant wreath of trees towards a sea of Mediterranean blue, with rosy capes beyond, the down on the left rising above the foreground of undulating park, golden-leaved elms and chestnuts, and red-stemmed pines," they agreed that they must if possible have that view to live with. On taking up their abode there they at once settled to a country life, looking after their farm and garden, and tending the poor and sick of the village.

HIS LOVE OF CHILDREN. "MAUD."

The years spent at Farringford were the happiest of my father's life. In March 1854 another son, Lionel, was born. Of babies he would say:

different languages, and have been published and republished in these two countries; and the Montenegrins have more than once placed wreaths on his grave in Westminster Abbey. For a Polish appreciation see Mme. Modjeska's *Memories and Impressions*, pp. 397-8.

"There is something gigantic about them. The wide-eyed wonder of a babe has a majesty in it which as children they lose. They seem to be prophets of a mightier race." To his own children he was devoted, took part in their pastimes and amusements, and was their constant companion. I remember his emphatic recitation in those far-off years of

"Malbrouck s'en va-t-en guerre,
Miron-ton, miron-ton, miron-taine,"

of

"Si le roi m'avait donné
Paris sa grand' ville,"

of

"Ye Mariners of England,"

and of

"The Burial of Sir John Moore,"

and my father's words spoken long ago still dwell with me, "A truthful man generally has all virtues."

He taught us to appreciate beauty in Nature and in Art. Drama, simple music, painting, sculpture, and architecture, all had their message for him. The first Latin I learned from him was Horace's *O sors Bandusiae*, and the first Greek the beginning of the *Iliad*.¹ Before this he liked to make us learn and repeat ballads, and simple poems about Nature, but he would never teach us his own poems, or allow us to get them by heart. In the summer as children we generally passed through London to Lincolnshire, and he would take us for a treat to Westminster Abbey, the Zoological Gardens, the Tower of London, the Elgin Marbles at the British Museum, or the National Gallery. The last he much delighted in, and would point us out the various excellences of different masters; he always led the way first of all to the "Raising of Lazarus" by Sebastian del Piombo, and to Titian's "Bacchus and Ariadne." A favourite saying of his was, "Make the lives of children as beautiful and happy as possible."

He occasionally travelled in the summer, visited his friends or entertained them in his own house. With FitzGerald he began to learn Persian in order to read *Hafiz* in the original. F. D. Maurice among others came, and my father welcomed him to his home in the well-known poem:

Come, when no graver cares employ,
Godfather, come and see your boy:
Your presence will be sun in winter,
Making the little one leap for joy.

¹ See article by H. G. Dakyns in *Tennyson and His Friends*.

Should all our churchmen foam in spite
At you, so careful of the right,
Yet one lay-hearth would give you welcome:
(Take it and come) to the Isle of Wight:

Where, far from noise and smoke of town,
I watch the twilight falling brown
All round a careless-order'd garden
Close to the ridge of a noble down.

The first important poem which was written at Farringford was "The Charge of the Light Brigade," then (1855) "Maud, or the Madness"—called now the most passionate of love poems, although at first denounced as too morbid and too melancholy to be tolerated.

"This poem is a little *Hamlet*, the history of a morbid poetic soul, under the blighting influence of a recklessly speculating age. He is the heir of madness, an egotist with the makings of a cynic, raised to sanity by a pure and holy love which elevates his whole nature, passing from the height of triumph to the lowest depths of misery, driven into madness by the loss of her whom he has loved, and, when he has at length passed through the fiery furnace, and has recovered his reason, giving himself up to work for the good of mankind through the unselfishness born of his great passion." My father pointed out that even Nature at first presented itself to the man in sad visions.

And the flying gold of the ruin'd woodlands drove thro' the air.

The "blood-red heath," too, is an exaggeration of colour, and his suspicion that all the world is against him is as true to his nature as the mood when he is "fantastically merry." "The peculiarity of this poem," my father added, "is that different phases of passion in one person take the place of different characters."

The writing of "Maud" was largely due to that friend of friends, Sir John Simeon. Looking through a volume of manuscripts one day at Farringford Sir John came upon the lyric:

O that 'twere possible
After long grief and pain
To find the arms of my true love
Round me once again!
When I was wont to meet her
In the silent woody places
By the home that gave me birth,
We stood tranced in long embraces
Mixt with kisses sweeter sweeter
Than anything on earth.

"Why do you keep those beautiful lines unpublished?" he said. My father told him that the poem had appeared years before in *The Tribute*, but that it was really intended to be part of a dramatic poem. Sir John gave him no peace until he had woven a story round these lines, and so "Maud" came into being. I shall never forget his last reading of it at Aldworth on August 24, 1892. He was sitting in his high-backed chair, fronting a southern window, which looks over the groves and yellow corn-fields of Sussex toward the long line of south downs that stretches from Arundel to Hastings (his high-domed Rembrandt-like head outlined against the sunset-clouds seen through the western window). His voice, low and calm in every-day life, capable of delicate and manifold inflection, but with "organ tones" of great power and range, thoroughly brought out the drama of the poem.

From the proceeds of the sale of "Maud" he was enabled to complete the purchase of Farringford. In 1854 he visited Glastonbury and Wells, in 1855 the New Forest and Oxford where he was made a D. C. L., in 1856 Wales, in 1858 Norway, in 1859 Portugal, in 1860 Cornwall, and in 1861 the Pyrenees, where he wrote "All along the Valley," in memory of his sojourn in the Valley of Caunteretz with Arthur Hallam more than thirty years before.

"THE IDYLLS OF THE KING."

In 1859 he brought out his first four "Idylls of the King"—"Enid," "Vivien," "Elaine," and "Guinevere,"—which aroused as much enthusiasm as "Maud" had provoked resentment. Ten thousand copies were sold in the week of publication. Thackeray sends a letter to him:

Reading the lines ("Blow, bugle, blow") which only one man in the world could have written, I thought about the horns of Elfland blowing in full strength, and Arthur in gold armour and Guinevere in gold hair, and all those heroes and knights and beauties and purple landscapes and misty gray lakes in which you have made me live. They seem like facts to me, since about three weeks ago (three weeks or a month was it?) when I read the book. It is on the table yonder, and I don't like somehow to disturb it, but the delight and gratitude!

Some of his friends, however, like Ruskin, complained that "so great power ought not to be spent on visions of things past but on the living present," and that they felt "the art and the finish a little more than they liked to feel it." Swinburne, himself "a reed through which all things blow into music," although dissatisfied with the "scheme" of the "Idylls," admired their "exquisite magnificence of style." And Edward Fitzgerald wrote: "I feel how pure, noble, and holy your work is, and whole phrases, lines, and sentences will abide with me, and, I am sure, with men after me." "I believe," my father said to me, "the existence of King Arthur

(500 A.D.) is more or less mythical." He is mentioned in the Welsh Bards of the seventh century as "the leader." In the twelfth century Geoffrey of Monmouth collected the legends about him as a European conqueror in his *History of the Britons*, and translated them from Celtic into Latin. Wace translated them into French, and added the story of the Round Table. "My meaning in the 'Idylls of the King' was spiritual. I took the legendary stories of the Round Table as illustrations. Arthur was allegorical to me. I intended to represent him as the Ideal of the Soul of Man coming in contact with the warring elements of the flesh." He continued, "Poetry is like shot silk with many glancing colours. Every reader must find his own interpretation according to his ability, and according to his sympathy with the poet." He notes, "The personal drift of the Idylls is clear enough. The whole is a dream of man coming into practical life and ruined by one sin (the guilty love of Launcelot and of Guinevere). Birth is a mystery and Death is a mystery, and in the midst lies the table-land of life, and its struggles and performances. It is not the history of one man or of one generation, but of a whole cycle of generations. The vision of Arthur as I have drawn him came upon me when while little more than a boy I first lighted upon Malory." He has made the old legends his own, restored the idealism, and infused into them a spirit of modern thought and an ethical significance, setting his characters in a rich and varied landscape; as indeed, otherwise, these archaic stories would not have appealed to the modern world at large. There is no more reason why he should follow Malory's version than that Malory should be true to Walter Map. He felt himself justified, in always having pictured Arthur in his parable as the ideal man, by such passages as this from Joseph of Exeter: "The old world knows not his peer, nor will the future show us his equal: he alone towers over other kings, better than the past ones and greater than those that are to be."

"Undoubtedly," Sir Alfred Lyall writes, "the figure of Arthur — representing a warrior-king endowed with the qualities of unselfishness, clemency, generosity, and noble trustfulness, yet betrayed by his wife and his familiar friend, forgiving her and going forth to die in a last fight against treacherous rebels — has a grandeur and a pathos that might well affect a gravely emotional people. Moreover, the poem is a splendidly illuminated Morality."

The coming of Arthur is on the night of the New Year: when he is wedded "the world is white with May": on a summer night the vision of the Holy Grail appears: and the "Last Tournament is in the following autumn-tide." Guinevere flies through the mists of autumn, and Arthur's death takes place at midnight in midwinter. The form of the "Coming of Arthur" and of the "Passing" is purposely more

archaic than that of the other Idylls. In 1832 had appeared the first of the Arthurian poems in the form of a lyric, "The Lady of Shalott" (another version of the story of Launcelot and Elaine), and this was followed in 1842 by the other lyrics "Sir Launcelot and Queen Guinevere," "Sir Galahad." The 1842 volume also contained the "Morte d'Arthur," written about 1835. In 1869 my father published the "Coming of Arthur," "The Holy Grail," and "Pelleas and Ettarre," the volume containing also the well-known poems, "Lucretius," "a masterly study of the great Roman sceptic,"¹ and the second "Northern Farmer"; in 1871 "The Last Tournament," in 1872 "Gareth and Lynette," and in 1885 "Balin and Balan." Thus he completed the "Idylls of the King" in twelve books. The poem regarded as a whole gives his innermost being more fully perhaps, though not more truly, than "In Memoriam."

In "Gareth" the "joy of life in steepness overcome, And victories of ascent" lives in the eternal youth of goodness. But in the later "Idylls" the allowed sin not only poisons the spring of life in the sinner, but spreads its poison through the whole community. In some natures, even among those who would "rather die than doubt," it breeds suspicion and want of trust in God and man. Some loyal souls are wrought to madness against the world. Others, and some among the highest intellects, become the slaves of the evil which is at first half-disdained. Tender natures sink under the blight, that which is of the highest in them working their death. And in some, as faith declines, religion turns from practical goodness and holiness to superstition:

This madness has come on us for our sin.

These seek relief in selfish spiritual excitement, not remembering that man's duty is to forget self in the service of others, and to let visions come and go, and that so only will they see "The Holy Thing." In the Idyll of "Pelleas and Ettarre," selfishness has turned to open crime; it is "the breaking of the storm"; nevertheless Pelleas still honours his sacred vow to the King and spares the wrong-doers. Whereas in "The Last Tournament" the wrong-doer "suffers his doom," and "is cloven thro' the brain." We have here the deadly proof of the kinship of all wilful sin, murder following adultery in closest relation of cause and consequence, — the prelude of the final act of the tragedy which culminates in the temporary triumph of evil, the confusion of the moral order, closing in the great "Battle of the West." When my father wrote the dedication of "The Idylls or Epylls of the King" to the Prince Consort after his death, the Queen invited him to visit her. He was much affected by his interview. He told how she stood pale and statue-like before him speaking in a

¹ Andrew Lang.

quiet, unutterably sad voice. "There was a kind of stately innocence about her." She said many kind things to him; such as: "Next to the Bible 'In Memoriam' is my comfort." She talked of Hallam, and of Macaulay, of Goethe, and of Schiller in connection with the Prince, and observed that he was so like the picture of Arthur Hallam in "In Memoriam," even to his blue eyes. My father suggested that he thought that the Prince would have made a great King; she answered, "He always said that it did not signify whether *he* did the right thing or did not, so long as the right thing was done."

As will be seen from the letters between my father and the Queen in my *Memoir* of my father there was a very real friendship between them. After another interview, November 1883, he wrote to her Majesty, "During our conversation I felt the touch of that true friendship which binds human beings together, whether they be Kings or cobblers."

"ENOCH ARDEN," ALDORTH, AND THE PLAYS.

My father now wrote more English Idylls, "The Idylls of the Hearth." The story of Enoch Arden the fisherman, who after years of exile comes home to find his wife married to another, was given him by the sculptor Woolner. At one time of his life he lodged for many months with fishermen in their cottages by the sea. He loved the sea as much as any sailor, and knew all its moods whether on the shore or in mid-ocean. Hence some of his most successful poems were "Enoch Arden," "The Revenge," "Break, Break," "The Sailor Boy," "The Voyage," "Sea Dreams." "Enoch Arden" is the most popular of his poems on the Continent. In the volume of 1864 were included "Aylmer's Field," "Tithonus," "The Northern Farmer," "The Flower," "The Grandmother." Edward FitzGerald, after reading "The Northern Farmer," wrote:

I read on till the "Lincolnshire Farmer" drew tears to my eyes. I was got back to the substantial rough-spun Nature I knew; and the old brute, invested by you with the solemn Humour of Humanity, like Shakespeare's *Shallow*, became a more pathetic phenomenon than the knights who revisit the world in your other verse.

It may be noted that this study of character set the fashion throughout Great Britain and America of drawing character-sketches in rough-hewn ballads.

During the summer of 1864 he visited Brittany. In 1865 he visited Waterloo and Weimar and Dresden, in 1866 Marlborough, in 1867 Dorsetshire and South Devon, in 1868 Tintern Abbey and South Wales. In 1869 he took a tour in Switzerland. In 1871 he went to North Wales, in 1872 to Paris and Grenoble, in 1873 to the Italian Lakes, and in 1874

to the Pyrenees, which he had last seen in 1861. These tours spurred him on to work, as is shown by the numerous poems written during those years. Meanwhile, he received numberless guests, Garibaldi, Owen, Tyndall, Huxley, Tourgenieff the Russian novelist, Queen Emma of the Sandwich Islands, Longfellow, George Eliot, Gladstone, Jenny Lind, Bradley, Montagu Butler, Lady Franklin, Palgrave, Jowett, and the Duke of Argyll. Of Garibaldi he spoke with enthusiasm: "He is marvellously simple, but in worldly matters he seems to have the divine stupidity of a hero." He wrote his impressions of the man as follows to the Duke of Argyll:—

Did you hear Garibaldi repeat any Italian poetry? I did, for I had heard that he himself had made songs and hymns; and I asked him, "Are you a poet?" "Yes," he said quite simply, whereupon I spouted to him a bit of Manzoni's great ode, that which Gladstone translated. I don't know whether he relished it, but he began immediately to speak of Ugo Foscolo, and quoted, with great fervour, a fragment of his "I Sepolcri," beginning with "Il navigante che veleggiò," etc. and ending with "Delle Parche il canto," which verses he afterwards wrote out for me: and they certainly seem to be fine, whatever the rest of the poem may be. I have not yet read it but mean to do so, for he sent me Foscolo's *Poesie* from London; and in return I sent him the "Idylls of the King," which I do not suppose he will care for. What a noble human being! I expected to see a hero and I was not disappointed. One cannot exactly say of him what Chaucer says of the ideal knight, "As meke he was of port as is a maid"; he is more majestic than meek, and his manners have a certain divine simplicity in them, such as I have never witnessed in a native of these islands, among men at least, and they are gentler than those of most young maidens whom I know. He came here and smoked his cigar in my little room and we had a half hour's talk in English, tho' I doubt whether he understood me perfectly, and his meaning was often obscure to me. I ventured to give him a little advice: he denied that he came with any political purpose to England, merely to thank the English for their kindness to him, and the interest they had taken in himself and all Italian matters, and also to consult Ferguson about his leg. Stretching this out he said, "There's a campaign in me yet." When I asked if he returned thro' France, he said he would never set foot on the soil of France again. I happened to make use of this expression, "That fatal debt of gratitude owed by Italy to Napoleon." "Gratitude," he said; "hasn't he had his pay? his reward? If Napoleon were dead I should be glad, and if I were dead he would be glad." These are slight chroniclings, but I thought you would like to have them. He seemed especially taken with my two little boys.

He now began to study Hebrew with a view to making a metrical version of "Job." One day he asked Jowett to give him a literal translation of one of the verses. "But I can't read Hebrew," said Jowett. "What!" he exclaimed, "you the Priest of a great religion and can't read your own sacred books." On April 23, 1868, Shakespeare's

birthday, he and his friend, Sir John Simeon, laid the foundation of his house, Aldworth, in Sussex, which he afterwards always inhabited in the summer to avoid the stream of tourists who invaded him in the Isle of Wight. We read in my mother's Journal his expression of a wish that, if ever the shields on the mantelpiece in his study were emblazoned, they should be emblazoned with arms or devices representing the great modern poets, Dante, Chaucer, Shakespeare, Milton, Goethe, and Wordsworth, and if there had been another shield he would have added Molière. Aubrey de Vere wrote of the new home:

The second home was as well chosen as the first. It lifted England's great poet to a height from which he could gaze on a large portion of that English land which he loved so well, see it basking in its most affluent summer beauty, and only bounded by the "inviolate sea." Year after year he trod its two stately terraces with men the most noted of their time, statesmen, warriors, men of letters, science and art, some of royal race, some famous in far lands, but none more welcome to him than the friends of his youth. Nearly all of those were taken from him by degrees; but many of them stand successively recorded in his verse. The days which I passed there yearly with him and his were the happiest days of each year. They will retain a happy place in my memory during whatever short period my life may last: and the sea murmurs of Freshwater will blend with the sighing of the woods around Aldworth, for me, as for many more worthy, a music, if mournful, yet full of consolation.

In 1872 some prominent politicians were advocating the breaking of the connection between Great Britain and Canada. My father was roused to indignation, and wrote in his "Epilogue to the Idylls of the King":

And that true North, whereof we lately heard
A strain to shame us "keep you to yourselves;
So loyal is too costly! friends — your love
Is but a burthen; loose the bond, and go."
Is this the tone of empire? here the faith
That made us rulers? this, indeed, her voice
And meaning, whom the roar of Hougoumont
Left mightiest of all peoples under heaven?

The following letter from Lord Dufferin (February 25, 1873) tells of the happy effect these words had in Canada:—

The assertion that their connection with Great Britain weakens their self-confidence or damps the ardour of Canadian Nationality is a pure invention. Amongst no people have I ever met more contentment with their general condition, a more legitimate faith in all those characteristics which constitute their nationality, or a firmer faith in the destinies in store for them. Your noble words have struck responsive fire from every heart; they have been published in every newspaper, and have been completely effectual to heal the wounds occasioned by the senseless language of the *Times*.

In 1874 he and Sir James Knowles founded the Metaphysical Club, the object of the Society being that those who were ranged on the side of Faith should meet and discuss with those ranged on the side of Unfaith. During one of the preliminary meetings, *à propos* of some angry discussion, my father said humorously, "Modern science at all events ought to have taught men to separate light from heat," and this was adopted as the rule of the Society. At this time he was elected an Honorary Fellow of Trinity College, Cambridge.

"Queen Mary," the first play of what he called his "historical trilogy" ("Harold," "Becket," and "Queen Mary"), was begun about 1873 and published in 1875. "This trilogy of plays," he noted, "portrays the making of England." In "Harold" (1876), that "Tragedy of Doom," we have the great conflict between Danes, Saxons, and Normans for supremacy, the awakening of the English people and clergy from the slumber into which they had for the most part fallen, and the forecast of the greatness of our composite race. In "Becket" (printed 1879, published 1884) the struggle is between the Crown and the Church for predominance, a struggle which continued for many centuries. In "Mary" are described the final downfall of Roman Catholicism in England, and the dawning of a new age; for after the era of priestly domination comes the era of the freedom of the individual. "In 'The Foresters'" (1892), he notes, "I have sketched the state of the people in another great transition period of the making of England, when the barons sided with the people and eventually won for them the Magna Charta."

To begin publishing plays for the stage after he was sixty-five years of age was thought to be a hazardous experiment. He had, however, always taken the liveliest interest in the theatre; and he bestowed infinite trouble on his dramas. He was quite alive to the fact that for him to attempt dramatic work would be at first unpopular, since he was then mainly regarded as an Idyllic, or as a Lyric, poet. But Spedding, a first-rate Shakespearian scholar, George H. Lewes, George Eliot, and Irving admired his plays and encouraged him to persevere in spite of all discouragement, especially praising the faithful and subtle delineation of character and the "great dramatic moments." He felt that he had the power; and even at the age of fourteen he had written plays which were extraordinary for a boy, full of vivid contrasts and striking scenic effects. To meet the conditions of the modern theatre my father studied many modern plays. He had also refreshed his mind with reading "Job" in the Hebrew, for which he had the highest admiration, and the dramas of Aeschylus and Sophocles, which were to him full of reality and moral beauty. All his life he enjoyed discovering the causes of historical and social movements, and had a strong desire to reverse unfair judgments, and an eager delight in the analysis of human motive. "Queen Mary,"

"The Cup," "The Falcon," "Becket," and "The Foresters" were all more or less successful on the stage, and it seems to me that some of his finest work is to be found in them. "Becket" is, as my father recognised, "loosely constructed," but Irving wrote that it was "a finer play than 'King John,'" and said that it was a mistake to imagine that he "had made" "Becket," for this drama, especially the closing act, was "an inspiration." That and "The Cup" were two of Irving's four great popular triumphs. For a while, indeed, original poetic drama was restored by the poet and the actor to the English stage.

It was interesting to my father to learn the impression made by "Becket" upon Roman Catholics. He first asked the opinion of his neighbour at Freshwater, W. G. Ward. He could not have asked a more candid, truth-speaking critic than this "most generous of all Ultramontanes," who was deeply versed not only in the spirit and doctrine of his own Church, but also in the modern French and English drama. Ward listened patiently, though convinced "that the whole play would be out of his line." At the end of the play he broke out: "Dear me! I did not expect to enjoy it at all. It is splendid! How wonderfully you have brought out the phases of his character as Chancellor and Archbishop! Where did you get it all?" Struggle for power under one guise or another has doubtless been among the most fruitful sources of theme for tragedy. During many centuries, as we know, "spiritual power," clothed in earthly panoply, seemed to most men to be the one embodiment of the Divine Power. What struck those who saw the play on the stage was the clear and impressive manner in which he had brought out Becket's feeling that in accepting the Archbishopric he had changed masters, that he was not simply advanced to a higher service of the same liege lord, but that he had changed his former lord paramount, whose fiery self-will made havoc of his fine intellect, for one of higher degree; and had become a power distinct from, and it might be antagonistic to, the king.

HIS LIFE IN THE COUNTRY.

At this period of his life my father would tramp over hill and dale, with his crook-handled stick, accompanied by my brother, myself, or a friend, and by a dog, not caring if the weather were fair or foul, every now and then stopping in his rapid walk to give point to an argument or to an anecdote. When alone with me he would often chant a poem that he was composing, and add fresh lines. There was the same keen eye as of old for strange birds or flowers, and, as of old, the same love of fair landscape. If a tourist were seen coming towards him he would flee; for many would recognise from a distance his broad-brimmed wide-awake (the kind of hat that Carlyle, Sir Henry Taylor, and others of his contemporaries wore)

and his short blue cape with velvet collar, and would deliberately make for him in order to put some question. His hours were quite regular. He breakfasted at eight, lunched at two, dined at seven. At dessert, if alone, he would read to himself, or if friends were in the house he would sit with them for an hour or so, and entertain them with varied talk. He worked chiefly in the morning over his pipe, or in the evening after his pint of port, also over his pipe. Rare books or books with splendid bindings he never cared for; yet he treasured his first edition of Spenser's *Faerie Queene*, and his second edition of *Paradise Lost*. He would read over and over again his favourite authors, and his delight was genuine when he came across a new author who "seemed to have something in him." He was fond of simple music — Beethoven's songs, and English, Scotch, and Irish ballads. He was not unfrequently abstracted in mood for days while he was composing, which made him appear brusque to strangers, but alone with his family he was never so happy as when engaged on a great subject. His very directness and simplicity, moreover, caused him sometimes to be misunderstood. With strangers, doubtless, he was shy at first, owing mostly to his short-sight, though none could be more genial when he thawed. No one could have been more tolerant of or more gracious to dull people; and out of his imaginative large-heartedness he usually invested every one with higher qualities than he or she possessed. As Jowett observed, "He would sit by a very commonplace person, telling stories with the most high-bred courtesy, endless stories not too high or too low for everyday conversation." Frederick Locker thus describes the lighter side of his nature: "Balzac's remark that 'dans tout homme de génie il y a un enfant' may find its illustration in Tennyson. He is the only grown-up human being that I know of who habitually thinks aloud. His humour is of the dryest, it is admirable. . . . He tells a story excellently, and has a catching laugh. There are people who laugh because they are shy or disconcerted, or for lack of ideas . . . only a few because they are happy or amused, or perhaps triumphant. Tennyson has an entirely natural, and a very kindly laugh." He had the passion of a scientist for facts. His talk travelled over a vast range of subjects, his dignity and repose of manner, his low musical voice, and the power of his magnetic eye keeping the attention riveted. With the country-folk he loved to converse; especially seeking out the poor *old* men, from whom he always tried to ascertain their thoughts upon death and the future life.

His afternoons he generally spent on one of our smaller lawns, surrounded by birch and different sorts of pine and fir and cypress, after the fashion of separate green parlours. Here he would read the daily papers or some book to my mother lying out in her sofa Chair, or would receive friends from the neighbourhood, or would talk to guests staying in the house.

FRIENDS, THE PEERAGE, LIONEL'S DEATH.

My mother was seriously ill in 1875, and I was summoned home from Cambridge. I became my father's secretary, and stayed with him continuously until his death. In 1876 we visited Edward FitzGerald at Woodbridge, and Gladstone at Hawarden. We found Edward FitzGerald in his garden at Little Grange among his papers, and he and my father talked of the old days. They reverted, of course, to their favourite Crabbe, my father laying stress on his "sledge-hammer lines," and FitzGerald telling how he (Crabbe), when a chaplain in the country, felt an irresistible longing to see the sea, mounted a horse suddenly, rode thirty miles to the coast, saw it, and rode back comforted. They also referred to Thackeray, whose work my father called "so delicious, so mature"; while Fitz said of him, "I hardly dare take down Thackeray's early books, they are so great, it is like waking the thunder." At Hawarden the conversation between my father and Gladstone ranged over Dante, "Harold," Gladstone's late speech about remitting the income-tax, modern morality, the force of public opinion, the evils of materialism, and the new Biblical criticism. When we were in London, Ruskin, Browning, and Renan visited us, and we paid a visit to Lord Russell at Pembroke Lodge. "The craven fear of being great" my father felt was among the besetting sins of certain English statesmen, and in reply to this Lord Russell cried aloud that there must be no niggardliness with regard to armaments. They were both convinced that "if our colonies could be welded with the United Kingdom into one Imperial whole, we should be able to stand alone." General Gordon, to whom my father's poems were afterwards a comfort and delight in those last days at Khartoum, came to lunch with us. Having learnt that we had no guests he glided spirit-like into the dining-room where we were already seated. Going up straight to my father he said in a solemn voice, "Mr. Tennyson, I want you to do something for the young soldiers. You alone are the man who can do it. We want training-homes for them all over England." In consequence the Gordon Home was initiated by my father after Gordon's death and in his memory. Two or three times we met George Eliot in town, and my father told her that the flight of Hetty in *Adam Bede* and Thackeray's gradual breaking down of Colonel Newcome were the two most pathetic things in modern prose fiction. We often saw Carlyle. My father would observe, "Carlyle and Mrs. Carlyle on the whole enjoyed life together, else they would not have chaffed one another so heartily." One day I remember Carlyle putting his hands on Alfred, my brother Lionel's son, and saying solemnly "Fair fall thee, little man, in this world and the next." During 1877 my brother visited Victor Hugo in Paris, and my father addressed to him the sonnet "Victor in Drama, Victor in Romance."¹ To which Hugo replied, "I

¹ He admired Alfred de Musset as an artist more than Victor Hugo.

believe in Divine Unity. I love all the peoples, and admire your noble poetry." In 1878 my father renewed his acquaintance with Ireland, going to Westport, Galway, and Killarney. In 1879 my uncle, Charles Tennyson Turner, died. The death of this favourite brother profoundly affected my father; he began to hear ghostly mysterious voices all round him. Dr. Andrew Clark ordered him abroad, so we journeyed in June 1880 to Venice, and the journey did in effect restore his health: while at Sirmio, Catullus's "all-but-island," he wrote the touching lines "*Frater Ave atque Vale.*" At the close of 1880 he published *Ballads and Other Poems*, which had a large sale, "Rizpah" and "The Revenge" and "The Defence of Lucknow" being among the most popular of his poems. Then came in 1881 and 1883 the deaths of his old friends Spedding and FitzGerald.

Gone into the darkness, that full light
Of friendship! Past in sleep away
By night into the deeper night!
The deeper night? A clearer day
Than our poor twilight dawn on earth.

In 1881 he strongly advocated the federation of Australia, and wrote to the Australian statesman, Sir Henry Parkes: "I always feel with the Empire, and I read with great interest of these first steps in Federation." He looked forward to Australian Federation as the prelude to some sort of Imperial Federation. Previously he had written to Mr. Dudley Adams of Sydney: "Perhaps some day one of the dreams of my life may be realised, and England and her colonies be as truly one Empire as the counties of England are one kingdom, the aims of the Empire still higher than those of the kingdom. But this will not be in my own time, I fear. The strife of party must have outworn itself, and the faith of the world have shaped itself into one great simple creed before the Great Sequel."

In 1883 we cruised with Gladstone in the *Pembroke Castle* to Copenhagen — thousands of people lining the shore as we steamed off from Barrow, and cheering for "Gladstone" and "Tennyson." The friends agreed not to talk on politics, about which they disagreed, and the conversation often fell on Dante, Goethe, Milton, Shakespeare, and the English poets and prose writers. "No one," said Gladstone, "since Æschylus could have written *The Bride of Lammermoor*." My father was inclined to think *Old Mortality* Scott's greatest novel. Goethe's songs in *Wilhelm Meister* he would recite with highest admiration. "Read the exquisite songs of Burns," he would say, — "in shape each of them has the perfection of the berry, in light the radiance of the dewdrop." Of Gray he said: "Gray in his limited sphere is great, and has a wonderful ear." The following he held to be "among the most liquid lines in any language":

Though he inherit
Nor the pride, nor ample pinion
That the Theban eagle bear,
Sailing with supreme dominion
Through the azure deep of air.

During the voyage Gladstone urged upon him to accept a peerage, laying stress on the nobility and insight of his political and historical poems, and on the greatness of "Guinevere" and of "In Memoriam." He was very unwilling to do so. In the end he consented for the sake of literature. Moreover, he was grateful to the Queen, who desired that he should belong to what he regarded as "the greatest Upper Chamber in the world." He looked upon it as foremost in debating power, a stable, wise, and moderating influence in these changeful democratic days. He wrote: "By Gladstone's advice I have consented to take a peerage, but for my own part I shall regret my simple name all my life." On March 11, 1884, he took his place on the cross-benches, for he said he "could not pledge himself to Party, which is made too much of a god in these days." He was in favour of reasonable innovation, and there was no really Liberal movement in which he was not in the forefront. Like Burke, he had a strong belief in the common-sense and political moderation of the British people, but he did not hesitate to express his opinion that "stagnation is more dangerous than revolution." Mr. Arthur Sidgwick notes about his political views:

It is easy to idealize freedom, revolution, or war; and the ancients found it easy to compose lyrics on kings, athletes, warriors, or other powerful persons. From the days of Tyrtæus and Pindar to Byron, Shelley, and Swinburne, one or other of these themes has been the seed of song. But the praise of ordered liberty, of settled government, of political moderation, is far harder to idealize in poetry. It has been the peculiar aim of Tennyson to be the constitutional, and in this sense the national, poet: and it is his peculiar merit and good fortune to have succeeded in giving eloquent and forcible expression to the ideas suggested by these aims.

Oh yet, if Nature's evil star
Drive men in manhood, as in youth,
To follow flying steps of Truth
Across the brazen bridge of war —
If New and Old, disastrous feud,
Must ever shock, like armed foes,
And this be true, till Time shall close,
That Principles are rain'd in blood;
Not yet the wise of heart would cease
To hold his hope thro' shame and guilt,
But with his hand against the hilt
Would pace the troubled land, like Peace:

Not less, tho' dogs of Faction bay,
 Would serve his kind in deed and word,
 Certain, if knowledge bring the sword,
 That knowledge takes the sword away.

The last couplet seems to me — where all is powerful and imaginative — to be a master stroke of terse and pointed expression. It would be hardly an exaggeration to say that it sums up human history in regard to one point — namely, the disturbing and even desolating effect of the new Political Idea, until its triumph comes, bringing a higher and more stable adjustment, and a peace more righteous and secure.

His first vote was given for the Extension of the Franchise. He writes to Gladstone:

ALDWORTH, July 1884.

I did not write more fully knowing how overwhelmed you are with business and anxiety, but you have found time to write to me notwithstanding, and I must answer, and you must read my answer or not as you can and will. Here is something of my creed.

The nation is one and includes all ranks of people.

I take for granted that both Houses are equally anxious to do justice to all.

Certainly the House of Peers has the prior claim to confidence, being the older of the two, and it would be a base abdication, if it forewent its right and its duty to reconsider an all-important question.

The Extension of Franchise I hold to be matter of justice; the proper time for bringing forward the question, matter of opinion.

Whether this was the proper time or not — Extension I now hold to be an accomplished fact. But I think that at this time, and at all times, redistribution is necessarily an integral part of a true Franchise Bill.

For instance, whether the towns are to dominate and absorb the country votes, or the country votes to have their due weight, whether loyal North Ireland is to be overridden by disloyal South, seem to me all-important facts in the true representation of the country.

(A Franchise Bill, I take it, is intended to facilitate the choice of those supposed to be best fitted to understand the needs and the claims of the people, and to devise means for satisfying them.)

If you solemnly pledge yourselves that the Extension Bill shall not become law before redistribution has been satisfactorily settled, I am quite willing to vote with you, and in proof I come up to town notwithstanding gout. My wife is very grateful for your letter, but will not of course trouble you with a reply. — Ever yours,

TENNYSON.

I am oppressed with gout, and therefore beg you will excuse my employing my daughter-in-law's hand.

On November 14 he forwarded the following lines to the Prime Minister: —

Steersman, be not precipitate in thine act
 Of steering, for the river here, my friend,
 Parts in two channels, moving to one end —
 This goes straight forward to the cataract :
 That streams about the bend ;
 But tho' the cataract seem the nearer way,
 Whate'er the crowd on either bank may say,
 Take thou the "bend," 'twill save thee many a day.

Gladstone eventually acted in accordance with the hopes my father had expressed, and the Franchise Bill was read a second time without a division.

He published his volume, *Tiresias and Other Poems*, at the end of 1885. Of his autobiographical poem, "The Ancient Sage," dealing, like the "De Profundis," with the deeper problems of human life, he wrote: "The whole poem is very personal. Those passages about 'Faith' and the 'Passion of the Past' were more especially my own personal feelings." The reception of his poem, "To Virgil," gratified him much, as he liked it himself. The year 1886 brought on us a great grief in the death of my brother Lionel on his voyage home from India. He said, "The thought of Lionel's death tears me to pieces, he was so full of promise, and so young." December of this year also saw the publication of "The Promise of May," and of the second part of "Locksley Hall" (dated 1887). The following lines were written about my brother Lionel : —

Truth, for Truth is Truth, he worshipt, being true as he was brave ;
 Good, for Good is Good, he follow'd, yet he look'd beyond the grave !
 Truth for Truth, and Good for Good ! The Good, the True, the Pure, the Just —
 Take the charm "For ever" from them, and they crumble into dust.

His MS. note on the poem is :

A dramatic poem, and the *Dramatis Personæ* are imaginary. Since it is so much the fashion in these days to regard each poem and story as a story of the poet's life or part of it, may I not be allowed to remind my readers of the possibility, that some event which comes to the poet's knowledge, some hint flashed from another mind, some thought or feeling arising in his own, or some mood coming — he knows not whence or how — may strike a chord from which a poem evolves its life, and that this to other eyes may bear small relation to the thought, or fact, or feeling to which the poem owes its birth, whether the tenor be dramatic, or given as a parable ?

Such lines as these, however, gave his own belief :

Plowmen, Shepherds, have I found, and more than once, and still could find,
 Sons of God, and kings of men in utter nobleness of mind.

In 1888 he had a serious attack of gout, from which he recovered with difficulty. On his eightieth birthday (1889) he received numberless congratulatory letters and telegrams. "I don't know what I have done," he said, "to make people feel like that towards me, except that I have kept my faith in Immortality." Speaking of Alexander Smith's line "Fame, fame, thou art next to God," he would observe, "Next to God — next to the Devil, say I. Fame might be worth having if it helped us to do good to a single mortal, but what is it? merely the pleasure of hearing oneself talked of up and down the street." During this year he published his *Demeter and Other Poems*. The general tone of criticism was to the effect that "Merlin and the Gleam," and "Demeter," and above all "Crossing the Bar," were wonderful productions for a man of fourscore years, and rivalled some of the best of his older poems. "Who is the Pilot in 'Crossing the Bar'?" my father was repeatedly asked. "The Divine," he answered. "The Pilot has been on board all the time, but in the dark I have not seen Him." He was inclined to think that the seven of his own best lyrics were, "All along the Valley," "Courage, poor Heart of Stone," "Break, Break, Break," "The Bugle Song," "Ask me no more," "Crossing the Bar," and the blank-verse lyric, "Tears, idle Tears"; and that his finest simile was —

Love took up the harp of Life, and smote on all the chords with might,
Smote the chord of Self, that, trembling, pass'd in music out of sight.

"In his latest poems," writes Henry Butcher, "we may miss something of the early rapture of his lyric songs, but he is still himself and unmistakable, and had he written nothing but the lines 'To Virgil' and 'Crossing the Bar,' he would have surely taken rank among the highest. Towards the end of his life the moral and religious content of the poems becomes fuller with his deeper sense of the grandeur and pathos of man's existence."

DEATH OF BROWNING. MY FATHER'S LAST WORK AND DAYS.

On the day of the publication of *Demeter and Other Poems* my father heard of the death of Robert Browning: "so loving and appreciative that one cannot but mourn his loss as a friend and as a poet, and one feels that one has lost a mine of great thoughts and pure feelings, and much else besides." My father said something of this sort about his poetry: "He never greatly cares about the glory of words or beauty of form. He seldom attempts the marriage of sense with sound, although he shows a spontaneous felicity in the adaptation of words to ideas and feelings." My father loved Browning and was loved by him. They have now emerged from the inevitable posthumous eclipse. They were both

imaginative thinkers and creators, noble teachers, holding, in the estimation of their contemporaries, high and honoured rank in the glorious company of great English poets. I never heard talk so brilliant, so deep, so full of imagery as when these two friends talked together. Each had a noble faith in God, and in the purpose of life; and in each this faith finds a great utterance. Their poetic methods, however, were widely different. For example, "Tennyson," Sir Alfred Lyall says, "employed his wonderful image-making power to illustrate some mental state of emotion, availing himself of the mysterious relation between man and his environment, whereby the outer inanimate world is felt to be the resemblance and reflection of human moods." Browning, on the other hand, was constantly propounding moral and intellectual riddles on these "human moods" and the human environment. As my father expressed it, "Browning has a great imagination. He has a genius for an intricate sort of dramatic composition, and for analyzing the human mind in intricate situations." Unlike Browning my father acted strictly on his rule that "the artist is known by his self-limitation." "Only the concise and perfect work," he thought, "would last." He was sometimes in the habit of chronicling in four or five words or more whatever might strike him as a picture, and weaving a poem about this, carrying this poem in his head until it was perfect — or sometimes "the poem would come" — his words — in one breath of inspiration. "Hundreds of lines," as he said, "have been blown up the chimney with my pipe smoke, or have been written down and thrown into the fire as not being perfect enough." He delighted in throwing off impromptu verses in various metres. Sir Richard Jebb writes as follows about his metrical power:—

As a metrist, he is the creator of a new blank verse, different both from the Elizabethan and from the Miltonic. He has known how to modulate it to every theme, and to elicit a music appropriate to each; attuning it in turn to a tender and homely grace, as in "The Gardener's Daughter"; to the severe and ideal majesty of the antique, as in "Tithonus"; to meditative thought, as in "The Ancient Sage" or "Akbar's Dream"; to pathetic or tragic tales of contemporary life, as in "Aylmer's Field" or "Enoch Arden"; or to sustained romantic narrative, as in the "Idylls." No English poet has used blank verse with such flexible variety, or drawn from it so large a compass of tones; nor has any maintained it so equably on a high level of excellence. In lyric metres Tennyson has invented much, and has also shown a rare power of adaptation. Many of his lyric measures are wholly his own; while others have been so treated by him as to make them virtually new.

At the Tennyson centenary celebration by the British Academy (1909) Lord Curzon said of him: "He (Tennyson) is at least these things — a great artist, a great singer, a great prophet, a great patriot, and a great Englishman." If I may venture to speak of his special influence upon the

world, my conviction is that its main and enduring qualities are his power of expression, his range of imagination, the perfection of his workmanship, his strong common-sense, the high purport of his life and work, his truthfulness, his humility, his humour, and his broad, open-hearted, and helpful sympathy.

The death of the Irish poet Allingham took away from us yet another friend. My father often repeated Allingham's last words: "I see such things as you cannot dream of."

In 1890 the great portrait of my father which hangs in the hall of Trinity College, Cambridge, was painted by G. F. Watts at Farringford; and in June of that year he worked at his Lincolnshire poem "The Churchwarden and the Curate," heartily laughing over the humorous passages. Sir Norman Lockyer visited us, and he said of my father, "His mind is saturated with astronomy; since Dante there has never been so great a scientific poet." In 1891 he was working at his "Akbar," and wrote his majestic hymn to the Sun while cruising in a friend's yacht. The philosophers of the East had a great fascination for him, and he felt that the Western religions might learn much from them of spirituality. He took much interest in preparing his "Foresters, or Robin Hood" for the stage. It proved to be a great success in America — an old-world woodland play, "a pastoral without shepherds," and was published in April 1892.

In 1891 and 1892 he still took long walks at Farringford and Aldworth with the President of Magdalen, Jowett, the Bishop of Ripon, Arthur Coleridge, Stanford, Dakyns, Henry Butcher, Jebb, and others, talking to them vigorously on all sorts of topics, but I heard him quote more than once, "The wan moon is setting behind the white wave, and time is setting for me, oh!" On a day in June (1892), on one of his daily walks at Farringford, he suddenly felt very tired, a thing unusual with him, and sat down. It was one of the first signs of his failing strength, though as he walked up the garden he cheered up again, and pointed out the splendour of the flowers. On June 29 he partook of the Communion with my mother and said:

It is but a communion, not a mass;
No sacrifice, but a life-giving feast —

impressing upon the rector (Dr. Merriman) that he could not partake of it except in that sense. He said: "My most passionate desire is to have a clearer vision of God," and "It is impossible to imagine that the Almighty will ask you, when you come before Him in the next life, what your particular form of creed was: but the question will rather be, 'Have you been true to yourself, and given in My Name a cup of cold water to one of these little ones?'"

On June 30 we left Farringford for Aldworth. My father at first took

his regular walks of two or three miles over Blackdown, but the walks dwindled gradually, and he sat more and more in his summer-house. On his eighty-third birthday he quoted from Bacon, "It is Heaven upon earth to have a man's mind move in Charity, rest in Providence, and turn upon the poles of Truth." In September he looked over the proofs of his last volume *The Death of Ænone and Other Poems*, many of which had been written during this last year, and which my wife had copied out for the press. On the 28th he complained of great weakness. He read Job and St. Matthew.

On Tuesday, October 4, he called out, "Where is my Shakespeare? I must have my Shakespeare." Then he said, "I want the blinds up, I want to see the sky and light." He repeated, "The sky and light!" He asked me, "Have I not been walking with Gladstone in the garden, and showing him my trees?"

On the day before his death he talked to the doctor about death: "What a shadow this life is, and how men cling to what is after all but a small part of the great world's life." Then the doctor told him (for his interest was always keen "in the lot of lowly men") of an incident that had happened lately. "A villager, ninety years old, was dying, and had so much pined to see his old bed-ridden wife once more that they carried her to where he lay. He pressed his shrunk hand upon her hand, and in a husky voice said to her, 'Come soon,' and soon after passed away himself." My father murmured "True Faith"; and the tears were in his voice. Suddenly he gathered himself together and spoke one word about himself to the doctor, "Death?" The doctor bowed, and he said, "That's well."

Later he exclaimed, "I have opened it." I cannot tell whether he spoke to my mother, referring to the Shakespeare opened by him at

Hang there like fruit, my soul,
Till the tree die,

which he always said were among the tenderest lines in Shakespeare; or whether these lines from one of his own last poems of which he was fond were running through his head —

Fear not thou the hidden purpose of that Power which alone is great,
Nor the myriad world, His shadow, nor the silent Opener of the Gate.

During the evening the full moon flooded the room and the great landscape outside with light; and we watched in solemn stillness. He passed away at 1.35 A.M. on Thursday, October 6, his hand resting on his Shakespeare, and I spoke over him his own prayer, "God accept him! Christ receive him!" because I knew that he would have wished it.

He was laid to rest in Westminster Abbey on October 12, next to Robert Browning and in front of the Chaucer monument. The great

crowd round the Abbey and the funeral service with its two anthems, "Crossing the Bar" and "The Silent Voices," rising above the vast congregation, will be long remembered. Every day for weeks after multitudes thronged by the new-made grave in a never-ceasing procession. The tributes of sympathy which we received from many countries and from all classes and creeds were not only remarkable for their universality, but for their depth of feeling. Against the pillar near his grave has been placed the fine bust of him by Woolner.

His wife survived him four years, and is buried in the quiet churchyard at Freshwater.

Dear, near and true, no truer Time himself
Can prove you, tho' he make you evermore
Dearer and nearer.

TENNYSON.

(The best-known portraits of my father are by Laurence, Watts, Herkomer, and Millais. The best photographs are a half-length by Mayall, a profile by Mrs. Cameron, and two three-quarters by Barraud done in his eightieth year.)

TO THE QUEEN.

*Revered, beloved — O you that hold
A nobler office upon earth
Than arms, or power of brain, or birth
Could give the warrior kings of old,*

*Victoria, — since your Royal grace
To one of less desert allows
This laurel greener from the brows
Of him that utter'd nothing base ;*

*And should your greatness, and the care
That yokes with empire, yield you time
To make demand of modern rhyme
If aught of ancient worth be there ;*

*Then — while a sweeter music wakes,
And thro' wild March the throstle calls,
Where all about your palace-walls
The sun-lit almond-blossom shakes —*

*Take, Madam, this poor book of song ;
For tho' the faults were thick as dust
In vacant chambers, I could trust
Your kindness. May you rule us long,*

*And leave us rulers of your blood
As noble till the latest day !
May children of our children say,
' She wrought her people lasting good ;*

*' Her court was pure ; her life serene ;
God gave her peace ; her land reposed,
A thousand claims to reverence closed
In her as Mother, Wife, and Queen ;*

*' And statesmen at her council met
Who knew the seasons when to take
Occasion by the hand, and make
The bounds of freedom wider yet*

*' By shaping some august decree,
Which kept her throne unshaken still,
Broad-based upon her people's will,
And compass'd by the inviolate sea.'*

March, 1851.

JUVENILIA.

CLARIBEL.

A MELODY. ✓

I.

WHERE Claribel low-lieth
The breezes pause and die,
Letting the rose-leaves fall :
But the solemn oak-tree sigheth,
Thick-leaved, ambrosial,
With an ancient melody
Of an inward agony,
Where Claribel low-lieth.

II.

At eve the beetle boometh
Athwart the thicket lone :
At noon the wild bee hummeth
About the moss'd headstone :
At midnight the moon cometh,
And looketh down alone.
Her song the lintwhite swelleth,
The clear-voiced mavis dwelleth,
The callow throstle lispeth,
The slumbrous wave outwelleth,
The babbling runnel crispeth,
The hollow grot replieth
Where Claribel low-lieth.

NOTHING WILL DIE.

WHEN will the stream be aweary of
flowing
Under my eye?
When will the wind be aweary of blowing
Over the sky?

When will the clouds be aweary of
fleeting?

When will the heart be aweary of
beating?

And nature die?

Never, oh! never, nothing will die;

The stream flows,
The wind blows,
The cloud fleets,
The heart beats,
Nothing will die.

Nothing will die;

All things will change

Thro' eternity.

'Tis the world's winter;

Autumn and summer

Are gone long ago;

Earth is dry to the centre,

But spring, a new comer,

A spring rich and strange,

Shall make the winds blow

Round and round,

Thro' and thro',

Here and there,

Till the air

And the ground

Shall be fill'd with life anew.

The world was never made;

It will change, but it will not fade.

So let the wind range;

For even and morn

Ever will be

Thro' eternity.

Nothing was born;

Nothing will die;

All things will change.

ALL THINGS WILL DIE.

CLEARLY the blue river chimes in its
flowing

Under my eye;

Warmly and broadly the south winds are
blowing

Over the sky.

One after another the white clouds are
fleeing;

Every heart this May morning in joyance
is beating

Full merrily;

Yet all things must die.

The stream will cease to flow;

The wind will cease to blow;

The clouds will cease to fleet;

The heart will cease to beat;

For all things must die.

All things must die.

Spring will come never more.

Oh! vanity!

Death waits at the door.

See! our friends are all forsaking

The wine and the merrymaking.

We are call'd—we must go.

Laid low, very low,

In the dark we must lie.

The merry glees are still;

The voice of the bird

Shall no more be heard,

Nor the wind on the hill.

Oh! misery!

Hark! death is calling

While I speak to ye,

The jaw is falling,

The red cheek paling,

The strong limbs failing;

Ice with the warm blood mixing;

The eyeballs fixing.

Nine times goes the passing bell:

Ye merry souls, farewell.

The old earth

Had a birth,

As all men know,

Long ago.

And the old earth must die.

So let the warm winds range,

And the blue wave beat the shore;

For even and morn

Ye will never see

Thro' eternity.

All things were born.
Ye will come never more,
For all things must die.

LEONINE ELEGIACS.

LOW-FLOWING breezes are roaming the
broad valley dimm'd in the gloaming:
Thro' the black-stemm'd pines only the
far river shines.

Creeping thro' blossomy rushes and bowers
of rose-blowing bushes,

Down by the poplar tall rivulets babble
and fall.

Barketh the shepherd-dog cheerly; the
grasshopper carolleteth clearly;

Deeply the wood-dove coos; shrilly the
owlet halloos;

Winds creep; dew falls chilly: in her
first sleep earth breathes stilly:

Over the pools in the burn water-gnats
murmur and mourn.

Sadly the far kine loweth: the glimmer-
ing water outfloweth:

Twin peaks shadow'd with pine slope to
the dark hyaline.

Low-throned Hesper is stayed between
the two peaks; but the Naiad

Throbbing in mild unrest holds him
beneath in her breast.

The ancient poetess singeth, that Hes-
perus all things bringeth,

Soothing the wearied mind: bring me
my love, Rosalind.

Thou comest morning or even; she
cometh not morning or even.

False-eyed Hesper, unkind, where is my
sweet Rosalind?

SUPPOSED CONFESSIONS

OF A SECOND-RATE SENSITIVE MIND.

O GOD! my God! have mercy now.
I faint, I fall. Men say that Thou
Didst die for me, for such as *me*,
Patient of ill, and death, and scorn,
And that my sin was as a thorn
Among the thorns that girt Thy brow,
Wounding Thy soul. — That even now,
In this extremest misery

*Dr. suppressed this poem for
50 years*

✓ Of ignorance, I should require
 A sign! and if a bolt of fire
 Would rive the slumbrous summer noon
 While I do pray to Thee alone,
 Think my belief would stronger grow!
 ✓ Is not my human pride brought low?
 The boastings of my spirit still?
 The joy I had in my freewill
 All cold, and dead, and corpse-like grown?
 And what is left to me, but Thou,
 And faith in Thee? Men pass me by;
 Christians with happy countenances—
 And children all seem full of Thee!
 And women smile with saint-like glances
 Like Thine own mother's when she bow'd
 Above Thee, on that happy morn
 When angels spake to men aloud,
 And Thou and peace to earth were born.
 Goodwill to me as well as all—
 I one of them: my brothers they:
 Brothers in Christ—a world of peace
 And confidence, day after day;
 And trust and hope till things should cease,
 And then one Heaven receive us all.

✓ How sweet to have a common faith!
 To hold a common scorn of death!
 And at a burial to hear
 The creaking cords which wound and eat
 Into my human heart, when'er
 Earth goes to earth, with grief, not fear,
 With hopeful grief, were passing sweet!

Thrice happy state again to be
 The trustful infant on the knee!
 Who lets his rosy fingers play
 About his mother's neck, and knows
 Nothing beyond his mother's eyes.
 They comfort him by night and day;
 They light his little life away;
 He hath no thought of coming woes;
 He hath no care of life or death;
 Scarce outward signs of joy arise,
 Because the Spirit of happiness
 And perfect-rest so inward is;
 And loveth so his innocent heart,
 Her temple and her place of birth,
 Where she would ever wish to dwell,
 Life of the fountain there, beneath
 Its salient springs, and far apart,
 Hating to wander out on earth,
 Or breathe into the hollow air,
 Whose chillness would make visible

Her subtil, warm, and golden breath,
 Which mixing with the infant's blood,
 Fulfills him with beatitude.

Oh! sure it is a special care
 Of God, to fortify from doubt,
 To arm in proof, and guard about
 With triple-mailed trust, and clear
 Delight, the infant's dawning year.

Would that my gloomed fancy were
 As thine, my mother, when with brow
 Propt on thy knees, my hands upheld
 In thine, I listen'd to thy vows,
 For me outpour'd in holiest prayer—
 For me unworthy!—and beheld
 Thy mild deep eyes upraised, that knew
 The beauty and repose of faith,
 And the clear spirit shining thro'.
 Oh! wherefore do we grow awry
 From roots which strike so deep? why
 dare

Paths in the desert? Could not I
 Bow myself down, where thou hast knelt
 To the earth—until the ice would melt
 Here, and I feel as thou hast felt?
 What Devil had the heart to scathe
 Flowers thou hadst rear'd—to brush the
 dew

From thine own lily, when thy grave
 Was deep, my mother, in the clay?
 Myself? Is it thus? Myself? Had I
 So little love for thee? But why
 Prevail'd not thy pure prayers? Why
 pray

✓ To one who heeds not, who can save
 But will not? Great in faith, and strong
 Against the grief of circumstance
 Wert thou, and yet unheard. What if
 Thou pleadest still, and seest me drive
 Thro' utter dark a full-sail'd skiff,
 Unpiloted i' the echoing dance
 Of reboant whirlwinds, stooping low
 Unto the death, not sunk! I know
 At matins and at evensong,
 That thou, if thou wert yet alive,
 In deep and daily prayers would'st strive
 To reconcile me with thy God.
 Albeit, my hope is gray, and cold
 At heart, thou wouldest murmur still—
 'Bring this lamb back into Thy fold,
 My Lord, if so it be Thy will.'
 Would'st all me I must brook the rod
 And chastisement of human pride;

That pride, the sin of devils, stood
Betwixt me and the light of God!
That hitherto I had defied
And had rejected God—that grace
Would drop from my o'er-bruining love,
As manna on my wilderness,
If I would pray—that God would move
And strike the hard, hard rock, and
thence,

Sweet in their utmost bitterness,
Would issue tears of penitence
Which would keep green hope's life.
Alas!

I think that pride hath now no place
Nor sojourn in me. I am void,
Dark, formless, utterly destroyed.

Why not believe then? Why not yet
Anchor thy frailty there, where man
Hath moor'd and rested? Ask the sea
At midnight, when the crisp slope waves
After a tempest, rib and fret
The broad-imbased beach, why he
Slumbers not like a mountain tarn?
Wherefore his ridges are not curls
And ripples of an inland mere?
Wherefore he moaneth thus, nor can
Draw down into his vexed pools
All that blue heaven which hues and
paves

The other? I am too forlorn,
Too shaken: my own weakness fools
My judgment, and my spirit whirls,
Moved from beneath with doubt and fear.

'Yet,' said I, in my morn of youth,
The unsunn'd freshness of my strength,
When I went forth in quest of truth,
'It is man's privilege to doubt,
If so be that from doubt at length,
Truth may stand forth unmoved of
change,

An image with profulgent brows,
And perfect limbs, as from the storm
Of running fires and fluid range
Of lawless airs, at last stood out
This excellence and solid form
Of constant beauty. For the Ox
Feeds in the herb, and sleeps, or fills
The horned valleys all about,
And hollows of the fringed hills
In summer heats, with placid lows
Unfearing, till his own blood flows

About his hoof. And in the flocks
The lamb rejoiceth in the year,
And raceth freely with his fere,
And answers to his mother's calls
From the flower'd furrow. In a time,
Of which he wots not, run short pains
Thro' his warm heart; and then, from
whence

He knows not, on his light there falls
A shadow; and his native slope,
Where he was wont to leap and climb,
Floats from his sick and filmed eyes,
And something in the darkness draws
His forehead earthward, and he dies.
Shall man live thus, in joy and hope
As a young lamb, who cannot dream,
Living, but that he shall live on?
Shall we not look into the laws
Of life and death, and things that seem,
And things that be, and analyse
Our double nature, and compare
All creeds till we have found the one,
If one there be? Ay me! I fear
All may not doubt, but everywhere
Some must clasp Idols. Yet, my God,
Whom call I Idol? Let Thy dove
Shadow me over, and my sins
Be unremember'd, and Thy love
Enlighten me. Oh teach me yet
Somewhat before the heavy clod
Weights on me, and the busy fret
Of that sharp-headed worm begins
In the gross blackness underneath.

O weary life! O weary death!
O spirit and heart made desolate!
O damned vacillating state!

THE KRAKEN.

BELOW the thunders of the upper deep;
Far, far beneath in the abysmal sea,
His ancient, dreamless, uninvaded sleep
The Kraken sleepeth: faintest sunlights
flee

About his shadowy sides: above him swell
Huge sponges of millennial growth and
height;

And far away into the sickly light,
From many a wondrous grot and secret
cell

Unnumber'd and enormous polypi

morbid

Winnow with giant arms the slumbering
green.

There hath he lain for ages and will lie
Battening upon huge seaworms in his
sleep,

Until the latter fire shall heat the deep;
Then once by man and angels to be seen,
In roaring he shall rise and on the sur-
face die.

SONG.

THE winds, as at their hour of birth,
Leaning upon the ridged sea,
Breathed low around the rolling earth
With mellow preludes, 'We are free.'

The streams through many a lilled row
Down-carolling to the crisped sea,
Low-tinkled with a bell-like flow
Atween the blossoms, 'We are free.'

LILIAN.

I.

AIRY, fairy Lilian,
Flitting, fairy Lilian,
When I ask her if she love me,
Claps her tiny hands above me,
Laughing all she can;
She'll not tell me if she love me,
Cruel little Lilian.

II.

When my passion seeks
Pleasance in love-sighs,
She, looking thro' and thro' me
Thoroughly to undo me,
Smiling, never speaks:
So innocent-arch, so cunning-simple,
From beneath her gathered wimple
Glancing with black-beaded eyes,
Till the lightning laughers dimple
The baby-roses in her cheeks;
Then away she flies.

III.

Prythee weep, May Lilian!
Gaiety without eclipse
Wearieth me, May Lilian:

Thro' my very heart it thrilleth
When from crimson-threaded lips
Silver-treble laughter trilleth:
Prythee weep, May Lilian.

IV.

Praying all I can,
If prayers will not hush thee,
Airy Lilian,
Like a rose-leaf I will crush thee,
Fairy Lilian.

ISABEL.

Description of his mother.

EYES not down-dropt nor over-bright,
but fed

With the clear-pointed flame of chastity,
Clear, without heat, undying, tended by
Pure vestal thoughts in the trans-
lucent fane

Of her still spirit; locks not wide-dispread,
Madonna-wise on either side her
head;

Sweet lips whereon perpetually did
reign

The summer calm of golden charity,
Were fixed shadows of thy fixed mood,
Revered Isabel, the crown and head,
The stately flower of female fortitude,
Of perfect wifehood and pure lowly
head.

II.

The intuitive decision of a bright
And thorough-edged intellect to part
Error from crime; a prudence to
withhold;

The laws of marriage character'd in
gold

Upon the blanched tablets of her heart;
A love still burning upward, giving light
To read those laws; an accent very low
In blandishment, but a most silver flow

Of subtle-paced counsel in distress,
Right to the heart and brain, tho' unde-
scribed,

Winning its way with extreme gentle-
ness

Thro' all the outworks of suspicious
pride;

A courage to endure and to obey;
A hate of gossip parlance, and of sway,
Crown'd Isabel, thro' all her placid life,
The queen of marriage, a most perfect
wife.

III.

The mellow'd reflex of a winter moon;
A clear stream flowing with a muddy one,
Till in its onward current it absorbs
With swifter movement and in purer
light

The vexed eddies of its wayward
brother:

A leaning and upbearing parasite,
Clothing the stem, which else had
fallen quite

With cluster'd flower-bells and am-
brosial orbs

Of rich fruit-bunches leaning on
each other —

Shadow forth thee: — the world hath
not another

(Tho' all her fairest forms are types of
thee,

And thou of God in thy great charity)

Of such a finish'd chasten'd purity.

MARIANA.

'Mariana in the moated grange.'
Measure for Measure.

WITH blackest moss the flower-plots

Were thickly crusted, one and all;

The rusted nails fell from the knots

That held the pear to the gable-wall.

The broken sheds look'd sad and strange:

Unlifted was the clinking latch;

Weeded and worn the ancient thatch

Upon the lonely moated grange.

She only said, 'My life is dreary,

He cometh not,' she said;

She said, 'I am weary, weary,

I would that I were dead!'

Her tears fell with the dews at even;

Her tears fell ere the dews were dried;

She could not look on the sweet heaven,

Either at morn or eventide.

After the flitting of the bats,

When thickest dark did trance the sky,

She drew her casement curtain by,

And glanced athwart the glooming flats.

She only said, 'The night is dreary,

He cometh not,' she said;

She said, 'I am weary, weary

I would that I were dead!'

Upon the middle of the night,

Waking she heard the night-fowl crow:

The cock sung out an hour ere light:

From the dark fen the oxen's low

Came to her: without hope of change,

In sleep she seem'd to walk forlorn,

Till cold winds woke the gray-eyed morn

About the lonely moated grange.

She only said, 'The day is dreary,

He cometh not,' she said;

She said, 'I am weary, weary,

I would that I were dead!'

About a stone-cast from the wall

A sluice with blacken'd waters slept,

And o'er it many, round and small,

The cluster'd marsh-mosses crept.

Hard by a poplar shook alway,

All silver-green with gnarled bark:

For leagues no other tree did mark

The level waste, the rounding gray.

She only said, 'My life is dreary,

He cometh not,' she said;

She said, 'I am weary, weary,

I would that I were dead!'

And ever when the moon was low,

And the shrill winds were up and away,

In the white curtain, to and fro,

She saw the gusty shadow sway.

But when the moon was very low,

And wild winds bound within their cell,

The shadow of the poplar fell

Upon her bed, across her brow.

She only said, 'The night is dreary,

He cometh not,' she said;

She said, 'I am weary, weary,

I would that I were dead!'

All day within the dreamy house,

The doors upon their hinges creak'd;

The blue fly sung in the pane; the mouse

Behind the mouldering wainscot

shriek'd,

Or from the crevice peer'd about.

Old faces glimmer'd thro' the doors,

Old footsteps trod the upper floors,

Old voices called her from without.

She only said, 'My life is dreary,
He cometh not,' she said;
She said, 'I am aweary, aweary,
I would that I were dead!'

The sparrow's chirrup on the roof,
The slow clock ticking, and the sound
Which to the wooing wind aloof
The poplar made, did all confound
Her sense; but most she loathed the hour
When the thick-moted sunbeam lay
Athwart the chambers, and the day
Was sloping toward his western bower.
Then, said she, 'I am very dreary,
He will not come,' she said;
She wept, 'I am aweary, aweary,
Oh God, that I were dead!'

TO —.

I.

CLEAR-HEADED friend, whose joyful scorn,
Edged with sharp laughter, cuts atwain
The knots that tangle human creeds,
The wounding cords that bind and strain
The heart until it bleeds,
Ray-fringed eyelids of the morn
Root not a glance so keen as thine:
If aught of prophecy be mine,
Thou wilt not live in vain.

II.

Low-cowering shall the Sophist sit;
Falsehood shall bare her plaited brow:
Fair-fronted Truth shall droop not now
With shrilling shafts of subtle wit.
Nor martyr-flames, nor trenchant swords,
Can do away that ancient lie;
A gentler death shall Falsehood die,
Shot thro' and thro' with cunning words.

III.

Weak Truth a-leaning on her crutch,
Wan, wasted Truth in her utmost need,
Thy kingly intellect shall feed,
Until she be an athlete bold,
And weary with a finger's touch
Those writhed limbs of lightning speed;
Like that strange angel which of old,
Until the breaking of the light,

Wrestled with wandering Israel,
Past Yabbok broke the livelong night,
And heaven's mazed signs stood still
In the dim tract of Penuel.

MADELINE.

I.

THOU art not steep'd in golden languors,
No tranced summer calm is thine,
Ever varying Madeline.
Thro' light and shadow thou dost range,
Sudden glances, sweet and strange,
Delicious spites and darling angers,
And airy forms of fitting change.

II.

Smiling, frowning, evermore,
Thou art perfect in love-lore.
Revealings deep and clear are thine
Of wealthy smiles: but who may know
Whether smile or frown be fleetest?
Whether smile or frown be sweeter,
Who may know?
Frowns perfect-sweet along the brow
Light-gloom over eyes divine,
Like little clouds sun-fringed, are thine,
Ever varying Madeline.
Thy smile and frown are not aloof
From one another,
Each to each is dearest brother;
Hues of the silken sheeny woof
Momently shot into each other.
All the mystery is thine;
Smiling, frowning, evermore,
Thou art perfect in love-lore,
Ever varying Madeline.

III.

A subtle, sudden flame,
By veering passion fann'd,
About thee breaks and dances:
When I would kiss thy hand,
The flush of anger'd shame
O'erflows thy calmer glances,
And o'er black brows drops down
A sudden-curved frown:
But when I turn away,
Thou, willing me to stay,
Woorest not, nor vainly wranglest;

But, looking fixedly the while,
All my bounden heart entanglest
In a golden-netted smile;
Then in madness and in bliss,
If my lips should dare to kiss
Thy taper fingers amorously,
Again thou blushest angerly;
And o'er black brows drops down
A sudden-curved frown.

SONG—THE OWL.

I.

WHEN cats run home and light is come,
And dew is cold upon the ground,
And the far-off stream is dumb,
And the whirring sail goes round,
And the whirring sail goes round;
Alone and warming his five wits,
The white owl in the belfry sits.

II.

When merry milkmaids click the latch,
And rarely smells the new-mown hay,
And the cock hath sung beneath the
thatch
Twice or thrice his roundelay,
Twice or thrice his roundelay;
Alone and warming his five wits,
The white owl in the belfry sits.

SECOND SONG.

TO THE SAME.

I.

THY tuwhits are lull'd, I wot,
Thy tuwhoos of yesternight,
Which upon the dark afloat,
So took echo with delight,
So took echo with delight,
That her voice untuneful grown,
Wears all day a fainter tone.

II.

I would mock thy chaunt anew;
But I cannot mimic it;
Not a whit of thy tuwhoo,
Thee to woo to thy tuwhit,
Thee to woo to thy tuwhit,
With a lengthen'd loud halloo,
Tuwhoo, tuwhit, tuwhit, tuwhoo-o-o.

RECOLLECTIONS OF THE
ARABIAN NIGHTS.

WHEN the breeze of a joyful dawn blew
free

In the silken sail of infancy,
The tide of time flow'd back with me,

The forward-flowing tide of time;
And many a sheeny summer-morn,
Adown the Tigris I was borne,
By Bagdat's shrines of fretted gold,
High-walled gardens green and old;
True Mussulman was I and sworn,
For it was in the golden prime
Of good Haroun Alraschid.

Anight my shallop, rustling thro'
The low and bloomed foliage, drove
The fragrant, glistening deeps, and clove
The citron-shadows in the blue:
By garden porches on the brim,
The costly doors flung open wide,
Gold glittering thro' lamplight dim,
And broider'd sofas on each side:
In sooth it was a goodly time,
For it was in the golden prime
Of good Haroun Alraschid.

Often, where clear-stemm'd platans
guard
The outlet, did I turn away
The boat-head down a broad canal
From the main river sluiced, where all
The sloping of the moon-lit sward
Was damask-work, and deep inlay
Of braided blooms unmown, which
crept
Adown to where the water slept
A goodly place, a goodly time,
For it was in the golden prime
Of good Haroun Alraschid.

A motion from the river won
Ridged the smooth level, bearing on
My shallop thro' the star-strown calm,
Until another night in night
I enter'd, from the clearer light,
Imbower'd vaults of pillar'd palm,
Imprisoning sweets, which, as they
clomb
Heavenward, were stay'd beneath the
dome

Of hollow boughs. — A goodly time,
For it was in the golden prime
Of good Haroun Alraschid.

Still onward; and the clear canal
Is rounded to as clear a lake.
From the green rivage many a fall
Of diamond rillels musical,
Thro' little crystal arches low
Down from the central fountain's flow
Fall'n silver-chiming, seemed to shake
The sparkling flints beneath the prow.

A goodly place, a goodly time,
For it was in the golden prime
Of good Haroun Alraschid.

Above thro' many a bowery turn
A walk with vary-colour'd shells
Wander'd engrain'd. On either side
All round about the fragrant marge
From fluted vase, and brazen urn
In order, eastern flowers large,
Some dropping low their crimson bells
Half-closed, and others studded wide

With disks and tiars, fed the time
With odour in the golden prime
Of good Haroun Alraschid.

Far off, and where the lemon grove
In closest coverture upsprung,
The living airs of middle night
Died round the bulbul as he sung;
Not he: but something which possess'd
The darkness of the world, delight,
Life, anguish, death, immortal love,
Ceasing not, mingled, unrepress'd,
Apart from place, withholding time,
But flattering the golden prime
Of good Haroun Alraschid.

Black the garden-bowers and grots
Slumber'd: the solemn palms were
ranged

Above, unwoo'd of summer wind:
A sudden splendour from behind
Flush'd all the leaves with rich gold-
green,

And, flowing rapidly between
Their interspaces, counterchanged
The level lake with diamond-plots
Of dark and bright. A lovely time,
For it was in the golden prime
Of good Haroun Alraschid.

Dark-blue the deep sphere overhead,
Distinct with vivid stars inlaid,
Grew darker from that under-flame:
So, leaping lightly from the boat,
With silver anchor left afloat,
In marvel whence that glory came
Upon me, as in sleep I sank
In cool soft turf upon the bank,
Entranced with that place and time,
So worthy of the golden prime
Of good Haroun Alraschid.

Thence thro' the garden I was drawn —
A realm of pleasance, many a mound,
And many a shadow-chequer'd lawn
Full of the city's stilly sound,
And deep myrrh-thickets blowing round
The stately cedar, tamarisks,
Thick rosaries of scented thorn,
Tall orient shrubs, and obelisks
Graven with emblems of the time,
In honour of the golden prime
Of good Haroun Alraschid.

With dazed vision unawares
From the long alley's latticed shade
Emerged, I came upon the great
Pavilion of the Caliphat.
Right to the carven cedarn doors,
Flung inward over spangled floors,
Broad-based flights of marble stairs
Ran up with golden balustrade,
After the fashion of the time,
And humour of the golden prime
Of good Haroun Alraschid.

The fourscore windows all alight
As with the quintessence of flame,
A million tapers flaring bright
From twisted silvers look'd to shame
The hollow-vaulted dark, and stream'd
Upon the mooned domes aloof
In inmost Bagdat, till there seem'd
Hundreds of crescents on the roof
Of night new-risen, that marvellous time
To celebrate the golden prime
Of good Haroun Alraschid.

Then stole I up, and trancedly
Gazed on the Persian girl alone,
Serene with argent-lidded eyes
Amorous, and lashes like to rays
Of darkness, and a brow of pearl

Tressed with redolent ebony,
In many a dark delicious curl,
Flowing beneath her rose-hued zone;
The sweetest lady of the time,
Well worthy of the golden prime
Of good Haroun Alraschid.

Six columns, three on either side,
Pure silver, underpropt a rich
Throne of the massive ore, from which
Down-droop'd, in many a floating fold,
Engarlanded and diaper'd
With inwrought flowers, a cloth of gold.
Thereon, his deep eye laughter-stirr'd
With merriment of kingly pride,
Sole star of all that place and time,
I saw him — in his golden prime,
THE GOOD HAROUN ALRASCHID.

ODE TO MEMORY.

ADDRESSED TO —.

I.

THOU who stealest fire,
From the fountains of the past,
To glorify the present; oh, haste,
Visit my low desire!
Strengthen me, enlighten me!
I faint in this obscurity,
Thou dewy dawn of memory.

II.

Come not as thou camest of late,
Flinging the gloom of yesternight
On the white day; but robed in soften'd
light

Of orient state.

Whilome thou camest with the morning
mist,

Even as a maid, whose stately brow
The dew-impearled winds of dawn have
kiss'd,

When she, as thou,
Stays on her floating locks the lovely
freight

Of overflowing blooms, and earliest shoots
Of orient green, giving safe pledge of fruits,
Which in wintertide shall star
The black earth with brilliance rare.

III.

Whilome thou camest with the morning
mist,

And with the evening cloud,
Showering thy gleaned wealth into my
open breast

(Those peerless flowers which in the
rudest wind

Never grow sere,
When rooted in the garden of the mind,
Because they are the earliest of the
year).

Nor was the night thy shroud.
In sweet dreams softer than unbroken rest
Thou leddest by the hand thine infant
Hope.

The eddy of her garments caught from
thee

The light of thy great presence; and the
cope

Of the half-attain'd futurity,
Tho' deep not fathomless,
Was cloven with the million stars which
tremble

O'er the deep mind of dauntless infancy.
Small thought was there of life's distress;
For sure she deem'd no mist of earth
could dull

Those spirit-thrilling eyes so keen and
beautiful:

Sure she was nigher to heaven's spheres,
Listening the lordly music flowing from
The illimitable years.

O strengthen me, enlighten me!
I faint in this obscurity,
Thou dewy dawn of memory.

IV.

Come forth, I charge thee, arise,
Thou of the many tongues, the myriad
eyes!

Thou comest not with shows of flaunting
vines

Unto mine inner eye,
Divinest Memory!

Thou wert not nursed by the waterfall
Which ever sounds and shines

A pillar of white light upon the wall
Of purple cliffs, aloof descried:
Come from the woods that belt the gray
hill-side,

The seven elms, the poplars four
 That stand beside my father's door,
 And chiefly from the brook that loves
 To purl o'er matted cress and ribbed sand,
 Or dimple in the dark of rushy coves,
 Drawing into his narrow earthen urn,
 In every elbow and turn,
 The filter'd tribute of the rough woodland,
 O! hither lead thy feet!
 Pour round mine ears the livelong bleat
 Of the thick-fleeced sheep from wattled
 folds,
 Upon the ridged wolds,
 When the first matin-song hath waken'd
 loud
 Over the dark dewy earth forlorn,
 What time the amber morn
 Forth gushes from beneath a low-hung
 cloud.

V.

Large dowries doth the raptured eye
 To the young spirit present
 When first she is wed;
 And like a bride of old
 In triumph led,
 With music and sweet showers
 Of festal flowers,
 Unto the dwelling she must sway.
 Well hast thou done, great artist Memory,
 In setting round thy first experiment
 With royal frame-work of wrought
 gold;
 Needs must thou dearly love thy first
 essay,
 And foremost in thy various gallery
 Place it, where sweetest sunlight falls
 Upon the storied walls;
 For the discovery
 And newness of thine art so pleased thee,
 That all which thou hast drawn of fairest
 Or boldest since, but lightly weighs
 With thee unto the love thou bearest
 The first-born of thy genius. Artist-like,
 Ever retiring thou dost gaze
 On the prime labour of thine early days:
 No matter what the sketch might be;
 Whether the high field on the bushless
 Pike,
 Or even a sand-built ridge
 Of heaped hills that mound the sea,
 Overblown with murmurs harsh,
 Or even a lowly cottage whence we see

Stretch'd wide and wild the waste enor-
 mous marsh,
 Where from the frequent bridge,
 Like emblems of infinity,
 The trenched waters run from sky to sky;
 Or a garden bower'd close
 With plaited alleys of the trailing rose,
 Long alleys falling down to twilight grots,
 Or opening upon level plots
 Of crowned lilies, standing near
 Purple-spiked lavender:
 Whither in after life retired
 From brawling storms,
 From weary wind,
 With youthful fancy re-inspired,
 We may hold converse with all forms
 Of the many-sided mind,
 And those whom passion hath not blinded,
 Subtle-thoughted, myriad-minded.

My friend, with you to live alone,
 Were how much better than to own
 A crown, a sceptre, and a throne!

O strengthen me, enlighten me!
 I faint in this obscurity,
 Thou dewy dawn of memory.

SONG.

I.

A SPIRIT haunts the year's last hours
 Dwelling amid these yellowing bowers:
 To himself he talks;
 For at eventide, listening earnestly,
 At his work you may hear him sob and
 sigh
 In the walks;
 Earthward he boweth the heavy
 stalks
 Of the mouldering flowers:
 Heavily hangs the broad sunflower
 Over its grave i' the earth so
 chilly;
 Heavily hangs the hollyhock,
 Heavily hangs the tiger-lily.

II.

The air is damp, and hush'd, and close,
 As a sick man's room when he
 repose

An hour before death ;
My very heart faints and my whole soul
grieves
At the moist rich smell of the rotting
leaves,
And the breath
Of the fading edges of box be-
neath,
And the year's last rose.
Heavily hangs the broad sunflower
Over its grave i' the earth so
chilly;
Heavily hangs the hollyhock,
Heavily hangs the tiger-lily.

A CHARACTER.

With a half-glance upon the sky
At night he said, 'The wanderings
Of this most intricate Universe
Teach me the nothingness of things.'
Yet could not all creation pierce
Beyond the bottom of his eye.

He spake of beauty: that the dull
Saw no divinity in grass,
Life in dead stones, or spirit in air;
Then looking as 'twere in a glass,
He smooth'd his chin and sleek'd his
hair,
And said the earth was beautiful.

He spake of virtue: not the gods
More purely when they wish to charm
Pallas and Juno sitting by:
And with a sweeping of the arm,
And a lack-lustre dead-blue eye,
Devolvd his rounded periods.

Most delicately hour by hour
He canvass'd human mysteries,
And trod on silk, as if the winds
Blew his own praises in his eyes,
And stood aloof from other minds
In impotence of fancied power.

With lips depress'd as he were meek,
Himself unto himself he sold:
Upon himself himself did feed:
Quiet, dispassionate, and cold,
And other than his form of creed,
With chisell'd features clear and sleek.

THE POET.

THE poet in a golden clime was born,
With golden stars above;
Dower'd with the hate of hate, the
scorn of scorn,
The love of love.

He saw thro' life and death, thro' good
and ill,
He saw thro' his own soul.
The marvel of the everlasting will,
An open scroll,

Before him lay: with echoing feet he
threaded
The secretest walks of fame:
The viewless arrows of his thoughts
were headed
And wing'd with flame,

Like Indian reeds blown from his silver
tongue,
And of so fierce a flight,
From Calpe unto Caucasus they sung,
Filling with light

And vagrant melodies the winds which
bore
Them earthward till they lit;
Then, like the arrow-seeds of the field
flower,
The fruitful wit

Cleaving, took root, and springing forth
anew
Where'er they fell, behold,
Like to the mother plant in semblance,
grew
A flower all gold,

And bravely furnish'd all abroad to fling
The winged shafts of truth,
To throng with stately blooms the breath-
ing spring
Of Hope and Youth.

So many minds did gird their orbs with
beams,
Tho' one did fling the fire.
Heaven flow'd upon the soul in many
dreams
Of high desire.

Heavenly, without aim or thought, not knowing what we are, if you know us

Thus truth was multiplied on truth, the
world

Like one great garden show'd,
And thro' the wreaths of floating dark
upcurl'd,
Rare sunrise flow'd.

And Freedom rear'd in that august sun-
rise

Her beautiful bold brow,
When rites and forms before his burning
eyes
Melted like snow.

There was no blood upon her maiden
robes

Sunn'd by those orient skies;
But round about the circles of the
globes
Of her keen eyes

And in her raiment's hem was traced in
flame

WISDOM, a name to shake
All evil dreams of power—a sacred
name.

And when she spake,

Her words did gather thunder as they
ran,

And as the lightning to the thunder
Which follows it, riving the spirit of man,
Making earth wonder,

So was their meaning to her words. No
sword

Of wrath her right arm whirl'd,
But one poor poet's scroll, and with his
word

She shook the world.

THE POET'S MIND.

I.

VEX not thou the poet's mind

With thy shallow wit:

Vex not thou the poet's mind;

For thou canst not fathom it.

Clear and bright it should be ever,

Flowing like a crystal river;

Bright as light, and clear as wind.

II.

Dark-brow'd sophist, come not anear;

All the place is holy ground;

Hollow smile and frozen sneer

Come not here.

Holy water will I pour

Into every spicy flower

Of the laurel-shrubs that hedge it around.

The flowers would faint at your cruel
cheer.

In your eye there is death,

There is frost in your breath

Which would blight the plants.

Where you stand you cannot hear

From the groves within

The wild-bird's din.

In the heart of the garden the merry bird
chants.

It would fall to the ground if you came
in.

In the middle leaps a fountain

Like sheet lightning,

Ever brightening

With a low melodious thunder;

All day and all night it is ever drawn

From the brain of the purple moun-
tain

Which stands in the distance yonder:

It springs on a level of bowery lawn,

And the mountain draws it from Heaven
above,

And it sings a song of undying love;

And yet, tho' its voice be so clear and
full,

You never would hear it; your ears are
so dull;

So keep where you are: you are foul with
sin;

It would shrink to the earth if you came
in.

THE SEA-FAIRIES.

SLOW sail'd the weary mariners and
saw,

Betwixt the green brink and the running
foam,

Sweet faces, rounded arms, and bosoms
prest

To little harps of gold; and while they
mused

Whispering to each other half in fear,
Shrill music reach'd them on the middle
sea.

Whither away, whither away, whither
away? fly no more.

Whither away from the high green field,
and the happy blossoming shore?
Day and night to the billow the fountain
calls:

Down shower the gambolling waterfalls
From wandering over the lea:
Out of the live-green heart of the dells
They freshen the silvery-crimson shells,
And thick with white bells the clover-hill
swells

High over the full-toned sea:
O hither, come hither and furl your
sails,

Come hither to me and to me:
Hither, come hither and frolic and play;
Here it is only the mew that wails;

We will sing to you all the day:
Mariner, mariner, furl your sails,
For here are the blissful downs and dales,
And merrily, merrily carol the gales,
And the spangle dances in bight and
bay,

And the rainbow forms and flies on the
land

Over the islands free;
And the rainbow lives in the curve of the
sand;

Hither, come hither and see;
And the rainbow hangs on the poisoning
wave,

And sweet is the colour of cove and
cave,

And sweet shall your welcome be:
O hither, come hither, and be our lords,
For merry brides are we:
We will kiss sweet kisses, and speak
sweet words:

O listen, listen, your eyes shall glisten
With pleasure and love and jubilee:
O listen, listen, your eyes shall glisten
When the sharp clear twang of the golden
chords

Runs up the ridged sea.
Who can light on as happy a shore
All the world o'er, all the world o'er?
Whither away? listen and stay: mariner,
mariner, fly no more.

THE DESERTED HOUSE.

I.

LIFE and Thought have gone away *morbid*
Side by side,
Leaving door and windows wide:
Careless tenants they!

II.

{ All within is dark as night:
In the windows is no light;
And no murmur at the door,
So frequent on its hinge before.

III.

Close the door, the shutters close,
Or thro' the windows we shall see
The nakedness and vacancy
Of the dark deserted house.

IV.

Come away: no more of mirth
Is here or merry-making sound.
The house was builded of the earth,
And shall fall again to ground.

V.

Come away: for Life and Thought
Here no longer dwell;
But in a city glorious—
A great and distant city—have bought
A mansion incorruptible.
Would they could have stayed with us!

THE DYING SWAN.

I.

THE plain was grassy, wild and bare,
Wide, wild, and open to the air,
Which had built up everywhere
An under-roof of doleful gray.
With an inner voice the river ran,
Adown it floated a dying swan,
And loudly did lament.
It was the middle of the day.
Ever the weary wind went on,
And took the reed-tops as it went.

II.

Some blue peaks in the distance rose,
And white against the cold-white sky,

Shone out their crowning snows.

One willow over the river wept,
And shook the wave as the wind did sigh;
Above in the wind was the swallow,
Chasing itself at its own wild will,
And far thro' the marish green and
still

The tangled water-courses slept,
Shot over with purple, and green, and
yellow.

III.

The wild swan's death-hymn took the soul
Of that waste place with joy
Hidden in sorrow: at first to the ear
The warble was low, and full and clear;
And floating about the under-sky,
Prevailing in weakness, the coronach
stole

Sometimes afar, and sometimes anear
But anon her awful jubilant voice,
With a music strange and manifold,
Flow'd forth on a carol free and bold
As when a mighty people rejoice
With shawms, and with cymbals, and
harps of gold,

And the tumult of their acclaim is roll'd
Thro' the open gates of the city afar,
To the shepherd who watcheth the even-
ing star.

And the creeping mosses and clambering
weeds,

And the willow-branches hoar and dank,
And the wavy swell of the souging
reeds,

And the wave-worn horns of the echoing
bank,

And the silvery marish-flowers that
throng

The desolate creeks and pools among,
Were flooded over with eddying song.

A DIRGE.

I.

Now is done thy long day's work;
Fold thy palms across thy breast,
Fold thine arms, turn to thy rest.

Let them rave,
Shadows of the silver birk
Sweep the green that folds thy grave.
Let them rave,

II.

Thee nor carketh care nor slander;
Nothing but the small cold worm
Fretteth thine enshrouded form.

Let them rave.
Light and shadow ever wander
O'er the green that folds thy grave.
Let them rave.

III.

Thou wilt not turn upon thy bed;
Chaunteth not the brooding bee
Sweeter tones than calumny?

Let them rave.
Thou wilt never raise thine head
From the green that folds thy grave.
Let them rave.

IV.

Crocodiles wept tears for thee;
The woodbine and eglantine
Drip sweeter dew than traitor's tear

Let them rave.
Rain makes music in the tree
O'er the green that folds thy grave.
Let them rave.

V.

Round thee blow, self-pleached deep,
Bramble roses, faint and pale,
And long purples of the dale.

Let them rave.
These in every shower creep
Thro' the green that folds thy grave.
Let them rave.

VI.

The gold-eyed kingcups fine;
The frail bluebell peereth over
Rare broidry of the purple clover.

Let them rave.
Kings have no such couch as thine
As the green that folds thy grave.
Let them rave.

VII.

Wild words wander here and there
God's great gift of speech abused
Makes thy memory confused:
But let them rave.

The balm-cricket carols clear
In the green that folds thy grave.
Let them rave.

LOVE AND DEATH.

WHAT time the mighty moon was gather-
ing light
Love paced the thymy plots of Paradise,
And all about him roll'd his lustrous eyes;
When, turning round a cassia, full in view,
Death, walking all alone beneath a yew,
And talking to himself, first met his
sight:
'You must begone,' said Death, 'these
walks are mine.'
Love wept and spread his sheeny vans
for flight;
Yet ere he parted said, 'This hour is
thine:
Thou art the shadow of life, and as the
tree
Stands in the sun and shadows all be-
neath,
So in the light of great eternity
Life eminent creates the shade of death;
The shadow passeth when the tree shall
fall,
But I shall reign for ever over all.'

THE BALLAD OF ORIANA.

My heart is wasted with my woe,
Oriana.
There is no rest for me below,
Oriana.
When the long dun wolds are ribb'd with
snow,
And loud the Norland whirlwinds blow,
Oriana,
Alone I wander to and fro,
Oriana.
Ere the light on dark was growing,
Oriana,
At midnight the cock was crowing,
Oriana:
Winds were blowing, waters flowing,
We heard the steeds to battle going,
Oriana;
Aloud the hollow bugle blowing,
Oriana.

In the yew-wood black as night,
Oriana,
Ere I rode into the fight,
Oriana,
While blissful tears blinded my sight
By star-shine and by moonlight,
Oriana,
I to thee my troth did plight,
Oriana.

She stood upon the castle wall,
Oriana:
She watch'd my crest among them all,
Oriana:
She saw me fight, she heard me call,
When forth there stept a foeman tall,
Oriana,
Atween me and the castle wall,
Oriana.

The bitter arrow went aside,
Oriana:
The false, false arrow went aside,
Oriana:
The damned arrow glanced aside,
And pierced thy heart, my love, my
bride,
Oriana!
Thy heart, my life, my love, my bride,
Oriana!

Oh! narrow, narrow was the space,
Oriana.
Loud, loud rung out the bugle's brays,
Oriana.
Oh! deathful stabs were dealt apace,
The battle deepen'd in its place,
Oriana;
But I was down upon my face,
Oriana.
They should have stabb'd me where I lay,
Oriana!
How could I rise and come away,
Oriana?
How could I look upon the day?
They should have stabb'd me where I lay,
Oriana—
They should have trod me into clay,
Oriana.
O breaking heart that will not
Oriana!

O pale, pale face so sweet and meek,
 Oriana!
 Thou smilest, but thou dost not speak,
 And then the tears run down my cheek,
 Oriana:
 What wantest thou? whom dost thou
 seek,
 Oriana?

I cry aloud: none hear my cries,
 Oriana.
 Thou comest atween me and the skies,
 Oriana.
 I feel the tears of blood arise
 Up from my heart unto my eyes,
 Oriana.
 Within thy heart my arrow lies,
 Oriana.

O cursed hand! O cursed blow!
 Oriana!
 O happy thou that liest low,
 Oriana!
 All night the silence seems to flow
 Beside me in my utter woe,
 Oriana.
 A weary, weary way I go,
 Oriana.

When Norland winds pipe down the sea,
 Oriana,
 I walk, I dare not think of thee,
 Oriana.
 Thou liest beneath the greenwood tree,
 I dare not die and come to thee,
 Oriana.
 I hear the roaring of the sea,
 Oriana.

CIRCUMSTANCE.

Two children in two neighbour villages,
 Playing mad pranks along the heathy leas;
 Two strangers meeting at a festival;
 Two lovers whispered by an orchard
 wall;
 Two lives bound fast in one with golden
 ease;
 Two graves grass-green beside a gray
 church-tower,
 Wash'd with still rains and daisy blos-
 somed;

Two children in one hamlet born and
 bred;
 So runs the round of life from hour to
 hour.

THE MERMAN.

I.

WHO would be
 A merman bold,
 Sitting alone,
 Singing alone
 Under the sea,
 With a crown of gold,
 On a throne?

II.

I would be a merman bold,
 I would sit and sing the whole of the
 day;
 I would fill the sea-halls with a voice of
 power;
 But at night I would roam abroad and
 play
 With the mermaids in and out of the
 rocks,
 Dressing their hair with the white sea-
 flower;
 And holding them back by their flowing
 locks
 I would kiss them often under the sea,
 And kiss them again till they kiss'd me
 Laughingly, laughingly;
 And then we would wander away, away
 To the pale-green sea-groves straight
 and high,
 Chasing each other merrily.

III.

There would be neither moon nor star;
 But the wave would make music above
 us afar —
 Low thunder and light in the magic
 night —
 Neither moon nor star.
 We would call aloud in the dreamy
 dells,
 Call to each other and whoop and cry
 All night, merrily, merrily;
 They would pelt me with starry spangles
 and shells,

Laughing and clapping their hands between,

All night, merrily, merrily:
But I would throw to them back in mine
Turkis and agate and almondine:
Then leaping out upon them unseen
I would kiss them often under the sea,
And kiss them again till they kiss'd me
Laughingly, laughingly.

Oh! what a happy life were mine
Under the hollow-hung ocean green!
Soft are the moss-beds under the sea;
We would live merrily, merrily.

THE MERMAID. ✓

I.

WHO would be
A mermaid fair,
Singing alone,
Combing her hair
Under the sea,
In a golden curl
With a comb of pearl,
On a throne?

II.

I would be a mermaid fair;
I would sing to myself the whole of the
day;
With a comb of pearl I would comb my
hair;
And still as I comb'd I would sing and
say,
'Who is it loves me? who loves not
me?'
I would comb my hair till my ringlets
would fall

Low adown, low adown,
From under my starry sea-bud crown
Low adown and around,
And I should look like a fountain of
gold

Springing alone
With a shrill inner sound,
Over the throne

In the midst of the hall;
Till that great sea-snake under the sea
From his coiled sleeps in the central
deeps

Would slowly trail himself sevenfold
Round the hall where I sate, and look in
at the gate

With his large calm eyes for the love of
me.

And all the mermen under the sea
Would feel their immortality
Die in their hearts for the love of me.

III.

But at night I would wander away,
away,

I would fling on each side my low-
flowing locks,
And lightly vault from the throne and
play

With the mermen in and out of the
rocks;

We would run to and fro, and hide and
seek,

On the broad sea-wolds in the crimson
shells,

Whose silvery spikes are nighest the
sea.

But if any came near I would call, and
shriek,

And adown the steep like a wave I
would leap

From the diamond-ledges that jut from
the dells;

For I would not be kiss'd by all who
would list,

Of the bold merry mermen under the
sea;

They would sue me, and woo me, and
flatter me,

In the purple twilights under the sea;
But the king of them all would carry
me,

Woo me, and win me, and marry me,
In the branching jaspers under the
sea;

Then all the dry pied things that be
In the hueless mosses under the sea
Would curl round my silver feet silently,
All looking up for the love of me.

And if I should carol aloud, from aloft
All things that are forked, and horned,
and soft

Would lean out from the hollow sphere
of the sea,

All looking down for the love of me.

ADELINE.

I.

MYSTERY of mysteries,
Faintly smiling Adeline,
Scarce of earth nor all divine,
Nor unhappy, nor at rest,
But beyond expression fair
With thy floating flaxen hair;
Thy rose-lips and full blue eyes
Take the heart from out my breast.
Wherefore those dim looks of thine,
Shadowy, dreaming Adeline?

II.

Whence that aery bloom of thine,
Like a lily which the sun
Looks thro' in his sad decline,
And a rose-bush leans upon,
Thou that faintly smilest still,
As a Naiad in a well,
Looking at the set of day,
Or a phantom two hours old
Of a maiden past away,
Ere the placid lips be cold?
Wherefore those faint smiles of thine,
Spiritual Adeline?

III.

What hope or fear or joy is thine?
Who talketh with thee, Adeline?
For sure thou art not all alone.
Do beating hearts of salient springs
Keep measure with thine own?
Hast thou heard the butterflies
What they say betwixt their wings?
Or in stillest evenings
With what voice the violet woos
To his heart the silver dews?
Or when little airs arise,
How the merry bluebell rings
To the mosses underneath?
Hast thou look'd upon the breath
Of the lilies at sunrise?
Wherefore that faint smile of thine,
Shadowy, dreaming Adeline?

IV.

Some honey-converse feeds thy mind,
Some spirit of a crimson rose

In love with thee forgets to close
His curtains, wasting odorous sighs
All night long on darkness blind.
What aileth thee? whom waitest thou
With thy soften'd, shadow'd brow,
And those dew-lit eyes of thine,
Thou faint smiler, Adeline?

V.

Lovest thou the doleful wind
When thou gazest at the skies?
Doth the low-tongued Orient
Wander from the side of the morn,
Dripping with Sabean spice
On thy pillow, lowly bent
With melodious airs lovorn,
Breathing Light against thy face,
While his locks a-drooping twined
Round thy neck in subtle ring
Make a carcanet of rays,
And ye talk together still,
In the language wherewith Spring
Letters cowslips on the hill?
Hence that look and smile of thine,
Spiritual Adeline.

MARGARET.

I.

O SWEET pale Margaret,
O rare pale Margaret,
What lit your eyes with tearful power,
Like moonlight on a falling shower?
Who lent you, love, your mortal dower
Of pensive thought and aspect pale.
Your melancholy sweet and frail
As perfume of the cuckoo-flower?
From the westward-winding flood,
From the evening-lighted wood.
From all things outward you have
won
A tearful grace, as tho' you stood
Between the rainbow and the sun.
The very smile before you speak,
That dimples your transparent cheek,
Encircles all the heart, and feedeth
The senses with a still delight
Of dainty sorrow without sound,
Like the tender amber round,
Which the moon about her spreadeth
Moving thro' a fleecy night.

II.

You love, remaining peacefully,
 To hear the murmur of the strife,
 But enter not the toil of life.
 Your spirit is the calmed sea,
 Laid by the tumult of the fight.
 You are the evening star, alway
 Remaining betwixt dark and bright:
 Lull'd echoes of laborious day
 Come to you, gleams of mellow light
 Float by you on the verge of night.

III.

What can it matter, Margaret,
 What songs below the waning stars
 The lion-heart, Plantagenet,
 Sang looking thro' his prison bars?
 Exquisite Margaret, who can tell
 The last wild thought of Chatelet,
 Just ere the falling axe did part
 The burning brain from the true heart,
 Even in her sight he loved so well?

IV.

A fairy shield your Genius made
 And gave you on your natal day.
 Your sorrow, only sorrow's shade,
 Keeps real sorrow far away.
 You move not in such solitudes,
 You are not less divine,
 But more human in your moods,
 Than your twin-sister, Adeline.
 Your hair is darker, and your eyes
 Touch'd with a somewhat darker hue,
 And less aërially blue,
 But ever trembling thro' the dew
 Of dainty-woeful sympathies.

V.

O sweet pale Margaret,
 O rare pale Margaret,
 Come down, come down, and hear me
 speak:
 Tie up the ringlets on your cheek:
 The sun is just about to set,
 The arching limes are tall and shady,
 And faint rainy lights are seen,
 Moving in the leavy beech.
 Rise from the feast of sorrow, lady,
 Where all day long you sit between
 Joy and woe, and whisper each.

Or only look across the lawn,
 Look out below your bower-eaves,
 Look down, and let your blue eyes dawn
 Upon me thro' the jasmine-leaves.

ROSALIND.

I.

My Rosalind, my Rosalind,
 My frolic falcon, with bright eyes,
 Whose free delight, from any height of
 rapid flight,
 Stoops at all game that wing the skies,
 My Rosalind, my Rosalind,
 My bright-eyed, wild-eyed falcon, whither,
 Careless both of wind and weather,
 Whither fly ye, what game spy ye,
 Up or down the streaming wind?

II.

The quick lark's closest-caroll'd strains,
 The shadow rushing up the sea,
 The lightning flash atween the rains,
 The sunlight driving down the lea,
 The leaping stream, the very wind,
 That will not stay, upon his way,
 To stoop the cowslip to the plains,
 Is not so clear and bold and free
 As you, my falcon Rosalind.
 You care not for another's pains,
 Because you are the soul of joy,
 Bright metal all without alloy.
 Life shoots and glances thro' your veins
 And flashes off a thousand ways,
 Thro' lips and eyes in subtle rays.
 Your hawk-eyes are keen and bright,
 Keen with triumph, watching still
 To pierce me thro' with pointed light;
 But oftentimes they flash and glitter
 Like sunshine on a dancing rill,
 And your words are seeming-bitter,
 Sharp and few, but seeming-bitter
 From excess of swift delight.

III.

Come down, come home, my Rosalind,
 My gay young hawk, my Rosalind:
 Too long you keep the upper skies;
 Too long you roam and wheel at will;
 But we must hood your random eyes,
 That care not whom they kill,

And your cheek, whose brilliant hue
Is so sparkling-fresh to view,
Some red heath-flower in the dew,
Touch'd with sunrise. We must bind
And keep you fast, my Rosalind,
Fast, fast, my wild-eyed Rosalind,
And clip your wings, and make you love:
When we have lured you from above,
And that delight of frolic flight, by day
or night,
From North to South,
We'll bind you fast in silken cords,
And kiss away the bitter words
From off your rosy mouth.

ELEANORE.

I.

THY dark eyes open'd not,
Nor first reveal'd themselves to English
air,

For there is nothing here,
Which, from the outward to the inward
brought,
Moulded thy baby thought.
Far off from human neighbourhood,
Thou wert born on a summer morn,
A mile beneath the cedar-wood.
Thy bounteous forehead was not fann'd
With breezes from our oaken glades,
But thou wert nursed in some delicious
land

Of lavish lights, and floating shades:
And flattering thy childish thought
The oriental fairy brought,
At the moment of thy birth,
From old well-heads of haunted rills,
And the hearts of purple hills,
And shadow'd coves on a sunny shore,
The choicest wealth of all the
earth,
Jewel or shell, or starry ore,
To deck thy cradle, Eleanore.

II.

Or the yellow-banded bees,
Thro' half-open lattices
Coming in the scented breeze,
Fed thee, a child, lying alone,
With whitest honey in fairy gar-
dens cull'd —

A glorious child, dreaming alone,
In silk-soft folds, upon yielding down,
With the hum of swarming bees
Into dreamful slumber lull'd.

III.

Who may minister to thee:
Summer herself should minister
To thee, with fruitage golden-rinded
On golden salvers, or it may be,
Youngest Autumn, in a bower
Grape-thicken'd from the light, and
blinded
With many a deep-hued bell-like
flower
Of fragrant trailers, when the air
Sleepeth over all the heaven,
And the crag that fronts the Even,
All along the shadowing shore,
Crimsons over an inland mere,
Eleanore!

IV.

How may full-sail'd verse express,
How may measured words adore
The full-flowing harmony
Of thy swan-like stateliness,
Eleanore?
The luxuriant symmetry
Of thy floating gracefulness,
Eleanore?
Every turn and glance of thine,
Every lineament divine,
Eleanore,
And the steady sunset glow,
That stays upon thee? For in thee
Is nothing sudden, nothing single;
Like two streams of incense free
From one censer in one shrine,
Thought and motion mingle,
Mingle ever. Motions flow
To one another, even as tho'
They were modulated so
To an unheard melody,
Which lives about thee, and a sweep
Of richest pauses, evermore
Drawn from each other mellow-deep;
Who may express thee, Eleanore?

V.

I stand before thee, Eleanore;
I see thy beauty gradually unfold,

Daily and hourly, more and more.

I muse, as in a trance, the while

Slowly, as from a cloud of gold,
Comes out thy deep ambrosial smile.

I muse, as in a trance, whene'er

The languors of thy love-deep eyes
Float on to me. I would I were

So tranced, so rapt in ecstasies,

To stand apart, and to adore,

Gazing on thee for evermore,

Serene, imperial Eleânore!

VI.

Sometimes, with most intensity

Gazing, I seem to see

Thought folded over thought, smiling
asleep,

Slowly awaken'd, grow so full and deep
In thy large eyes, that, overpower'd quite,

I cannot veil, or droop my sight,

But am as nothing in its light:

As tho' a star, in inmost heaven set,

Ev'n while we gaze on it,

Should slowly round his orb, and slowly
grow

To a full face, there like a sun remain

Fix'd — then as slowly fade again,

And draw itself to what it was
before;

So full, so deep, so slow,

Thought seems to come and go

In thy large eyes, imperial Eleânore.

VII.

As thunder-clouds that, hung on high,
Roof'd the world with doubt and
fear,

Floating thro' an evening atmosphere,
Grow golden all about the sky;

In thee all passion becomes passionless,

Touch'd by thy spirit's mellowness,

Losing his fire and active might

In a silent meditation,

Falling into a still delight,

And luxury of contemplation

As waves that up a quiet cove

Rolling slide, and lying still

Shadow forth the banks at will:

Or sometimes they swell and move,

Pressing up against the land,

With motions of the outer sea:

And the self-same influence

Controlleth all the soul and sense

Of Passion gazing upon thee.

His bow-string slacken'd, languid Love,

Leaning his cheek upon his hand,

Droops both his wings, regarding thee,

And so would languish evermore,

Serene, imperial Eleânore.

VIII.

But when I see thee roam, with tresses
unconfined,

While the amorous, odorous wind

Breathes low between the sunset and
the moon;

Or, in a shadowy saloon,

On silken cushions half reclined;

I watch thy grace; and in its place

My heart a charmed slumber keeps,

While I muse upon thy face;

And a languid fire creeps

Thro' my veins to all my frame,

Dissolvingly and slowly: soon

From thy rose-red lips my name

Floweth; and then, as in a swoon,

With dinning sound my ears are
rife,

My tremulous tongue faltereth,

I lose my colour, I lose my breath,

I drink the cup of a costly death,

Brimmed with delirious draughts of warm-
est life.

I die with my delight, before

I hear what I would hear from
thee;

Yet tell my name again to me,

I *would* be dying evermore,

So dying ever, Eleânore.

I.

My life is full of weary days,

But good things have not kept aloof,
Nor wander'd into other ways:

I have not lack'd thy mild reproof,
Nor golden largess of thy praise.

And now shake hands across the brink

Of that deep grave to which I go:

Shake hands once more: I cannot sink

So far — far down, but I shall know

Thy voice, and answer from below.

II.

When in the darkness over me
 The four-handed mole shall scrape,
 Plant thou no dusky cypress-tree,
 Nor wreath thy cap with doleful crape,
 But pludge me in the flowing grape.

And when the sappy field and wood
 Grow green beneath the showery gray,
 And rugged barks begin to bud,
 And thro' damp holts new-flush'd with
 May,
 Ring sudden scritchies of the jay,

Then let wise Nature work her will,
 And on my clay her darnel grow;
 Come only, when the davs are still,
 And at my headstone whisper low,
 And tell me if the woodbines blow.

EARLY SONNETS.

I.

TO —.

As when with downcast eyes we muse and
 brood,
 And ebb into a former life, or seem
 To lapse far back in some confused dream
 To states of mystical similitude;
 If one but speaks or hems or stirs his chair,
 Ever the wonder waxeth more and more,
 So that we say, 'All this hath been before,
 All this hath been, I know not when or
 where.'

So, friend, when first I look'd upon your
 face,

Our thought gave answer each to each, so
 true —

Opposed mirrors each reflecting each —
 That tho' I knew not in what time or place,
 Methought that I had often met with you,
 And either lived in either's heart and
 speech.

II.

TO J. M. K.

My hope and heart is with thee — thou
 wilt be

A latter Luther, and a soldier-priest.

To scare church-harpies from the master's
 feast;

Our dusted velvets have much need of
 thee:

Thou art no Sabbath-drawler of old saws,
 Distill'd from some worm-canker'd
 homily;

But spurr'd at heart with fieriest energy
 To embattail and to wall about thy cause
 With iron-worded proof, hating to bark
 The humming of the drowsy pulpit-drone
 Half God's good sabbath, while the worn-
 out clerk

Brow-beats his desk below. Thou from
 a throne

Mounted in heaven wilt shoot into the
 dark

Arrows of lightnings. I will stand and
 mark.

III.

MINE be the strength of spirit, full and
 free,

Like some broad river rushing down
 alone,

With the selfsame impulse wherewith he
 was thrown

From his loud fount upon the echoing
 lea: —

Which with increasing might doth for-
 ward flee

By town, and tower, and hill, and cape,
 and isle,

And in the middle of the green salt sea
 Keeps his blue waters fresh for many a
 mile.

Mine be the power which ever to its sway
 Will win the wise at once, and by degrees
 May into uncongenial spirits flow;
 Ev'n as the warm gulf-stream of Florida
 Floats far away into the Northern seas
 The lavish growths of southern Mexico.

IV.

ALEXANDER.

WARRIOR of God, whose strong right
 arm debased

The throne of Persia, when her Satrap
 bled

At Issus by the Syrian gates, or fled
 Beyond the Memmian naphtha-pits, dis-
 graced •

For ever—thee (thy pathway sand-
erased)

Gliding with equal crowns two serpents led
Joyful to that palm-planted fountain-fed
Ammonian Oasis in the waste.

There in a silent shade of laurel brown
Apart the Chamian Oracle divine
Shelter'd his unapproached mysteries:
High things were spoken there, unhandled
down;

Only they saw thee from the secret shrine
Returning with hot cheek and kindled
eyes.

V.

BUONAPARTE.

HE thought to quell the stubborn hearts
of oak,

Madman!—to chain with chains, and
bind with bands

That island queen who sways the floods
and lands

From Ind to Ind, but in fair daylight woke,
When from her wooden walls,—lit by
sure hands,—

With thunders, and with lightnings, and
with smoke,—

Peal after peal, the British battle broke,
Lulling the brine against the Coptic sands.
We taught him lowlier moods, when El-
sinore

Heard the war moan along the distant sea,
Rocking with shatter'd spars, with sud-
den fires

Flamed over: at Trafalgar yet once more
We taught him: late he learned humility
Perforce, like those whom Gideon school'd
with briers.

VI.

POLAND.

How long, O God, shall men be ridden
down,

And trampled under by the last and least
Of men? The heart of Poland hath not
ceased

To quiver, tho' her sacred blood doth
drown

The fields, and out of every smouldering
town

Cries to Thee, lest brute Power be in-
creased,

Till that o'ergrown Barbarian in the East
Transgress his ample bound to some new
crown:—

Cries to Thee, 'Lord, how long shall
these things be?

How long this icy-hearted Muscovite
Oppress the region?' Us, O Just and
Good,

Forgive, who smiled when she was torn
in three;

Us, who stand now, when we should aid
the right—

A matter to be wept with tears of blood!

VII.

CARESS'D or chidden by the slender hand,
And singing airy trifles this or that,
Light Hope at Beauty's call would perch
and stand,

And run thro' every change of sharp and
flat;

And Fancy came and at her pillow sat,
When Sleep had bound her in his rosy
band,

And chased away the still-recurring gnat,
And woke her with a lay from fairy land.
But now they live with Beauty less and
less,

For Hope is other Hope and wanders far,
Nor cares to lisp in love's delicious creeds;
And Fancy watches in the wilderness,
Poor Fancy sadder than a single star,
That sets at twilight in a land of reeds.

VIII.

THE form, the form alone is eloquent!
A nobler yearning never broke her rest
Than but to dance and sing, be gaily
drest,

And win all eyes with all accomplish-
ment:

Yet in the whirling dances as we went,
My fancy made me for a moment blest
To find my heart so near the beauteous
breast

That once had power to rob it of content.
A moment came the tenderness of tears,
The phantom of a wish that once could
move,

A ghost of passion that no smiles re-
store—

For ah! the slight coquette, she cannot
love,

And if you kiss'd her feet a thousand
years,
She still would take the praise, and care
no more.

IX.

WAN Sculptor, weepst thou to take the
cast
Of those dead lineaments that near thee
lie?

O sorrowest thou, pale Painter, for the
past,

In painting some dead friend from
memory?

Weep on: beyond his object Love can
last:

His object lives: more cause to weep
have I:

My tears, no tears of love, are flowing fast,
No tears of love, but tears that Love can
die.

I pledge her not in any cheerful cup,
Nor care to sit beside her where she sits —
Ah pity — hint it not in human tones,
But breathe it into earth and close it up
With secret death for ever, in the pits
Which some green Christmas crams with
weary bones.

X.

If I were loved, as I desire to be,
What is there in the great sphere of the
earth,

And range of evil between death and birth,
That I should fear, — if I were loved by
thee?

All the inner, all the outer world of pain
Clear Love would pierce and cleave, if
thou wert mine,

As I have heard that, somewhere in the
main,

Fresh-water springs come up through
bitter brine.

'Twere joy, not fear, claspt hand-in-hand
with thee,

To wait for death — mute — careless of
all ills,

Apart upon a mountain, tho' the surge
Of some new deluge from a thousand hills
Flung leagues of roaring foam into the
gorge

Below us, as far on as eye could see.

XI.

THE BRIDESMAID.

O BRIDESMAID, ere the happy knot was
tied,

Thine eyes so wept that they could hardly
see;

Thy sister smiled and said, 'No tears for
me!

A happy bridesmaid makes a happy
bride.'

And then, the couple standing side by
side,

Love lighted down between them full of
glee,

And over his left shoulder laugh'd at
thee,

'O happy bridesmaid, make a happy
bride.'

And all at once a pleasant truth I learn'd,
For while the tender service made thee
weep,

I loved thee for the tear thou couldst not
hide,

And prest thy hand, and knew the press
return'd,

And thought, 'My life is sick of single
sleep:

O happy bridesmaid, make a happy
bride!'

Tenn - has many "grocery lists".

Edward hear - great parodist of 18th cent.

THE LADY OF SHALOTT

AND OTHER POEMS.

THE LADY OF SHALOTT.

PART I.

ON either side the river lie
Long fields of barley and of rye,
That clothe the wold and meet the sky;
And thro' the field the road runs by
 To many-tower'd Camelot;
And up and down the people go,
Gazing where the lilies blow
Round an island there below,
 The island of Shalott.

Willows whiten, aspens quiver,
Little breezes dusk and shiver
Thro' the wave that runs for ever
By the island in the river
 Flowing down to Camelot.
Four gray walls, and four gray towers,
Overlook a space of flowers,
And the silent isle imbowers
 The Lady of Shalott.

By the margin, willow-veil'd
Slide the heavy barges trail'd
By slow horses; and unhail'd
The shallop flitteth silken-sail'd
 Skimming down to Camelot:
But who hath seen her wave her hand?
Or at the casement seen her stand?
Or is she known in all the land,
 The Lady of Shalott?

Only reapers, reaping early
In among the bearded barley,
Hear a song that echoes cheerly
From the river winding clearly,
 Down to tower'd Camelot:
And by the moon the reaper weary,
Piling sheaves in uplands airy,
Listening, whispers 'Tis the fairy
 Lady of Shalott.

PART II.

THERE she weaves by night and day
A magic web with colours gay.
She has heard a whisper say,
A curse is on her if she stay
 To look down to Camelot.
She knows not what the curse may be,
And so she weaveth steadily,
And little other care hath she,
 The Lady of Shalott.

And moving thro' a mirror clear
That hangs before her all the year,
Shadows of the world appear.
There she sees the highway near
 Winding down to Camelot:
There the river eddy whirls,
And there the surly village-churls,
And the red cloaks of market girls,
 Pass onward from Shalott.

Sometimes a troop of damsels glad,
An abbot on an ambling pad,
Sometimes a curly shepherd-lad,
Or long-hair'd page in crimson clad,
 Goes by to tower'd Camelot:
And sometimes thro' the mirror blue
The knights come riding two and two:
She hath no loyal knight and true,
 The Lady of Shalott.

But in her web she still delights
To weave the mirror's magic sights,
For often thro' the silent nights
A funeral, with plumes and lights
 And music, went to Camelot:
Or when the moon was overhead,
Came two young lovers lately wed;
'I am half sick of shadows,' said
 The Lady of Shalott.

PART III.

A BOW-SHOT from her bower-eaves,
He rode between the barley-sheaves,
The sun came dazling thro' the leaves,
And flamed upon the brazen greaves

Of bold Sir Lancelot.

A red-cross knight for ever kneel'd
To a lady in his shield,
That sparkled on the yellow field,
Beside remote Shalott.

The gemmy bridle glitter'd free,
Like to some branch of stars we see
Hung in the golden Galaxy.
The bridle bells rang merrily

As he rode down to Camelot:
And from his blazon'd baldric slung
A mighty silver bugle hung,
And as he rode his armour rung,
Beside remote Shalott.

All in the blue unclouded weather
Thick-jewell'd shone the saddle-leather,
The helmet and the helmet-feather
Burn'd like one burning flame together,
As he rode down to Camelot.
As often thro' the purple night,
Below the starry clusters bright,
Some bearded meteor, trailing light,
Moves over still Shalott.

His broad clear brow in sunlight glow'd;
On burnish'd hooves his war-horse trode;
From underneath his helmet flow'd
His coal-black curls as on he rode,
As he rode down to Camelot.
From the bank and from the river
He flash'd into the crystal mirror,
'Tirra lirra,' by the river
Sang Sir Lancelot.

She left the web, she left the loom,
She made three paces thro' the room,
She saw the water-lily bloom,
She saw the helmet and the plume,
She look'd down to Camelot.
Out flew the web and floated wide;
The mirror crack'd from side to side;
'The curse is come upon me,' cried
The Lady of Shalott.

PART IV.

In the stormy east-wind straining,
The pale yellow woods were waning,
The broad stream in his banks complain-
ing,
Heavily the low sky raining
Over tower'd Camelot;
Down she came and found a boat
Beneath a willow left aloft,
And round about the prow she wrote
The Lady of Shalott.

And down the river's dim expanse
Like some bold seer in a trance,
Seeing all his own mischance —
With a glassy countenance
Did she look to Camelot.
And at the closing of the day
She loosed the chain, and down she lay;
The broad stream bore her far away,
The Lady of Shalott.

Lying, robed in snowy white
That loosely flew to left and right —
The leaves upon her falling light —
Thro' the noises of the night
She floated down to Camelot:
And as the boat-head wound along
The willowy hills and fields among,
They heard her singing her last song,
The Lady of Shalott.

Heard a carol, mournful, holy,
Chanted loudly, chanted lowly,
Till her blood was frozen slowly,
And her eyes were darken'd wholly,
Turn'd to tower'd Camelot.
For ere she reach'd upon the tide
The first house by the water-side,
Singing in her song she died,
The Lady of Shalott.

Under tower and balcony,
By garden-wall and gallery,
A gleaming shape she floated by,
Dead-pale between the houses high,
Silent into Camelot.
Out upon the wharfs they came,
Knight and burgher, lord and dame,
And round the prow they read her name.
The Lady of Shalott.

Who is this? and what is here?
And in the lighted palace near
Died the sound of royal cheer;
And they cross'd themselves for fear,
All the knights at Camelot:
But Lancelot mused a little space;
He said, 'She has a lovely face;
God in his mercy lend her grace,
The Lady of Shalott.'

MARIANA IN THE SOUTH.

With one black shadow at its feet,
The house thro' all the level shines,
Close-latticed to the brooding heat,
And silent in its dusty vines:
A faint-blue ridge upon the right,
An empty river-bed before,
And shallows on a distant shore,
In glaring sand and inlets bright.
But 'Ave Mary,' made she moan,
And 'Ave Mary,' night and morn,
And 'Ah,' she sang, 'to be all alone,
To live forgotten, and love forlorn.'

She, as her carol sadder grew,
From brow and bosom slowly down
Thro' rosy taper fingers drew
Her streaming curls of deepest brown
To left and right, and made appear
Still-lighted in a secret shrine,
Her melancholy eyes divine,
The home of woe without a tear.
And 'Ave Mary,' was her moan,
'Madonna, sad is night and morn,'
And 'Ah,' she sang, 'to be all alone,
To live forgotten, and love forlorn.'

Till all the crimson changed, and past
Into deep orange o'er the sea,
Low on her knees herself she cast,
Before Our Lady murmur'd she;
Complaining, 'Mother, give me grace
To help me of my weary load,'
And on the liquid mirror glow'd
The clear perfection of her face.
'Is this the form,' she made her
moan,
'That won his praises night and
morn?'
And 'Ah,' she said, 'but I wake
alone,
I sleep forgotten, I wake forlorn.'

Nor bird would sing, nor lamb would
bleat,
Nor any cloud would cross the vault,
But day increased from heat to heat,
On stony drought and steaming salt;
Till now at noon she slept again,
And seem'd knee-deep in mountain
grass,
And heard her native breezes pass,
And runlets babbling down the glen.
She breathed in sleep a lower moan,
And murmuring, as at night and
morn,
She thought, 'My spirit is here alone,
Walks forgotten, and is forlorn.'

Dreaming, she knew it was a dream:
She felt he was and was not there.
She woke: the babble of the stream
Fell, and, without, the steady glare
Shrank one sick willow sere and small.
The river-bed was dusty-white;
And all the furnace of the light
Struck up against the blinding wall.
She whisper'd, with a stifled moan
More inward than at night or morn,
'Sweet Mother, let me not here alone
Live forgotten and die forlorn.'

And, rising, from her bosom drew
Old letters, breathing of her worth,
For 'Love,' they said, 'must needs be
true,
To what is loveliest upon earth.'
An image seem'd to pass the door,
To look at her with slight, and say
'But now thy beauty flows away,
So be alone for evermore.'
'O cruel heart,' she changed her tone,
'And cruel love, whose end is scorn,
Is this the end to be left alone,
To live forgotten, and die forlorn?'

But sometimes in the falling day
An image seem'd to pass the door,
To look into her eyes and say,
'But thou shalt be alone no more.'
And flaming downward over all
From heat to heat the day decreased,
And slowly rounded to the east
The one black shadow from the wall.
'The day to night,' she made her
moan.

'The day to night, the night to morn,
And day and night I am left alone
To live forgotten, and love forlorn.'

At eve a dry cicala sung,

There came a sound as of the sea;
Backward the lattice-blind she flung,
And lean'd upon the balcony.
There all in spaces rosy-bright
Large Hesper glitter'd on her tears,
And deepening thro' the silent spheres
Heaven over Heaven rose the night.
And weeping then she made her moan,
'The night comes on that knows not morn,
When I shall cease to be all alone,
To live forgotten, and love forlorn.'

THE TWO VOICES.

A STILL small voice spake unto me,
'Thou art so full of misery,
Were it not better not to be?'

Then to the still small voice I said:
'Let me not cast in endless shade
What is so wonderfully made.'

To which the voice did urge reply:
'To-day I saw the dragon-fly
Come from the wells where he did lie.

'An inner impulse rent the veil
Of his old husk: from head to tail
Came out clear plates of sapphire mail.

'He dried his wings: like gauze they grew;
Thro' crofts and pastures wet with dew
A living flash of light he flew.'

I said, 'When first the world began,
Young Nature thro' five cycles ran,
And in the sixth she moulded man.

'She gave him mind, the lordliest
Proportion, and, above the rest,
Dominion in the head and breast.'

Thereto the silent voice replied:
'Self-blinded are you by your pride:
Look up thro' night: the world is wide.

'This truth within thy mind rehearse,
That in a boundless universe
Is boundless better, boundless worse.

'Think you this mould of hopes and fear
Could find no statelier than his peers
In yonder hundred million spheres?'

It spake, moreover, in my mind:
'Tho' thou wert scatter'd to the wind,
Yet is there plenty of the kind.'

Then did my response clearer fall:
'No compound of this earthly ball
Is like another, all in all.'

To which he answer'd scoffingly:
'Good soul! suppose I grant it thee,
Who'll weep for thy deficiency?

'Or will one beam be less intense,
When thy peculiar difference
Is cancell'd in the world of sense?'

I would have said, 'Thou canst not know,'
But my full heart, that work'd below,
Rain'd thro' my sight its overflow.

Again the voice spake unto me:
'Thou art so steep'd in misery,
Surely 'twere better not to be.

'Thine anguish will not let thee sleep,
Nor any train of reason keep:
Thou canst not think, but thou wilt weep.'

I said, 'The years with change advance:
If I make dark my countenance,
I shut my life from happier chance.

'Some turn this sickness yet might take,
Ev'n yet.' But he: 'What drug can make
A wither'd palsy cease to shake?'

I wept, 'Tho' I should die, I know
That all about the thorn will blow
In tufts of rosy-tinted snow;

'And men, thro' novel spheres of thought
Still moving after truth long sought,
Will learn new things when I am not.'

'Yet,' said the secret voice, 'some time,
Sooner or later, will gray prime
Make thy grass hoar with early rime.

'Not less swift souls that yearn for light,
Rapt after heaven's starry flight,
Would sweep the tracts of day and night.

'Not less the bee would range her cells,
The fuzzy prickly fire the dells,
The foxglove cluster dappled bells.'

I said that 'all the years invent;
Each month is various to present
The world with some development.

'Were this not well, to bide mine hour,
Tho' watching from a ruin'd tower
How grows the day of human power?'

'The highest-mounted mind,' he said,
'Still sees the sacred morning spread
The silent summit overhead.

'Will thirty seasons render plain
Those lonely lights that still remain,
Just breaking over land and main?

'Or make that morn, from his cold
crown
And crystal silence creeping down,
Flood with full daylight glebe and town?

'Forerun thy peers, thy time, and let
Thy feet, millenniums hence, be set
In midst of knowledge, dream'd not yet.

'Thou hast not gain'd a real height,
Nor art thou nearer to the light,
Because the scale is infinite.

'Twere better not to breathe or speak,
Than cry for strength, remaining weak,
And seem to find, but still to seek.

'Moreover, but to seem to find
Asks what thou lackest, thought resign'd,
A healthy frame, a quiet mind.'

I said, 'When I am gone away,
'He dared not tarry,' men will say,
Doing dishonour to my clay.'

'This is more vile,' he made reply,
'To breathe and loathe, to live and
sigh,
Than once from dread of pain to die.

'Sick art thou — a divided will
Still heaping on the fear of ill
The fear of men, a coward still.

'Do men love thee? Art thou so bound
To men, that how thy name may sound
Will vex thee lying underground?

'The memory of the wither'd leaf
In endless time is scarce more brief
Than of the garner'd Autumn-sheaf.

'Go, vexed Spirit, sleep in trust;
The right ear, that is fill'd with dust,
Hears little of the false or just.'

'Hard task, to pluck resolve,' I cried,
'From emptiness and the waste wide
Of that abyss, or scornful pride!

'Nay — rather yet that I could raise
One hope that warm'd me in the days
While still I yearn'd for human praise.

'When, wide in soul and bold of tongue,
Among the tents I paused and sung,
The distant battle flash'd and rung.

'I sung the joyful Pæan clear,
And, sitting, burnish'd without fear
The brand, the buckler, and the spear —

'Waiting to strive a happy strife,
To war with falsehood to the knife,
And not to lose the good of life —

'Some hidden principle to move,
To put together, part and prove,
And mete the bounds of hate and love —

'As far as might be, to carve out
Free space for every human doubt,
That the whole mind might orb about —

'To search thro' all I felt or saw,
The springs of life, the depths of awe,
And reach the law within the law:

'At least, not rotting like a weed,
But, having sown some generous seed,
Fruitful of further thought and deed,

'To pass, when Life her light withdraws,
Not void of righteous self-applause,
Nor merely in a selfish cause —

'In some good cause, not in mine own,
To perish, wept for, honour'd, known,
And like a warrior overthrown;

'Whose eyes are dim with glorious tears,
When soil'd with noble dust, he hears
His country's war-song thrill his ears:

'Then dying of a mortal stroke,
What time the foeman's line is broke,
And all the war is roll'd in smoke.

'Yea!' said the voice, 'thy dream was
good,
While thou abodest in the bud.
It was the stirring of the blood.

'If Nature put not forth her power
About the opening of the flower,
Who is it that could live an hour?

'Then comes the check, the change, the
fall,
Pain rises up, old pleasures pall.
There is one remedy for all.

'Yet hadst thou, thro' enduring pain,
Link'd month to month with such a chain
Of knitted purport, all were vain.

'Thou hadst not between death and birth
Dissolved the riddle of the earth.
So were thy labour little-worth.

'That men with knowledge merely play'd
I told thee — hardly nigher made,
Tho' scaling slow from grade to grade;

'Much less this dreamer, deaf and blind,
Named man, may hope some truth to find,
That bears relation to the mind.

For every worm beneath the moon
Draws different threads, and late and
soon
Spins, toiling out his own cocoon.

'Cry, faint not: either Truth is born
Beyond the polar gleam forlorn,
Or in the gateways of the morn.

'Cry, faint not, climb: the summits slope
Beyond the furthest flights of hope,
Wrapt in dense cloud from base to cope.

'Sometimes a little corner shines,
As over rainy mist inclines
A gleaming crag with belts of pines.

'I will go forward, sayest thou,
I shall not fail to find her now.
Look up, the fold is on her brow.

'If straight thy track, or if oblique,
Thou know'st not. Shadows thou dost
strike,
Embracing cloud, Ixion-like;

'And owning but a little more
Than beasts, abidest lame and poor,
Calling thyself a little lower

'Than angels. Cease to wail and brawl!
Why inch by inch to darkness crawl?
There is one remedy for all.'

'O dull, one-sided voice,' said I,
'Wilt thou make everything a lie,
To flatter me that I may die?

'I know that age to age succeeds,
Blowing a noise of tongues and deeds,
A dust of systems and of creeds.

'I cannot hide that some have striven,
Achieving calm, to whom was given
The joy that mixes man with Heaven:

'Who, rowing hard against the stream,
Saw distant gates of Eden gleam,
And did not dream it was a dream;

'But heard, by secret transport led,
Ev'n in the charnels of the dead,
The murmur of the fountain-head —

'Which did accomplish their desire,
Bore and forebore, and did not tire,
Like Stephen, an unquenched fire.

'He heeded not reviling tones,
~~Nor sold his heart to idle moans,~~
Tho' cursed and scorn'd, and bruised
with stones:

'But looking upward, full of grace,
He pray'd, and from a happy place
God's glory smote him on the face.'

The sullen answer slid betwixt:
'Not that the grounds of hope were fix'd,
The elements were kindlier mix'd.'

I said, 'I toil beneath the curse,
But, knowing not the universe,
I fear to slide from bad to worse.

'And that, in seeking to undo
One riddle, and to find the true,
I knit a hundred others new:

'Or that this anguish fleeting hence,
Unmanacled from bonds of sense,
Be fix'd and froz'n to permanence:

'For I go, weak from suffering here:
Naked I go, and void of cheer:
What is it that I may not fear?'

'Consider well,' the voice replied,
'His face, that two hours since hath
died;
Wilt thou find passion, pain or pride?

'Will he obey when one commands?
Or answer should one press his hands
He answers not, nor understands.

'His palms are folded on his breast:
There is no other thing express'd
But long disquiet merged in rest.

'His lips are very mild and meek:
Tho' one should smite him on the cheek,
And on the mouth, he will not speak.

'His little daughter, whose sweet face
He kiss'd, taking his last embrace,
Becomes dishonour to her face —

'His sons grow up that bear his name,
Some grow to honour, some to shame, —
But he is chill to praise or blame.

'He will not hear the north-wind rave,
Nor, moaning, household shelter crave
From winter rains that beat his grave.

'High up the vapours fold and swim:
About him broods the twilight dim:
The place he knew forgetteth him.'

'If all be dark, vague voice,' I said,
'These things are wrapt in doubt and
dread,
Nor canst thou show the dead are dead.

'The sap dries up; the plant declines.
A deeper tale my heart divines.
Know I not Death? the outward signs?

'I found him when my years were few;
A shadow on the graves I knew,
And darkness in the village yew.

'From grave to grave the shadow crept:
In her still place the morning wept:
Touch'd by his feet the daisy slept.

'The simple senses crown'd his head:
"Omega! thou art Lord," they said,
"We find no motion in the dead."

'Why, if man rot in dreamless ease,
Should that plain fact, as taught by
these,
Not make him sure that he shall cease?

'Who forged that other influence,
That heat of inward evidence,
By which he doubts against the sense?

'He owns the fatal gift of eyes,
That read his spirit blindly wise,
Not simple as a thing that dies.

'Here sits he shaping wings to fly:
His heart forebodes a mystery:
He names the name Eternity.

'That type of Perfect in his mind
In Nature can he nowhere find.
He sows himself on every wind.

'He seems to hear a Heavenly Friend,
And thro' thick veils to apprehend
A labour working to an end.

'The end and the beginning vex
His reason: many things perplex,
With motions, checks, and counterchecks.

'He knows a baseness in his blood
At such strange war with something
good,
He may not do the thing he would.

'Heaven opens inward, chasms yawn,
Vast images in glimmering dawn,
Half shown, are broken and withdrawn.

'Ah! sure within him and without,
Could his dark wisdom find it out,
There must be answer to his doubt,

'But thou canst answer not again.
With thine own weapon art thou slain,
Or thou wilt answer but in vain.

'The doubt would rest, I dare not solve.
In the same circle we revolve.
Assurance only breeds resolve.'

As when a billow, blown against,
Falls back, the voice with which I
fenced
A little ceased, but recommenced.

'Where wert thou when thy father play'd
In his free field, and pastime made,
A merry boy in sun and shade?

'A merry boy they call'd him then,
He sat upon the knees of men
In days that never come again.

'Before the little ducts began
To feed thy bones with lime, and ran
Their course, till thou wert also man:

'Who took a wife, who rear'd his race,
Whose wrinkles gather'd on his face,
Whose troubles number with his days:

'A life of nothings, nothing-worth,
From that first nothing ere his birth
To that last nothing under earth!'

'These words,' I said, 'are like the rest:
No certain clearness, but at best
A vague suspicion of the breast:

'But if I grant, thou mightst defend
The thesis which thy words intend —
That to begin implies to end;

'Yet how should I for certain hold,
Because my memory is so cold,
That I first was in human mould?

'I cannot make this matter plain,
But I would shoot, howe'er in vain,
A random arrow from the brain.

'It may be that no life is found,
Which only to one engine bound
Falls off, but cycles always round.

'As old mythologies relate,
Some draught of Lethe might await
The slipping thro' from state to state.

'As here we find in trances, men
Forget the dream that happens then,
Until they fall in trance again,

'So might we, if our state were such
As one before, remember much,
For those two likes might meet and
touch.

'But, if I lapsed from nobler place,
Some legend of a fallen race
Alone might hint of my disgrace;

'Some vague emotion of delight
In gazing up an Alpine height,
Some yearning toward the lamps of
night;

'Or if thro' lower lives I came —
Tho' all experience past became
Consolidate in mind and frame —

'I might forget my weaker lot;
For is not our first year forgot?
The haunts of memory echo not.

'And men, whose reason long was blind,
From cells of madness unconfined,
Oft lose whole years of darker mind.

Much more, if first I floated free,
As naked essence, must I be
Incompetent of memory:

'For memory dealing but with time,
And he with matter, could she climb
Beyond her own material prime?

'Moreover, something is or seems,
That touches me with mystic gleams,
Like glimpses of forgotten dreams —

'Of something felt, like something here;
Of something done, I know not where;
Such as no language may declare.'

The still voice laugh'd. 'I talk,' said
he,
'Not with thy dreams. Suffice it thee
Thy pain is a reality.'

'But thou,' said I, 'hast missed thy
mark,
Who sought'st to wreck my mortal ark,
By making all the horizon dark.

'Why not set forth, if I should do
This rashness, that which might ensue
With this old soul in organs new?

'Whatever crazy sorrow saith,
No life that breathes with human breath
Has ever truly long'd for death.

at the basis of all life's desire
'This life, whereof our nerves are scant,
Oh life, not death, for which we pant;
(More life, and fuller, that I want.)

I ceased, and sat as one forlorn.
Then said the voice, in quiet scorn,
'Behold, it is the Sabbath morn.'

And I arose, and I released
The casement, and the light increased
With freshness in the dawning east.

Like soften'd airs that blowing steal,
When meres begin to uncongeal,
The sweet church bells began to peal.

On to God's house the people prest:
Passing the place where each must rest,
Each enter'd like a welcome guest.

One walk'd between his wife and child,
With measured footfall firm and mild,
And now and then he gravely smiled.

The prudent partner of his blood
Lean'd on him, faithful, gentle, good,
Wearing the rose of womanhood.

And in their double love secure,
The little maiden walk'd demure,
Pacing with downward eyelids pure.

These three made unity so sweet,
My frozen heart began to beat,
Remembering its ancient heat.

I blest them, and they wander'd on:
I spoke, but answer came there none:
The dull and bitter voice was gone.

A second voice was at mine ear,
A little whisper silver-clear,
A murmur, 'Be of better cheer.'

As from some blissful neighbourhood,
A notice faintly understood,
'I see the end, and know the good.'

A little hint to solace woe,
A hint, a whisper breathing low,
'I may not speak of what I know.'

Like an Æolian harp that wakes
No certain air, but overtakes
Far thought with music that it makes:

Such seem'd the whisper at my side:
'What is it thou knowest, sweet voice?'
I cried.

'A hidden hope,' the voice replied:

So heavenly-toned, that in that hour
From out my sullen heart a power
Broke, like the rainbow from the
shower,

To feel, altho' no tongue can prove,
That every cloud, that spreads above
And veileth love, itself is love.

And forth into the fields I went,
And Nature's living motion lent
The pulse of hope to discontent.

I wonder'd at the bounteous hours,
The slow result of winter showers:
You scarce could see the grass for
flowers.

I wonder'd, while I paced along:
The woods were fill'd so full with song,
There seem'd no room for sense of
wrong;

And all so variously wrought,
I marvel'd how the mind was brought
To anchor by one gloomy thought;

And wherefore rather I made choice
To commune with that barren voice,
Than him that said, 'Rejoice! Rejoice!'

THE MILLER'S DAUGHTER.

I SEE the wealthy miller yet,
His double chin, his portly size,
And who that knew him could forget
The busy wrinkles round his eyes?
The slow wise smile that, round about
His dusty forehead drily curl'd,
Seem'd half-within and half-without,
And full of dealings with the world?

In yonder chair I see him sit,
Three fingers round the old silver cup —
I see his gray eyes twinkle yet
At his own jest — gray eyes lit up
With summer lightnings of a soul
So full of summer warmth, so glad,
So healthy, sound, and clear and whole,
His memory scarce can make me sad.

Yet fill my glass: give me one kiss:
My own sweet Alice, we must die.
There's somewhat in this world amiss
Shall be unriddled by and by.
There's somewhat flows to us in life,
But more is taken quite away.
Pray, Alice, pray, my darling wife,
That we may die the self-same day.

Have I not found a happy earth?
I least should breathe a thought of
pain.

Would God renew me from my birth
I'd almost live my life again.

So sweet it seems with thee to walk,
And once again to woo thee mine —
It seems in after-dinner talk
Across the walnuts and the wine —

To be the long and listless boy
Late-left an orphan of the squire,
Where this old mansion mounted high
Looks down upon the village spire:
For even here, where I and you
Have lived and loved alone so long,
Each morn my sleep was broken thro'
By some wild skylark's matin song.

And oft I heard the tender dove
In firry woodlands making moan;
But ere I saw your eyes, my love,
I had no motion of my own.
For scarce my life with fancy play'd
Before I dream'd that pleasant dream —
Still hither thither idly sway'd
Like those long mosses in the stream.

Or from the bridge I lean'd to hear
The milldam rushing down with noise,
And see the minnows everywhere
In crystal eddies glance and poise,
The tall flag-flowers when they sprang
Below the range of stepping-stones,
Or those three chestnuts near, that
hung
In masses thick with milky cones.

But, Alice, what an hour was that,
When, after roving in the woods
('Twas April then), I came and sat
Below the chestnuts, when their buds
Were glistening to the breezy blue;
And on the slope, an absent fool,
I cast me down, nor thought of you,
But angled in the igher pool.

A love-song I had somewhere read,
An echo from a measured strain,
Beat time to nothing in my head
From some odd corner of the brain.
It haunted me, the morning long,
With weary sameness in the rhymes,
The phantom of a silent song,
That went and came a thousand times

Then leapt a trout. In lazy mood
I watch'd the little circles die.

They past into the level flood,
And there a vision caught my eye;
The reflex of a beauteous form,
A glowing arm, a gleaming neck,
As when a sunbeam wavers warm
Within the dark and dimpled beck

For you remember, you had set,
That morning, on the casement-edge
A long green box of mignonette,
And you were leaning from the ledge
And when I raised my eyes, above
They met with two so full and bright—
Such eyes! I swear to you, my love,
That these have never lost their light.

I loved, and love dispell'd the fear
That I should die an early death:
For love possess'd the atmosphere,
And fill'd the breast with purer breath.
My mother thought, 'What ails the boy?'
For I was alter'd, and began
To move about the house with joy,
And with the certain step of man.

I loved the brimming wave that swam
Thro' quiet meadows round the mill,
The sleepy pool above the dam,
The pool beneath it never still,
The meal-sacks on the whiten'd floor,
The dark round of the dripping wheel,
The very air about the door
Made misty with the floating meal.

And oft in ramblings on the wold,
When April nights began to blow,
And April's crescent glimmer'd cold,
I saw the village lights below;
I knew your taper far away,
And full at heart of trembling hope
From off the wold I came, and lay
Upon the freshly-flower'd slope.

The deep brook groan'd beneath the
mill;
And 'By that lamp,' I thought, 'she
sits!'

The white chalk-quarry from the hill
Gleam'd to the flying moon by fits.
'O that I were beside her now!
O will she answer if I call?
O would she give me vow for vow,
Sweet Alice, if I told her all?'

Sometimes I saw you sit and spin;
And, in the pauses of the wind,
Sometimes I heard you sing within,
Sometimes your shadow cross'd the
blind.

At last you rose and moved the light,
And the long shadow of the chair
Flitted across into the night,
And all the casement darken'd there.

But when at last I dared to speak,
The lanes, you know, were white with
may,

Your ripe lips moved not, but your
cheek

Flush'd like the coming of the day;
And so it was — half-sly, half-shy,
You would, and would not, little one!
Although I pleaded tenderly,
And you and I were all alone.

And slowly was my mother brought
To yield consent to my desire:
She wish'd me happy, but she thought
I might have look'd a little higher;
And I was young — too young to wed:
'Yet must I love her for your sake;
Go fetch your Alice here,' she said:
Her eyelid quiver'd as she spake.

And down I went to fetch my bride:
But, Alice, you were ill at ease;
This dress and that by turns you tried,
Too fearful that you should not please.
I loved you better for your fears,
I knew you could not look but well;
And dew, that would have fall'n in my
tears,
I kiss'd away before they fell.

I watch'd the little flutterings,
The doubt my mother would not see;
She spoke at large of many things,
And at the last she spoke of me;
And turning look'd upon your face,
As near this door you sat apart,
And rose, and, with a silent grace
Approaching, press'd you heart to heart

Ah, well — but sing the foolish song
I gave you, Alice, on the day
When, arm in arm, we went along,
A pensive pair, and you were gay

With bridal flowers — that I may seem,
As in the nights of old, to lie
Beside the mill-wheel in the stream,
While those full chestnuts whisper by.

It is the miller's daughter,
And she is grown so dear, so dear,
That I would be the jewel
That trembles in her ear:
For hid in ringlets day and night,
I'd touch her neck so warm and white.

And I would be the girdle
About her dainty dainty waist,
And her heart would beat against me,
In sorrow and in rest:
And I should know if it beat right,
I'd clasp it round so close and tight.

And I would be the necklace,
And all day long to fall and rise
Upon her balmy bosom,
With her laughter or her sighs,
And I would lie so light, so light,
I scarce should be unclasp'd at night.

A trifle, sweet! which true love spells —
True love interprets — right alone.
His light upon the letter dwells,
For all the spirit is his own.
So, if I waste words now, in truth
You must blame Love. His early rage
Had force to make me rhyme in youth,
And makes me talk too much in age.

And now those vivid hours are gone,
Like mine own life to me thou art,
While Past and Present, wound in one,
Do make a garland for the heart:
So sing that other song I made,
Half-anger'd with my happy lot,
The day, when in the chestnut shade
I found the blue Forget-me-not.

Love that hath us in the net,
Can he pass, and we forget?
Many suns arise and set.
Many a chance the years beget.
Love the gift is Love the debt.
Even so.
Love is hurt with jar and fret.
Love is made a vague regret.
Eyes with idle tears are wet.
Idle habit links us yet.
What is love? for we forget:
Ah, no! no!

Look thro' mine eyes with thine. True
wife,
Round my true heart thine arms entwine
My other dearer life in life,
Look thro' my very soul with thine!
Untouch'd with any shade of years,
May those kind eyes for ever dwell!
They have not shed a many tears,
Dear eyes, since first I knew them
well.

Yet tears they shed: they had their part
Of sorrow: for when time was ripe,
The still affection of the heart
Became an outward breathing type,
That into stillness past again,
And left a want unknown before;
Although the loss had brought us pain,
That loss but made us love the more,

With farther lookings on. The kiss,
The woven arms, seem but to be
Weak symbols of the settled bliss,
The comfort. I have found in thee:
But that God bless thee, dear — who
wrought
Two spirits to one equal mind —
With blessings beyond hope or thought,
With blessings which no words can find.

Arise, and let us wander forth,
To yon old mill across the wolds;
For look, the sunset, south and north,
Winds all the vale in rosy folds,
And fires your narrow casement glass,
Touching the sullen pool below:
On the chalk-hill the bearded grass
Is dry and dewless. Let us go.

FATIMA.

O LOVE, Love, Love! O withering might!
O sun, that from thy noonday height
Shudderest when I strain my sight,
Shrugging thro' all thy heat and light,
Lo, falling from my constant mind,
Lo, parch'd and wither'd, deaf and
blind,
I whirl like leaves in roaring wind.

Last night I wasted hateful hours
Below the city's eastern towers:

I thirsted for the brooks, the showers :
I roll'd among the tender flowers :
I crush'd them on my breast, my mouth ;
I look'd athwart the burning drouth
Of that long desert to the south.

Last night, when some one spoke his
name,
From my swift blood that went and came
A thousand little shafts of flame
Were shiver'd in my narrow frame.
O Love, O fire ! once he drew
With one long kiss my whole soul thro'
My lips, as sunlight drinketh dew.

Before he mounts the hill, I know
He cometh quickly : from below
Sweet gales, as from deep gardens, blow
Before him, striking on my brow.
In my dry brain my spirit soon,
Down-deepening from swoon to swoon,
Faints like a dazzled morning moon.

The wind sounds like a silver wire,
And from beyond the noon a fire
Is pour'd upon the hills, and nigher
The skies stoop down in their desire ;
And, isled in sudden seas of light,
My heart, pierced thro' with fierce
delight,
Bursts into blossom in his sight.

My whole soul waiting silently,
All naked in a sultry sky,
Droops blinded with his shining eye :
I *will* possess him or will die.
I will grow round him in his place,
Grow, live, die looking on his face,
Die, dying clasp'd in his embrace.

CENONE. ✓

THERE lies a vale in Ida, lovelier
Than all the valleys of Ionian hills.
The swimming vapour slopes athwart the
glen,
Puts forth an arm, and creeps from pine
to pine,
And loiters, slowly drawn. On either
hand
The lawns and meadow-ledges midway
down

Hang rich in flowers, and far below them
roars

The long brook falling thro' the clov'n
ravine

In cataract after cataract to the sea.
Behind the valley topmost Gargarus
Stands up and takes the morning : but in
front

The gorges, opening wide apart, reveal
Troas and Ilion's column'd citadel,
The crown of Troas.

Hither came at noon
Mournful Cenone, wandering forlorn
Of Paris, once her playmate on the hills.
Her cheek had lost the rose, and round
her neck

Floated her hair or seem'd to float in rest.
She, leaning on a fragment twined with
vine,

Sang to the stillness, till the mountain-
shade

Sloped downward to her seat from the
upper cliff.

'O mother Ida, many-fountain'd Ida,
Dear mother Ida, harken ere I die.
For now the noonday quiet holds the hill :
The grasshopper is silent in the grass :
The lizard, with his shadow on the stone,
Rests like a shadow, and the winds are
dead.

The purple flower droops : the golden
bee

Is lily-cradled : I alone awake.

My eyes are full of tears, my heart of love,
My heart is breaking, and my eyes are
dim,

And I am all aware of my life.

'O mother Ida, many-fountain'd Ida,
Dear mother Ida, harken ere I die.
Hear me, O Earth, hear me, O Hills, O
Caves

That house the cold crown'd snake ! O
mountain brooks,

I am the daughter of a River-God,
Hear me, for I will speak, and build up all
My sorrow with my song, as yonder walls
Rose slowly to a music slowly breathed,
A cloud that gather'd shape : for it may be
That, while I speak of it, a little while
My heart may wander from its deeper
woe.

'O mother Ida, many-fountain'd Ida,
 Dear mother Ida, harken ere I die.
 I waited underneath the dawning hills,
 Aloft the mountain lawn was dewy-dark,
 And dewy-dark aloft the mountain pine:
 Beautiful Paris, evil-hearted Paris,
 Leading a jet-black goat white-horn'd,
 white-hooved,
 Came up from reedy Simois all alone.

'O mother Ida, harken ere I die.
 Far-off the torrent call'd me from the cleft:
 Far up the solitary morning smote
 The streaks of virgin snow. With down-
 dropt eyes

I sat alone: white-breasted like a star
 Fronting the dawn he moved; a leopard
 skin
 Droop'd from his shoulder, but his sunny
 hair
 Cluster'd about his temples like a God's:
 And his cheek brighten'd as the foam-bow
 brightens
 When the wind blows the foam, and all
 my heart
 Went forth to embrace him coming ere
 he came.

'Dear mother Ida, harken ere I die.
 He smiled, and opening out his milk-
 white palm
 Disclosed a fruit of pure Hesperian gold,
 That smelt ambrosially, and while I look'd
 And listen'd, the full-flowing river of
 speech
 Came down upon my heart.

"My own CEnone,
 Beautiful-brow'd CEnone, my own soul,
 Behold this fruit, whose gleaming rind
 ingrav'n
 'For the most fair,' would seem to
 award it thine,
 As lovelier than whatever Oread haunt
 The knolls of Ida, loveliest in all grace
 Of movement, and the charm of married
 brows."

'Dear mother Ida, harken ere I die.
 He prest the blossom of his lips to mine,
 And added "This was cast upon the
 board,
 When all the full-faced presence of the
 Gods

Ranged in the halls of Peleus; where-
 upon
 Rose feud, with question unto whom
 'twere due:

But light-foot Iris brought it yester-eve,
 Delivering that to me, by common voice
 Elected umpire, Here comes to-day,
 Pallas and Aphrodite, claiming each
 This meed of fairest. Thou, within the
 cave

Behind yon whispering tuft of oldest pine,
 Mayst well behold them unbeheld, un-
 heard
 Hear all, and see thy Paris judge of
 Gods."

'Dear mother Ida, harken ere I die.
 It was the deep midnight: one silvery
 cloud
 Had lost his way between the piney sides
 Of this long glen. Then to the bower
 they came,
 Naked they came to that smooth-swarded
 bower,
 And at their feet the crocus brake like
 fire,
 Violet, amaracus, and asphodel,
 Lotos and lilies: and a wind arose,
 And overhead the wandering ivy and
 vine,
 This way and that, in many a wild festoon
 Ran riot, garlanding the gnarled boughs
 With bunch and berry and flower thro'
 and thro'.

'O mother Ida, harken ere I die.
 On the tree-tops a crested peacock lit,
 And o'er him flow'd a golden cloud, and
 lean'd
 Upon him, slowly dropping fragrant dew.
 Then first I heard the voice of her, to
 whom
 Coming thro' Heaven, like a light that
 grows
 Larger and clearer, with one mind the
 Gods
 Rise up for reverence. She to Paris made
 Proffer of royal power, ample rule
 Unquestion'd, overflowing revenue
 Wherewith to embellish state, "from
 many a vale
 And river-sunder'd champaign clothed
 with corn,

Or labour'd mine undrainable of ore.
 Honour," she said, "and homage, tax
 and toll,
 From many an inland town and haven
 large,
 Mast-throng'd beneath her shadowing
 citadel
 In glassy bays among her tallest towers."

'O mother Ida, harken ere I die.
 Still she spake on and still she spake of
 power,
 "Which in all action is the end of all;
 Power fitted to the season; wisdom-
 bred
 And throned of wisdom — from all neigh-
 bour crowns
 Alliance and allegiance, till thy hand
 Fail from the sceptre-staff. Such boon
 from me,
 From me, Heaven's Queen, Paris, to
 thee king-born,
 A shepherd all thy life but yet king-born,
 Should come most welcome, seeing men,
 in power
 Only, are likest gods, who have attain'd
 Rest in a happy place and quiet seats
 Above the thunder, with undying bliss
 In knowledge of their own supremacy."

'Dear mother Ida, harken ere I die.
 She ceased, and Paris held the costly
 fruit
 Out at arm's length, so much the thought
 of power
 Flatter'd his spirit; but Pallas where she
 stood
 Somewhat apart, her clear and bared
 limbs
 O'erthwarted with the brazen-headed
 spear
 Upon her pearly shoulder leaning cold,
 The while, above, her full and earnest
 eye
 Over her snow-cold breast and angry
 cheek
 Kept watch, waiting decision, made reply.

"Self-reverence, self-knowledge, self-
control,
 These three alone lead life to sovereign
 power.
 Yet not for power (power of herself

Would come uncall'd for) but to live by
 law,
 Acting the law we live by without fear;
 And because right is right, to follow
 right
 Were wisdom in the scorn of conse-
 quence."

'Dear mother Ida, harken ere I die.
 Again she said: "I woo thee not with
 gifts.
 Sequel of guerdon could not alter me
 To fairer. Judge thou me by what I
 am,
 So shalt thou find me fairest."

Yet, indeed
 If gazing on divinity disrobed
 Thy mortal eyes are frail to judge of fair,
 Unbias'd by self-profit, oh! rest thee sure,
 That I shall love thee well and cleave to
 thee,
 So that my vigour, wedded to thy blood,
 Shall strike within thy pulses like a
 God's,
 To push thee forward thro' a life of
 shocks,
 Dangers, and deeds, until endurance grow
 Sinew'd with action, and the full-grown
 will,
 Circled thro' all experiences, pure law,
 Commensure perfect freedom."

'Here she ceas'd,
 And Paris ponder'd, and I cried, "O
 Paris,
 Give it to Pallas!" but he heard me not,
 Or hearing would not hear me, woe is me!

'O mother Ida, many-fountain'd Ida,
 Dear mother Ida, harken ere I die.
 Idalian Aphrodite beautiful,
 Fresh as the foam, new-bathed in Paphian
 wells,
 With rosy slender fingers backward drew
 From her warm brows and bosom her
 deep hair
 Ambrosial, golden round her lucid throat
 And shoulder: from the violets her light
 foot
 Shone rosy-white, and o'er her rounded
 form
 Between the shadows of the vine-bunches
 Floated the glowing sunlights, as she
 moved.

'Dear mother Ida, harken ere I die.
 She with a subtle smile in her mild eyes,
 The herald of her triumph, drawing
 nigh
 Half-whisper'd in his ear, "I promise
 thee
 The fairest and most loving wife in
 Greece."
 She spoke and laugh'd: I shut my sight
 for fear:
 But when I look'd, Paris had raised his
 arm,
 And I beheld great Herè's angry eyes,
 As she withdrew into the golden cloud,
 And I was left alone within the bower;
 And from that time to this I am alone,
 And I shall be alone until I die.

'Yet, mother Ida, harken ere I die.
 Fairest — why fairest wife? am I not fair?
 My love hath told me so a thousand
 times.

Methinks I must be fair, for yesterday,
 When I past by, a wild and wanton pard,
 Eyed like the evening star, with playful
 tail

Crouch'd fawning in the weed. Most
 loving is she?

Ah me, my mountain shepherd, that my
 arms

Were moved about thee, and my hot lips
 prest

Close, close to thine in that quick-falling
 dew

Of fruitful kisses, thick as Autumn rains
 Flash in the pools of whirling Simois.

'O mother, hear me yet before I die.
 They came, they cut away my tallest
 pines,

My tall dark pines, that plumed the
 craggy ledge

High over the blue gorge, and all between
 The snowy peak and snow-white cataract
 Foster'd the callow eaglet — from beneath
 Whose thick mysterious boughs in the
 dark morn

The panther's roar came muffled, while
 I sat

Low in the valley. Never, never more
 Shall lone Cenone see the morning mist
 Sweep thro' them; never see them over-
 laid

With narrow moon-lit slips of silver cloud,
 Between the loud stream and the trem-
 bling stars.

'O mother, hear me yet before I die.
 I wish that somewhere in the ruin'd folds,
 Among the fragments tumbled from the
 glens,

Or the dry thickets, I could meet with
 her

The Abominable, that uninvited came
 Into the fair Pelcian banquet-hall,
 And cast the golden fruit upon the board,
 And bred this change; that I might speak
 my mind,

And tell her to her face how much I hate
 Her presence, hated both of Gods and
 men.

'O mother, hear me yet before I die.
 Hath he not sworn his love a thousand
 times,

In this green valley, under this green hill,
 Ev'n on this hand, and sitting on this
 stone?

Seal'd it with kisses? water'd it with
 tears?

O happy tears, and how unlike to these!
 O happy Heaven, how canst thou see my
 face?

O happy earth, how canst thou hear my
 weight?

O death, death, death, thou ever-floating
 cloud,

There are enough unhappy on this earth;
 Pass by the happy souls, that love to live:
 I pray thee, pass before my light of life,
 And shadow all my soul, that I may die.
 Thou weighest heavy on the heart within,
 Weigh heavy on my eyelids: let me die.

'O mother, hear me yet before I die.
 I will not die alone, for fiery thoughts
 Do shape themselves within me, more and
 more,

Whereof I catch the issue, as I hear
 Dead sounds at night come from the in-
 most hills,

Like footsteps upon wool. I dimly see
 My far-off doubtful purpose, as a mother
 Conjectures of the features of her child
 Ere it is born: her child! — a shudder
 comes

2-4658

Across me: never child be born of me,
Unblest, to vex me with his father's eyes!

'O mother, hear me yet before I die.
Hear me, O earth. I will not die alone,
Lest their shrill happy laughter come to
me

Walking the cold and starless road of
Death

Uncomforted, leaving my ancient love
With the Greek woman. I will rise and
go

Down into Troy, and ere the stars come
forth

Talk with the wild Cassandra, for she says
A fire dances before her, and a sound
Rings ever in her ears of armed men.
What this may be I know not, but I
know

That, wheresoe'er I am by night and day,
All earth and air seem only burning fire.'

THE SISTERS.

WE were two daughters of one race:

She was the fairest in the face:

The wind is blowing in turret and tree.

They were together, and she fell;

Therefore revenge became me well.

O the Earl was fair to see!

She died: she went to burning flame:

She mix'd her ancient blood with shame.

The wind is howling in turret and tree.
Whole weeks and months, and early and
late,

To win his love I lay in wait:

O the Earl was fair to see!

I made a feast; I bade him come;

I won his love, I brought him home.

The wind is roaring in turret and tree.

And after supper, on a bed,

Upon my lap he laid his head:

O the Earl was fair to see!

I kissed his eyelids into rest:

His ruddy cheek upon my breast.

The wind is raging in turret and tree.

I hated him with the hate of hell,

But I loved his beauty passing well.

O the Earl was fair to see!

I rose up in the silent night:

I made my dagger sharp and bright.

The wind is raving in turret and tree.

As half-asleep his breath he drew,

Three times I stabb'd him thro' and thro'.

O the Earl was fair to see!

I curl'd and comb'd his comely head,

He look'd so grand when he was dead.

The wind is blowing in turret and
tree.

I wrapt his body in the sheet,

And laid him at his mother's feet.

O the Earl was fair to see!

TO —.

WITH THE FOLLOWING POEM.

I SEND you here a sort of allegory,
(For you will understand it) of a soul,
A sinful soul possess'd of many gifts,
A spacious garden full of flowering weeds,
A glorious Devil, large in heart and brain,
That did love Beauty only (Beauty seen
In all varieties of mould and mind),
And Knowledge for its beauty; or if
Good,

Good only for its beauty, seeing not
That Beauty, Good, and Knowledge are
three sisters

That dote upon each other, friends to
man,

Living together under the same roof,
And never can be sunder'd without tears.

And he that shuts Love out, in turn shall
be

Shut out from Love, and on her threshold
lie,

Howling in outer darkness. Not for this
Was common clay ta'en from the common
earth

Moulded by God, and temper'd with the
tears

Of angels to the perfect shape of man.

THE PALACE OF ART. ✓

I BUILT my soul a lordly pleasure-house,

Wherein at ease for aye to dwell.

I said, 'O Soul, make merry and carouse,

Dear soul, for all is well.'

*Palace of Art written from his own experience. Cannot
live in luxury all alone.*

A huge crag-platform, smooth as burnish'd
brass

I chose. The ranged ramparts bright
From level meadow-bases of deep grass
Suddenly scaled the light.

Thereon I built it firm. Of ledge or
shelf

The rock rose clear, or winding stair.
My soul would live alone unto herself
In her high palace there.

And 'While the world runs round and
round,' I said,

'Reign thou apart, a quiet king,
Still as, while Saturn whirls, his steadfast
shade
Sleeps on his luminous ring.'

To which my soul made answer readily:
'Trust me, in bliss I shall abide
In this great mansion, that is built for me,
So royal-rich and wide.'

* * * *

majestic. * * * *
Four courts I made, East, West and South
and North,

In each a squared lawn, wherefrom
The golden gorge of dragons spouted
forth
A flood of fountain-foam.

And round the cool green courts there
ran a row

Of cloisters, branch'd like mighty
woods,

Echoing all night to that sonorous flow
Of spouted fountain-floods.

And round the roofs a gilded gallery
That lent broad verge to distant lands,
Far as the wild swan wings, to where the
sky

Dipt down to sea and sands.

From those four jets four currents in one
swell

Across the mountain stream'd below
In misty folds, that floating as they fell
Lit up a torrent-bow.

And high on every peak a statue seem'd
To hang on tiptoe, tossing up

A cloud of incense of all odour steam'd
From out a golden cup.

So that she thought, 'And who shall
gaze upon

My palace with unblinded eyes.
While this great bow will waver in the sun,
And that sweet incense rise?'

For that sweet incense rose and never
fail'd,

And, while day sank or mounted higher,
The light aerial gallery, golden-rail'd,
Burnt like a fringe of fire.

Likewise the deep-set windows, stain'd
and traced,

Would seem slow-flaming crimson fires
From shadow'd grots of arches interlaced,
And tipt with frost-like spires.

* * * *

* * * *

Full of long-sounding corridors it was,
That over-vaulted grateful gloom,
Thro' which the livelong day my soul
did pass,
Well-pleased, from room to room.

Full of great rooms and small the palace
stood,

All various, each a perfect whole
From living Nature, fit for every mood
And change of my still soul.

For some were hung with *curtains* arras green
and blue,

Showing a gaudy summer-morn,
Where with puff'd cheek the belted hunter
blew

His wreathed bugle-horn.

One seem'd all dark and red — a tract of *Red*
sand,

And some one pacing there alone,
Who paced for ever in a glimmering land,
Lit with a low large moon.

One show'd an iron coast and angry *in*
waves, *can*

You seem'd to hear them climb and fall
And roar rock-thwarted under bellowing
caves, *in*

Beneath the windy wall.

*Long rowelled words come
first of Dunsinane.*

Oscar Wilde - First who introduced "Art for Art's Sake" in 19th century.

THE PALACE OF ART.

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And one, a full-fed river winding slow
By herds upon an endless plain,
The ragged rims of thunder brooding
low,
With shadow-streaks of rain.

And one, the reapers at their sultry toil.
In front they bound the sheaves. Behind
Were realms of upland, prodigal in oil,
And hoary to the wind.

And one a foreground black with stones
and slags,
Beyond, a line of heights, and higher
All barr'd with long white cloud the
scornful crags,
And highest, snow and fire.
Tennyson's - ideal Eng. home.
And one, an English home—gray twilight pour'd
On dewy pastures, dewy trees,
Softer than sleep—all things in order
stored,
A haunt of ancient Peace.

Nor these alone, but every landscape
fair,
As fit for every mood of mind,
Or gay, or grave, or sweet, or stern, was
there
Not less than truth design'd.
* * * * *
* * * * *

Scenes

Or the maid-mother by a crucifix,
In tracts of pasture sunny-warm,
Beneath branch-work of costly sardonyx
Sat smiling, babe in arm.

Or in a clear-wall'd city on the sea,
Near gilded organ-pipes, her hair
Wound with white roses, slept St. Cecily;
An angel look'd at her. *Maria*

Or thronging all one porch of Paradise
A group of Houris bow'd to see
The dying Islamite, with hands and eyes
That said, We wait for thee.

Father of Arthur

Or mythic Uther's deeply-wounded son
In some fair space of sloping greens
Lay, dozing in the vale of Avalon,
And watch'd by weeping queens.

Or hollowing one hand against his ear,
To list a foot-fall, ere he saw
The wood-nymph, stay'd the Ausonian
king to hear
Of wisdom and of law.

Or over hills with peaky tops engrail'd,
And many a tract of palm and rice,
The throne of Indian Cama slowly sail'd
A summer fann'd with spice.

Or sweet Europa's mantle blew unclasp'd,
From off her shoulder backward borne:
From one hand droop'd a crocus: one
hand grasp'd
The mild bull's golden horn.

Cupbearer to Gods.

Or else flush'd Ganymede, his rosy thigh
Half-buried in the Eagle's down,
Sole as a flying star shot thro' the sky
Above the pillar'd town.

Nor these alone: but every legend fair
Which the supreme Caucasian mind
Carved out of Nature for itself, was there,
Not less than life, design'd.

This is Her Philosophy

* * * * *
Then in the towers I placed great bells
that swung,
Moved of themselves, with silver sound;
And with choice paintings of wise men I
hung
The royal dais round.

Growth of h

For there was Milton like a seraph strong,
Beside him Shakespeare bland and mild;
And there the world-worn Dante grasp'd
his song,
And somewhat grimly smiled.

However

And there the Ionian father of the rest;
A million wrinkles carved his skin;
A hundred winters snow'd upon his breast,
From cheek and throat and chin.

Above, the fair hall-ceiling stately-set
Many an arch high up did lift,
And angels rising and descending met
With interchange of gift.

Below was all mosaic choicely plann'd
With cycles of the human tale

Of this wide world, the times of every land
So wrought, they will not fail.

The people here, a beast of burden slow,
Toil'd onward, prick'd with goads and
stings;

Here play'd, a tiger, rolling to and fro
The heads and crowns of kings;

Here rose, an athlete, strong to break or
bind

All force in bonds that might endure,
And here once more like some sick man
declined,
And trusted any cure.

But over these she trod: and those great
bells
Began to chime. She took her throne:
She sat betwixt the shining Oriels,
To sing her songs alone.

And thro' the topmost Oriels' coloured
flame

Two godlike faces gazed below;
Plato the wise, and large-brow'd Verulam,
The first of those who know.

And all those names, that in their motion
were

Full-welling fountain-heads of change,
Betwixt the slender shafts were blazon'd
fair

In diverse raiment strange:

Thro' which the lights, rose, amber,
emerald, blue,

Flush'd in her temples and her eyes,
And from her lips, as morn from Memnon,
drew

Rivers of melodies.

No nightingale delighteth to prolong

Her low preamble all alone,
More than my soul to hear her echo'd song
Throb thro' the ribbed stone;

Singing and murmuring in her feastful
mirth,

Joying to feel herself alive,
Lord over Nature, Lord of the visible
earth,

Lord of the senses five;

Communing with herself: 'All these are
mine,

And let the world have peace or wars,
'Tis one to me.' She — when young night
divine

Crown'd dying day with stars,

Making sweet close of his delicious toils —

Lit light in wreaths and anadems,
And pure quintessences of precious oils
In hollow'd moons of gems,

To mimic heaven; and clapt her hands
and cried,

'I marvel if thy still delight
In this great house so royal-rich, and wide,
Be blatter'd to the height.

'O all things fair to sate my various
eye!

O shapes and hues that please me
well!

O silent faces of the Great and Wise,
My Gods, with whom I dwell!

'O God-like isolation which art mine,
I can but count thee perfect gain,
What time I watch the darkening droves
of swine
That range on yonder plain.

'In filthy sloughs they roll a prurient skin,
They graze and wallow, breed and
sleep;

And oft some brainless devil enters in,
And drives them to the deep.'

Then of the moral instinct would she prate
And of the rising from the dead,
As hers by right of full-accomplish'd Fate;
And at the last she said:

'I take possession of man's mind and deed.

I care not what the sects may brawl,
I sit as God holding no form of creed,
But contemplating all.'

* * * *

Full oft the riddle of the painful earth
Flash'd thro' her as she sat alone,
Yet not the less held she her solemn
mirth,

And intellectual throne.

And so she throve and prosper'd: so
three years

She prosper'd: on the fourth she fell,
Like Herod, when the shout was in his
ears,

Struck thro' with pangs of hell.

Lest she should fail and perish utterly,
God, before whom ever lie bare
The abysmal deeps of Personality,
Plagued her with sore despair.

When she would think, where'er she
turn'd her sight

The airy hand confusion wrought,
Wrote, 'Mene, mene,' and divided quite
The kingdom of her thought.

Deep dread and loathing of her solitude
Fell on her, from which mood was
born

Scorn of herself; again, from out that
mood

Laughter at her self-scorn.

'What! is not this my place of strength,'
she said,

'My spacious mansion built for me,
Whereof the strong foundation-stones
were laid

Since my first memory?'

But in dark corners of her palace stood
Uncertain shapes; and unawares
On white-eyed phantasms weeping tears
of blood,
And horrible nightmares,

And hollow shades, enclosing hearts of
flame,

And, with dim fretted foreheads all,
On corpses three-months-old at noon she
came,

That stood against the wall.

A spot of dull stagnation, without light
Or power of movement, seem'd my soul,

'Mid onward-sloping motions infinite
Making for one sure goal.

A still salt pool, lock'd in with bars of
sand,

Left on the shore; that hears all night

The plunging seas draw backward from
the land

Their moon-led waters white.

A star that with the choral starry dance
Join'd not, but stood, and standing saw
The hollow orb of moving Circumstance
Roll'd round by one fix'd law.

Back on herself her serpent pride had
curl'd.

'No voice,' she shriek'd in that lone
hall,

'No voice breaks thro' the stillness of
this world:

One deep, deep silence all!

She, mouldering with the dull earth's
mouldering sod,

Inwapt tenfold in slothful shame,

Lay there exiled from eternal God,

Lost to her place and name;

And death and life she hated equally,
And nothing saw, for her despair,

But dreadful time, dreadful eternity,
No comfort anywhere;

Remaining utterly confused with fears,
And ever worse with growing time,

And ever unrelieved by dismal tears,

And all alone in crime:

Shut up as in a crumbling tomb, girt round
With blackness as a solid wall,

Far off she seem'd to hear the dully sound
Of human footsteps fall.

As in strange lands a traveller walking
slow,

In doubt and great perplexity,

A little before moon-rise hears the low
Moan of an unknown sea;

And knows not if it be thunder, or a sound
Of rocks thrown down, or one deep
cry

Of great wild beasts; then thinketh, 'I
have found

A new land, but I die.'

She howl'd aloud, 'I am on fire within.
There comes no murmur of reply.

Excellent description of her confinement

Life of a man
but in game to the world. must
of one of these
others

What is it that will take away my sin,
And save me lest I die?' *Chap. 12th*

So when four years were wholly finished,
She threw her royal robes away.
'Make me a cottage in the vale,' she said,
'Where I may mourn and pray.'

'Yet pull not down my palace towers,
that are
So lightly, beautifully built:
Perchance I may return with others there
When I have purged my guilt.'

LADY CLARA VERE DE VERE.

LADY Clara Vere de Vere,
Of me you shall not win renown:
You thought to break a country heart
For pastime, ere you went to town.
At me you smiled, but unbeguiled
I saw the snare, and I retired:
The daughter of a hundred Earls,
You are not one to be desired.

Lady Clara Vere de Vere,
I know you proud to bear your name,
Your pride is yet no mate for mine,
Too proud to care from whence I came.
Nor would I break for your sweet sake
A heart that dotes on truer charms.
A simple maiden in her flower
Is worth a hundred coats-of-arms.

Lady Clara Vere de Vere,
Some meeker pupil you must find,
For were you queen of all that is,
I could not stoop to such a mind.
You sought to prove how I could love,
And my disdain is my reply.
The lion on your old stone gates
Is not more cold to you than I.

Lady Clara Vere de Vere,
You put strange memories in my head.
Not thrice your branching limes have
blown
Since I beheld young Laurence dead.
Oh your sweet eyes, your low replies:
A great enchantress you may be;

But there was that across his throat
Which you had hardly cared to see.

Lady Clara Vere de Vere,
When thus he met his mother's view,
She had the passions of her kind,
She spake some certain truths of you.
Indeed I heard one bitter word
That scarce is fit for you to hear;
Her manners had not that repose
Which stamps the caste of Vere de
Vere.

Lady Clara Vere de Vere,
There stands a spectre in your hall:
The guilt of blood is at your door:
You changed a wholesome heart to
gall.
You held your course without remorse,
To make him trust his modest worth,
And, last, you fix'd a vacant stare,
And slew him with your noble birth.

Trust me, Clara Vere de Vere,
From yon blue heavens above us bent
The gardener Adam and his wife
Smile at the claims of long descent.
Howe'er it be, it seems to me,
'Tis only noble to be good.
Kind hearts are more than coronets,
And simple faith than Norman blood.

I know you, Clara Vere de Vere,
You pine among your halls and towers:
The languid light of your proud eyes
Is wearied of the rolling hours.
In glowing health, with boundless wealth,
But sickening of a vague disease,
You know so ill to deal with time,
You needs must play such pranks as
these.

Clara, Clara Vere de Vere,
If time be heavy on your hands,
Are there no beggars at your gate,
Nor any poor about your lands?
Oh! teach the orphan-boy to read,
Or teach the orphan-girl to sew,
Pray heaven for a human heart,
And let the foolish yeoman go.

X
THE MAY QUEEN.

You must wake and call me early, call me early, mother dear;
 To-morrow 'ill be the happiest time of all the glad New-year;
 Of all the glad New-year, mother, the maddest merriest day;
 For I'm to be Queen o' the May, mother, I'm to be Queen o' the May.

There's many a black black eye, they say, but none so bright as mine;
 There's Margaret and Mary, there's Kate and Caroline:
 But none so fair as little Alice in all the land they say,
 So I'm to be Queen o' the May, mother, I'm to be Queen o' the May.

I sleep so sound all night, mother, that I shall never wake,
 If you do not call me loud when the day begins to break:
 But I must gather knots of flowers, and buds and garlands gay,
 For I'm to be Queen o' the May, mother, I'm to be Queen o' the May.

As I came up the valley whom think ye should I see,
 But Robin leaning on the bridge beneath the hazel-tree?
 He thought of that sharp look, mother, I gave him yesterday,
 But I'm to be Queen o' the May, mother, I'm to be Queen o' the May.

He thought I was a ghost, mother, for I was all in white,
 And I ran by him without speaking, like a flash of light.
 They call me cruel-hearted, but I care not what they say,
 For I'm to be Queen o' the May, mother, I'm to be Queen o' the May.

They say he's dying all for love, but that can never be:
 They say his heart is breaking, mother—what is that to me?
 There's many a bolder lad 'ill woo me any summer day,
 And I'm to be Queen o' the May, mother, I'm to be Queen o' the May.

Little Effie shall go with me to-morrow to the green,
 And you'll be there, too, mother, to see me made the Queen;
 For the shepherd lads on every side 'ill come from far away,
 And I'm to be Queen o' the May, mother, I'm to be Queen o' the May.

The honeysuckle round the porch has wov'n its wavy bowers,
 And by the meadow-trenches blow the faint sweet cuckoo-flowers;
 And the wild marsh-marigold shines like fire in swamps and hollows gray,
 And I'm to be Queen o' the May, mother, I'm to be Queen o' the May.

The night-winds come and go, mother, upon the meadow-grass,
 And the happy stars above them seem to brighten as they pass;
 There will not be a drop of rain the whole of the livelong day,
 And I'm to be Queen o' the May, mother, I'm to be Queen o' the May.

All the valley, mother, 'ill be fresh and green and still,
 And the cowslip and the crowfoot are over all the hill,
 And the rivulet in the flowery dale 'ill merrily glance and play,
 For I'm to be Queen o' the May, mother, I'm to be Queen o' the May.

So you must wake and call me early, call me early, mother dear,
To-morrow 'ill be the happiest time of all the glad New-year:
To-morrow 'ill be of all the year the maddest merriest day,
For I'm to be Queen o' the May, mother, I'm to be Queen o' the May.

NEW-YEAR'S EVE.

If you're waking call me early, call me early, mother dear,
For I would see the sun rise upon the glad New-year.
It is the last New-year that I shall ever see,
Then you may lay me low i' the mould and think no more of me.

To-night I saw the sun set: he set and left behind
The good old year, the dear old time, and all my peace of mind;
And the New-year's coming up, mother, but I shall never see
The blossom on the blackthorn, the leaf upon the tree.

Last May we made a crown of flowers: we had a merry day;
Beneath the hawthorn on the green they made me Queen of May;
And we danced about the may-pole and in the hazel copse,
Till Charles's Wain came out above the tall white chimney-tops.

There's not a flower on all the hills: the frost is on the pane:
I only wish to live till the snowdrops come again:
I wish the snow would melt and the sun come out on high:
I long to see a flower so before the day I die.

The building rook 'ill caw from the windy tall elm-tree,
And the tufted plover pipe along the fallow lea,
And the swallow 'ill come back again with summer o'er the wave,
But I shall lie alone, mother, within the mouldering grave.

Upon the chancel-casement, and upon that grave of mine,
In the early early morning the summer sun 'ill shine,
Before the red cock crows from the farm upon the hill,
When you are warm-asleep, mother, and all the world is still.

When the flowers come again, mother, beneath the waning light
You'll never see me more in the long gray fields at night;
When from the dry dark wold the summer airs blow cool
On the oat-grass and the sword-grass, and the bulrush in the pool.

You'll bury me, my mother, just beneath the hawthorn shade,
And you'll come sometimes and see me where I am lowly laid.
I shall not forget you, mother, I shall hear you when you pass,
With your feet above my head in the long and pleasant grass.

I have been wild and wayward, but you'll forgive me now;
You'll kiss me, my own mother, and forgive me ere I go;
Nay, nay, you must not weep, nor let your grief be wild,
You should not fret for me, mother, you have another child.

If I can I'll come again, mother, from out my resting-place;
 Tho' you'll not see me, mother, I shall look upon your face;
 Tho' I cannot speak a word, I shall harken what you say,
 And be often, often with you when you think I'm far away.

Goodnight, goodnight, when I have said goodnight for evermore,
 And you see me carried out from the threshold of the door;
 Don't let Effie come to see me till my grave be growing green:
 She'll be a better child to you than ever I have been.

She'll find my garden-tools upon the granary floor:
 Let her take 'em: they are hers: I shall never garden more:
 But tell her, when I'm gone, to train the rosebush that I set
 About the parlour-window and the box of mignonette.

Goodnight, sweet mother: call me before the day is born.
 All night I lie awake, but I fall asleep at morn;
 But I would see the sun rise upon the glad New-year,
 So, if you're waking, call me, call me early, mother dear.

CONCLUSION. *Too sentimental*

I THOUGHT to pass away before, and yet alive I am;
 And in the fields all round I hear the bleating of the lamb.
 How sadly, I remember, rose the morning of the year!
 To die before the snowdrop came, and now the violet's here.

O sweet is the new violet, that comes beneath the skies,
 And sweeter is the young lamb's voice to me that cannot rise,
 And sweet is all the land about, and all the flowers that blow,
 And sweeter far is death than life to me that long to go.

It seem'd so hard at first, mother, to leave the blessed sun,
 And now it seems as hard to stay, and yet His will be done!
 But still I think it can't be long before I find release;
 And that good man, the clergyman, has told me words of peace.

O blessings on his kindly voice and on his silver hair!
 And blessings on his whole life long, until he meet me there!
 O blessings on his kindly heart and on his silver head!
 A thousand times I blest him, as he knelt beside my bed.

He taught me all the mercy, for he show'd me all the sin.
 Now, tho' my lamp was lighted late, there's One will let me in:
 Nor would I now be well, mother, again if that could be,
 For my desire is but to pass to Him that died for me.

I did not hear the dog howl, mother, or the death-watch beat,
 There came a sweeter token when the night and morning meet:
 But sit beside my bed, mother, and put your hand in mine,
 And Effie on the other side, and I will tell the sign.

All in the wild March-morning I heard the angels call;
It was when the moon was setting, and the dark was over all;
The trees began to whisper, and the wind began to roll,
And in the wild March-morning I heard them call my soul.

For lying broad awake I thought of you and Effie dear;
I saw you sitting in the house and I no longer here;
With all my strength I pray'd for both, and so I felt resign'd,
And up the valley came a swell of music on the wind.

I thought that it was fancy, and I listen'd in my bed,
And then did something speak to me—I know not what was said;
For great delight and shuddering took hold of all my mind,
And up the valley came again the music on the wind.

But you were sleeping; and I said, 'It's not for them: it's mine.'
And if it come three times, I thought, I take it for a sign.
And once again it came, and close beside the window-bars,
Then seem'd to go right up to Heaven and die among the stars.

So now I think my time is near. I trust it is. I know
The blessed music went that way my soul will have to go.
And for myself, indeed, I care not if I go to-day.
But, Effie, you must comfort *her* when I am passed away.

And say to Robin a kind word, and tell him not to fret;
There's many a worthier than I, would make him happy yet.
If I had lived—I cannot tell—I might have been his wife;
But all these things have ceased to be, with my desire of life.

O look! the sun begins to rise, the heavens are in a glow;
He shines upon a hundred fields, and all of them I know.
And there I move no longer now, and there his light may shine—
Wild flowers in the valley for other hands than mine.

O sweet and strange it seems to me, that ere this day is done
The voice, that now is speaking, may be beyond the sun—
For ever and for ever with those just souls and true—
And what is life, that we should moan? why make we such ado?

For ever and for ever, all in a blessed home—
And there to wait a little while till you and Effie come—
To lie within the light of God, as I lie upon your breast—
And the wicked cease from troubling, and the weary are at rest.

THE LOTOS-EATERS.

'COURAGE!' he said, and pointed toward
the land,
'This mounting wave will roll us shore-
ward soon.'

In the afternoon they came unto a land
In which it seemed always afternoon.
All round the coast the languid air did

swoon,
Breathing like one that hath a weary
dream.

Full-faced above the valley stood the
moon;

And like a downward smoke, the slender
stream

Along the cliff to fall and pause and fall
did seem.

like a wounded snake that drags its self along
A land of streams! some, like a down-
ward smoke,

Slow-dropping veils of thinnest lawn, did
go;

And some thro' wavering lights and
shadows broke,

Rolling a slumbrous sheet of foam below.
They saw the gleaming river seaward flow

From the inner land: far off, three moun-
tain-tops,

Three silent pinnacles of aged snow,
Stood sunset-flush'd: and, dew'd with

showery drops,
Up-clomb the shadowy pine above the

woven copse.

The charmed sunset linger'd low adown
In the red West: thro' mountain clefts
the dale

Was seen far inland, and the yellow down
Border'd with palm, and many a winding
vale

And meadow, set with slender galingale;
A land where all things always seem'd
the same!

And round about the keel with faces
pale,

Dark faces pale against that rosy flame,
The mild-eyed melancholy Lotos-eaters
came.

Branches they bore of that enchanted
stem,

Laden with flower and fruit, whereof they
gave

to each, but whoso did receive of them,
And taste, to him the gushing of the wave
Far far away did seem to mourn and rave
On alien shores; and if his fellow spake,
His voice was thin, as voices from the
grave;
And deep-asleep he seem'd, yet all awake,
And music in his ears his beating heart
did make.

They sat them down upon the yellow
sand,
Between the sun and moon upon the
shore;

And sweet it was to dream of Fatherland,
Of child, and wife, and slave; but ever-
more

Most weary seem'd the sea, weary the
oar,

Weary the wandering fields of barren
foam.

Then some one said, 'We will return no
more;'

And all at once they sang, 'Our island
home

Is far beyond the wave; we will no longer
roam.'

CHORIC SONG.

not to be read but sung
I.

THERE is sweet music here that softer falls
Than petals from blown roses on the grass,
Or night-dews on still waters between
walls

Of shadowy granite, in a gleaming pass;
Music that gentlier on the spirit lies,
Than tir'd eyelids upon tir'd eyes;
Music that brings sweet sleep down from
the blissful skies.

Here are cool mosses deep,
And thro' the moss the ivies creep,

And in the stream the long-leaved flowers
weep,

And from the craggy ledge the poppy
hangs in sleep.

II.

Why are we weigh'd upon with heavi-
ness,

And utterly consumed with sharp dis-
tress,

While all things else have rest from weariness?

All things have rest: why should we toil alone,

We only toil, who are the first of things,
And make perpetual moan,
Still from one sorrow to another thrown:
Nor ever fold our wings,
And cease from wanderings,
Nor steep our brows in slumber's holy balm;

Nor harken what the inner spirit sings,
'There is no joy but calm!'
Why should we only toil, the roof and crown of things?

III.

Lo! in the middle of the wood,
The folded leaf is woo'd from out the bud

With winds upon the branch, and there
Grows green and broad, and takes no care,

Sun-steep'd at noon, and in the moon
Nightly dew-fed; and turning yellow
Falls, and floats adown the air.

Lo! sweeten'd with the summer light,
The full-juiced apple, waxing over-mellow,

Drops in a silent autumn night.
All its allotted length of days,
The flower ripens in its place,
Ripens and fades, and falls, and hath no toil,
Fast-rooted in the fruitful soil.

IV.

Hateful is the dark-blue sky,
Vaulted o'er the dark-blue sea.
Death is the end of life; ah, why
Should life all labour be?

Let us alone. Time driveth onward fast,
And in a little while our lips are dumb.
Let us alone. What is it that will last?
All things are taken from us, and become
Portions and parcels of the dreadful Past.
Let us alone. What pleasure can we have

To war with evil? Is there any peace
In ever climbing up the climbing wave?
All things have rest, and ripen toward
the grave

In silence; ripen, fall and cease:
Give us long rest or death, dark death,
or dreamful ease.

V.

How sweet it were, hearing the downward stream,
With half-shut eyes ever to seem
Falling asleep in a half-dream!
To dream and dream, like yonder amber light,

Which will not leave the myrrh-bush on the height;

To hear each other's whisper'd speech;
Eating the Lotos day by day,
To watch the crisping ripples on the beach,

And tender curving lines of creamy spray;
To lend our hearts and spirits wholly
To the influence of mild-minded melancholy;

To muse and brood and live again in memory,

With those old faces of our infancy
Heap'd over with a mound of grass,
Two handfuls of white dust, shut in an urn of brass!

VI.

Dear is the memory of our wedded lives,
And dear the last embraces of our wives
And their warm tears: but all hath suffer'd change:

For surely now our household hearths are cold:

Our sons inherit us: our looks are strange:

And we should come like ghosts to trouble joy.

Or else the island princes over-bold
Have eat our substance, and the minstrel sings

Before them of the ten years' war in Troy,

And our great deeds, as half-forgotten things.

Is there confusion in the little isle?

Let what is broken so remain.

The Gods are hard to reconcile:

'Tis hard to settle order once again.

There is confusion worse than death,

Trouble on trouble, pain on pain,

Long labour unto aged breath,

Sore task to hearts worn out by many wars
And eyes grown dim with gazing on
the pilot-stars.

VII.

But, propt on beds of amaranth and
moly,
How sweet (while warm airs lull us,
blowing lowly)
With half-dropt eyelid still,
Beneath a heaven dark and holy,
To watch the long bright river drawing
slowly
His waters from the purple hill—
To hear the dewy echoes calling
From cave to cave thro' the thick-twined
vine—
To watch the emerald-colour'd water
falling
Thro' many a wov'n acanthus-wreath
divine!
Only to hear and see the far-off spark-
ling brine,
Only to hear were sweet, stretch'd out
beneath the pine.

VIII.

Chant of settled Resignation.

The Lotos blooms below the barren peak:
The Lotos blows by every winding creek:
All day the wind breathes low with mel-
lower tone:
Thro' every hollow cave and alley lone
Round and round the spicy downs the
yellow Lotos-dust is blown.
We have had enough of action, and of
motion we,
Roll'd to starboard, roll'd to larboard,
when the surge was seething free,
Where the wallowing monster spouted
his foam-fountains in the sea.
Let us swear an oath, and keep it with
an equal mind,
In the hollow Lotos-land to live and lie
reclined
On the hills like Gods together, careless
of mankind.
For they lie beside their nectar, and the
bolts are hurl'd
Far below them in the valleys, and the
clouds are lightly curl'd
Round their golden houses, girdled with
the gleaming world:

Where they smile in secret, looking over
wasted lands,
Blight and famine, plague and earthquake,
roaring deeps and fiery sands,
Clanging fights, and flaming towns, and
sinking ships, and praying hands.
But they smile, they find a music centred
in a doleful song
Steaming up, a lamentation and an an-
cient tale of wrong,
Like a tale of little meaning tho' the
words are strong;
Chanted from an ill-used race of men
that cleave the soil,
Sow the seed, and reap the harvest with
enduring toil,
Storing yearly little dues of wheat, and
wine and oil;
Till they perish and they suffer—some,
'tis whisper'd—down in hell
Suffer endless anguish, others in Elysian
valleys dwell,
Resting weary limbs at last on beds of
asphodel.
Surely, surely, slumber is more sweet
than toil, the shore
Than labour in the deep mid-ocean,
wind and wave and oar;
Oh rest ye, brother mariners, we will
not wander more.

A DREAM OF FAIR WOMEN.

I READ, before my eyelids dropt their
shade,
'The Legend of Good Women,' long ago
Sung by the morning star of song, who
made
His music heard below;

Dan Chaucer, the first warbler, whose
sweet breath
Preluded those melodious bursts that fill
The spacious times of great Elizabeth
With sounds that echo still.

And, for a while, the knowledge of his art
Held me above the subject, as strong
gales
Hold swollen clouds from raining, tho'
my heart,
Brimful of those wild tales,

Charged both mine eyes with tears. In
every land

I saw, wherever light illumineth,
Beauty and anguish walking hand in hand
The downward slope to death.

Those far-renowned brides of ancient song
Peopled the hollow dark, like burning
stars,

And I heard sounds of insult, shame, and
wrong,
And trumpets blown for wars;

And clattering flints batter'd with clang-
ing hoofs;

And I saw crowds in column'd sanctu-
aries;

And forms that pass'd at windows and on
roofs

Of marble palaces;

Corpses across the threshold; heroes tall
Dislodging pinnacle and parapet

Upon the tortoise creeping to the wall;
Lances in ambush set;

And high shrine-doors burst thro' with
heated blasts

That run before the fluttering tongues
of fire;

White surf wind-scatter'd over sails and
masts,

And ever climbing higher;

Squadrons and squares of men in brazen
plates,

Scaffolds, still sheets of water, divers
woes,

Ranges of glimmering vaults with iron
grates,

And hush'd seraglios.

So shape chased shape as swift as, when
to land

Bluster the winds and tides the self-
same way,

Crisp foam-flakes scud along the level
sand,

Torn from the fringe of spray.

I started once, or seem'd to start in pain,
Resolved on noble things, and strove
to speak,

As when a great thought strikes along
the brain,
And flushes all the cheek.

And once my arm was lifted to hew down
A cavalier from off his saddle-bow,
That bore a lady from a leaguer'd town;
And then, I know not how,

All those sharp fancies, by down-lapsing
thought

Stream'd onward, lost their edges, and
did creep

Roll'd on each other, rounded, smooth'd,
and brought

Into the gulfs of sleep.

At last methought that I had wander'd far
In an old wood: fresh-wash'd in coolest
dew

The maiden splendours of the morning star
Shook in the stedfast blue.

Enormous elm-tree-boles did stoop and
lean

Upon the dusky brushwood underneath
Their broad curved branches, fledged with
clearest green,

New from its silken sheath.

The dim red morn had died, her journey
done,

And with dead lips smiled at the twi-
light plain,

Half-fall'n across the threshold of the sun,
Never to rise again.

There was no motion in the dumb dead air,
Not any song of bird or sound of rill;

Gross darkness of the inner sepulchre
Is not so deadly still

As that wide forest. Growths of jasmine
turn'd

Their humid arms festooning tree to
tree,

And at the root thro' lush green grasses
burn'd

The red anemone.

I knew the flowers, I knew the leaves, I
knew

The tearful glimmer of the languid dawn

On those long, rank, dark wood-walks
drench'd in dew,
Leading from lawn to lawn.

The smell of violets, hidden in the green,
Pour'd back into my empty soul and
frame

The times when I remember to have been
Joyful and free from blame.

And from within me a clear under-tone
'Thrill'd thro' mine ears in that unbliss-
ful clime,

'Passfreelythro': the wood is all thine own,
Until the end of time.'

At length I saw a lady within call,
Stillier than chisell'd marble, standing
there;

A daughter of the gods, divinely tall,
And most divinely fair.

Her loveliness with shame and with sur-
prise

Froze my swift speech: she turning on
my face

'The star-like sorrows of immortal eyes,
Spoke slowly in her place.

'I had great beauty: ask thou not my
name:

No one can be more wise than destiny.
Many drew swords and died. Where'er
I came

I brought calamity.'

'No marvel, sovereign lady: in fair field
Myself for such a face had boldly died,'
I answer'd free; and turning I appeal'd
To one that stood beside.

But she, with sick and scornful looks averse,
To her full height her stately stature
draws;

'My youth,' she said, 'was blasted with
a curse:

This woman was the cause.

'I was cut off from hope in that sad place,
Which men call'd Aulis in those iron
years:

My father held his hand upon his face;
I, blinded with my tears,

'Still strove to speak: my voice was
thick with sighs

As in a dream. Dimly I could descry
The stern black-bearded kings with wolf-
ish eyes,

Waiting to see me die.

'The high masts flicker'd as they lay
afloat;

The crowds, the temples, waver'd, and
the shore;

The bright death quiver'd at the victim's
throat;

Touch'd; and I knew no more.'

Whereto the other with a downward
brow:

'I would the white cold heavy-plung-
ing foam,

Whirl'd by the wind, had roll'd me deep
below,

Then when I left my home.'

Her slow full words sank thro' the silence
drear,

As thunder-drops fall on a sleeping
sea:

Sudden I heard a voice that cried, 'Come
here,

That I may look on thee.'

I turning saw, throned on a flowery rise,
One sitting on a crimson scarf unroll'd;

A queen, with swarthy cheeks and bold
black eyes,

Brow-bound with burning gold.

She, flashing forth a haughty smile, began:

'I govern'd men by change, and so I
sway'd

All moods. 'Tis long since I have seen
a man.

Once, like the moon, I made

'The ever-shifting currents of the blood
According to my humour ebb and flow.

I have no men to govern in this wood:
That makes my only woe.

'Nay — yet it chafes me that I could not
bend

One will; nor tame and tutor with
mine eye

That dull cold-blooded Cæsar. Prythee,
friend,
Where is Mark Antony?

'The man, my lover, with whom I rode
sublime
On Fortune's neck: we sat as God by
God:
The Nilus would have risen before his
time
And flooded at our nod.

'We drank the Libyan Sun to sleep, and
lit
Lamps which out-burn'd Canopus. O
my life
In Egypt! O the dalliance and the wit,
The flattery and the strife,

'And the wild kiss, when fresh from war's
alarms,
My Hercules, my Roman Antony,
My mailed Bacchus leapt into my arms,
Contented there to die!

'And there he died: and when I heard
my name
Sigh'd forth with life I would not
brook my fear
Of the other: with a worm I balk'd his
fame.
What else was left? look here!'

(With that she tore her robe apart, and
half
The polish'd argent of her breast to
sight
Laid bare. Thereto she pointed with a
laugh,
Showing the aspick's bite.)

'I died a Queen. The Roman soldier
found
Me lying dead, my crown about my
brows,
A name for ever!—lying robed and
crown'd,
Worthy a Roman spouse.'

Her warbling voice, a lyre of widest
range
Struck by all passion, did fall down
and glance

From tone to tone, and glided thro' all
change
Of liveliest utterance.

When she made pause I knew not for
delight;
Because with sudden motion from the
ground
She raised her piercing orbs, and fill'd
with light
The interval of sound.

Still with their fires Love tipt his keenest
darts;
As once they drew into two burning
rings
All beams of Love, melting the mighty
hearts
Of captains and of kings.

Slowly my sense undazzled. Then I
heard
A noise of some one coming thro' the
lawn,
And singing clearer than the crested
bird
That claps his wings at dawn.

'The torrent brooks of hallow'd Israel
From craggy hollows pouring, late and
soon,
Sound all night long, in falling thro' the
dell,
Far-heard beneath the moon.

'The balmy moon of blessed Israel
Floods all the deep-blue gloom with
beams divine:
All night the splinter'd crags that wall
the dell
With spires of silver shine.'

As one that museth where broad sunshine
laves
The lawn by some cathedral, thro' the
door
Hearing the holy organ rolling waves
Of sound on roof and floor

Within, and anthem sung, is charm'd and
tied
To where he stands,—so stood I,
when that flow

Under the archway of the old tower

Of music left the lips of her that died
To save her father's vow;

The daughter of the warrior Gileadite,
A maiden pure; as when she went
along
From Mizpeh's tower'd gate with wel-
come light,
With timbrel and with song.

My words leapt forth: 'Heaven heads
the count of crimes
With that wild oath.' She render'd
answer high:
'Not so, nor once alone; a thousand
times
I would be born and die.

'Single I grew, like some green plant,
whose root
Creeps to the garden water-pipes be-
neath,
Feeding the flower; but ere my flower to
fruit
Changed, I was ripe for death.

'My God, my land, my father—these
did move
Me from my bliss of life, that Nature
gave,
Lower'd softly with a threefold cord of
love
Down to a silent grave.

'And I went mourning, "No fair Hebrew
boy
Shall smile away my maiden blame
among
The Hebrew mothers"—emptied of all
joy,
Leaving the dance and song,

Leaving the olive-gardens far below,
Leaving the promise of my bridal
bower,
The valleys of grape-loaded vines that
glow
Beneath the battled tower.

'The light white cloud swam over us.
Anon
We heard the lion roaring from his
den;

We saw the large white stars rise one by
one,
Or, from the darken'd glen,

'Saw God divide the night with flying
flame,
And thunder on the everlasting hills.
I heard Him, for He spake, and grief
became
A solemn scorn of ills.

'When the next moon was roll'd into
the sky,
Strength came to me that equall'd my
desire.
How beautiful a thing it was to die
For God and for my sire!

'It comforts me in this one thought to
dwell,
That I subdued me to my father's
will;
Because the kiss he gave me, ere I fell,
Sweetens the spirit still.

'Moreover it is written that my race
Hew'd Ammon, hip and thigh, from
Aroer
On Arnon unto Minneth.' Here her
face
Glow'd, as I look'd at her.

She lock'd her lips: she left me where I
stood:
'Glory to God,' she sang, and past
afar,
Thridding the sombre boskage of the
wood,
Toward the morning-star.

Losing her carol I stood pensively,
As one that from a casement leans his
head,
When midnight bells cease ringing sud-
denly,
And the old year is dead.

'Alas! alas!' a low voice, full of care,
Murmur'd beside me: 'Turn and look
on me:
I am that Rosamond, whom men call
fair,
If what I was I be.

'Would I had been some maiden coarse
and poor!

O me, that I should ever see the light!
Those dragon eyes of anger'd Eleanor
Do hunt me, day and night.'

She ceased in tears, fallen from hope and
trust:

To whom the Egyptian: 'Oh, you
tamefully died!

You should have clung to Fulvia's waist,
and thrust

The dagger thro' her side.'

With that sharp sound the white dawn's
creeping beams,

Stol'n to my brain, dissolved the mystery
Of folded sleep. The captain of my
dreams

Ruled in the eastern sky.

Morn broaden'd on the borders of the dark,
Ere I saw her, who clasp'd in her last
trance

Her murder'd father's head, or Joan of
Arc,

A light of ancient France;

Or her who knew that Love can vanquish
Death,

Who kneeling, with one arm about
her king,

Drew forth the poison with her balmy
breath,

Sweet as new buds in Spring.

No memory labours longer from the deep
Gold-mines of thought to lift the
hidden ore

That glimpses, moving up, than I from
sleep

To gather and tell o'er

Each little sound and sight. With what
dull pain

Compass'd, how eagerly I sought to
strike

Into that wondrous track of dreams
again!

But no two dreams are like.

As when a soul laments, which hath been
blest.

Desiring what is mingled with past
years,

In yearnings that can never be exprest
By sighs or groans or tears;

Because all words, tho' cull'd with choicest
art,

Failing to give the bitter of the sweet,
Wither beneath the palate, and the heart
Faints, faded by its heat.

THE BLACKBIRD.

O BLACKBIRD! sing me something well:
While all the neighbours shoot thee
round,

I keep smooth plats of fruitful ground,
Where thou may'st warble, eat and dwell.

The espaliers and the standards all
Are thine; the range of lawn and
park:

The unnetted black-hearts ripen dark,
All thine, against the garden wall.

Yet, tho' I spared thee all the spring,
Thy sole delight is, sitting still,
With that gold dagger of thy bill
To fret the summer jenneting.

A golden bill! the silver tongue,
Cold February loved, is dry:
Plenty corrupts the melody
That made thee famous once, when
young:

And in the sultry garden-squares,
Now thy flute-notes are changed to
coarse,

I hear thee not at all, or hoarse
As when a hawk hawks his wares.

Take warning! he that will not sing
While yon sun prospers in the blue,
Shall sing for want, ere leaves are new,
Caught in the frozen palms of Spring.

THE DEATH OF THE OLD YEAR.

FULL knee-deep lies the winter snow,
And the winter winds are wearily sigh
ing:

Toll ye the church-bell sad and slow
 And tread softly and speak low,
 For the old year lies a-dying.
 Old year, you must not die;
 You came to us so readily,
 You lived with us so steadily,
 Old year, you shall not die.

He lieth still: he doth not move:
 He will not see the dawn of day.
 He hath no other life above.
 He gave me a friend, and a true true-love,
 And the New-year will take 'em away.
 Old year, you must not go;
 So long as you have been with us,
 Such joy as you have seen with us,
 Old year, you shall not go.

He froth'd his bumpers to the brim;
 A jollier year we shall not see.
 But tho' his eyes are waxing dim,
 And tho' his foes speak ill of him,
 He was a friend to me.
 Old year, you shall not die;
 We did so laugh and cry with you,
 I've half a mind to die with you,
 Old year, if you must die.

He was full of joke and jest,
 But all his merry quips are o'er.
 To see him die, across the waste
 His son and heir doth ride post-haste,
 But he'll be dead before.
 Every one for his own.
 The night is starry and cold, my
 friend,
 And the New-year blithe and bold,
 my friend,
 Comes up to take his own.

How hard he breathes! over the snow
 I heard just now the crowing cock.
 The shadows flicker to and fro:
 The cricket chirps: the light burns low:
 'Tis nearly twelve o'clock.
 Shake hands, before you die.
 Old year, we'll dearly rue for you:
 What is it we can do for you?
 Speak out before you die.

His face is growing sharp and thin.
 Alack! our friend is gone.
 Close up his eyes: tie up his chin:

Step from the corpse, and let him in
 That standeth there alone,
 And waiteth at the door.
 There's a new foot on the floor, my
 friend,
 And a new face at the door, my
 friend,
 A new face at the door.

TO J. S.

THE wind, that beats the mountain, blows
 More softly round the open wold,
 And gently comes the world to those
 That are cast in gentle mould.

And me this knowledge bolder made,
 Or else I had not dared to flow
 In these words toward you, and invade
 Even with a verse your holy woe.

'Tis strange that those we lean on most,
 Those in whose laps our limbs are
 nursed,
 Fall into shadow, soonest lost:
 Those we love first are taken first.

God gives us love. Something to love
 He lends us; but, when love is grown
 To ripeness, that on which it thrives
 Falls off, and love is left alone.

This is the curse of time. Alas!
 In grief I am not all unlearn'd;
 Once thro' mine own doors Death did pass;
 One went, who never hath return'd.

He will not smile—not speak to me
 Once more. Two years his chair is
 seen
 Empty before us. That was he
 Without whose life I had not been.

Your loss is rarer; for this star
 Rose with you thro' a little arc
 Of heaven, nor having wander'd far
 Shot on the sudden into dark.

I knew your brother: his mute dust
 I honour and his living worth:
 A man more pure and bold and just
 Was never born into the earth.

I have not look'd upon you nigh,
 Since that dear soul hath fall'n asleep.
 Great Nature is more wise than I:
 I will not tell you not to weep.

And tho' mine own eyes fill with dew,
 Drawn from the spirit thro' the brain,
 I will not even preach to you,
 'Weep, weeping dulls the inward pain.'

Let Grief be her own mistress still.
 She loveth her own anguish deep
 More than much pleasure. Let her will
 Be done—to weep or not to weep.

I will not say, 'God's ordinance
 Of Death is blown in every wind;'
 For that is not a common chance
 That takes away a noble mind.

His memory long will live alone
 In all our hearts, as mournful light
 That broods above the fallen sun,
 And dwells in heaven half the night.

Vain solace! Memory standing near
 Cast down her eyes, and in her throat

Her voice seem'd distant, and a tear
 Dropt on the letters as I wrote.

I wrote I know not what. In truth,
 How *should* I soothe you anyway,
 Who miss the brother of your youth?
 Yet something I did wish to say:

For he too was a friend to me:
 Both are my friends, and my true
 breast
 Bleedeth for both; yet it may be
 That only silence suiteth best.

Words weaker than your grief would
 make
 Grief more. 'Twere better I should
 cease
 Although myself could almost take
 The place of him that sleeps in
 peace.

Sleep sweetly, tender heart, in peace:
 Sleep, holy spirit, blessed soul,

While the stars burn, the moons increase
 And the great ages onward roll.

Sleep till the end, true soul and sweet.
 Nothing comes to thee new or strange.
 Sleep full of rest from head to feet;
 Lie still, dry dust, secure of change

ON A MOURNER.

I.

NATURE, so far as in her lies,
 Imitates God, and turns her face
 To every land beneath the skies,
 Counts nothing that she meets with
 base,
 But lives and loves in every place;

II.

Fills out the homely quickset-screens,
 And makes the purple lilac ripe,
 Steps from her airy hill, and greens
 The swamp, where humm'd the drop-
 ping snipe,
 With moss and braided marish-pipe;

III.

And on thy heart a finger lays,
 Saying, 'Beat quicker, for the time
 Is pleasant, and the woods and ways
 Are pleasant, and the beech and lime
 Put forth and feel a gladder clime.'

IV.

And murmurs of a deeper voice,
 Going before to some far shrine,
 Teach that sick heart the stronger choice,
 Till all thy life one way incline
 With one wide Will that closes thine.

V.

And when the zoning eve has died
 Where yon dark valleys wind forlorn,
 Come Hope and Memory, spouse and
 bride,
 From out the borders of the morn,
 With that fair child betwixt them born.

VI.

And when no mortal motion jars
 The blackness round the tombing sod,

Thro' silence and the trembling stars
Comes Faith from tracts no feet have
trod,
And Virtue, like a household god

VII.

Promising empire; such as those
Once heard at dead of night to greet
Troy's wandering prince, so that he rose
With sacrifice, while all the fleet
Had rest by stony hills of Crete.

You ask me, why, tho' ill at ease,
Within this region I subsist,
Whose spirits falter in the mist,
And languish for the purple seas.

It is the land that freemen till,
That sober-suited Freedom chose,
The land, where girt with friends or
foes

A man may speak the thing he will;

A land of settled government,
A land of just and old renown,
Where Freedom slowly broadens
down

From precedent to precedent :

Where faction seldom gathers head,
But by degrees to fullness wrought,
The strength of some diffusive
thought

Hath time and space to work and spread.

Should banded unions persecute
Opinion, and induce a time
When single thought is civil crime,
And individual freedom mute;

Tho' Power should make from land to
land

The name of Britain trebly great —
Tho' every channel of the State
Should fill and choke with golden sand —

Yet waft me from the harbour-mouth,
Wild wind! I seek a warmer sky,
And I will see before I die
The palms and temples of the South.

Of old sat Freedom on the heights,
The thunders breaking at her feet :
Above her shook the starry lights :
She heard the torrents meet.

There in her place she did rejoice,
Self-gather'd in her prophet-mind,
But fragments of her mighty voice
Came rolling on the wind.

Then steep she down thro' town and
field

To mingle with the human race,
And part by part to men reveal'd
The fullness of her face —

Grave mother of majestic works,
From her isle-altar gazing down,
Who, God-like, grasps the triple forks,
And, King-like, wears the crown :

Her open eyes desire the truth.
The wisdom of a thousand years
Is in them. May perpetual youth
Keep dry their light from tears;

That her fair form may stand and shine,
Make bright our days and light our
dreams,

Turning to scorn with lips divine
The falsehood of extremes!

LOVE thou thy land, with love far-brought
From out the storied Past, and used
Within the Present, but transfused
Thro' future time by power of thought.

True love turn'd round on fixed poles,
Love, that endures not sordid ends,
For English natures, freemen, friends,
Thy brothers and immortal souls.

But pamper not a hasty time,
Nor feed with crude imaginings
The herd, wild hearts and feeble wings
That every sophister can lime.

Deliver not the tasks of might
To weakness, neither hide the ray
From those, not blind, who wait for
day,
Tho' sitting girt with doubtful light.

Make knowledge circle with the winds;
 But let her herald, Reverence, fly
 Before her to whatever sky
 Bear seed of men and growth of minds.

Watch what main-currents draw the
 years:
 Cut Prejudice against the grain:
 But gentle words are always gain:
 Regard the weakness of thy peers:

Nor toil for title, place, or touch
 Of pension, neither count on praise:
 It grows to guerdon after-days:
 Nor deal in watch-words overmuch:

Not clinging to some ancient saw;
 Not master'd by some modern term;
 Not swift nor slow to change, but
 firm:
 And in its season bring the law;

That from Discussion's lip may fall
 With Life, that, working strongly,
 binds—
 Set in all lights by many minds,
 To close the interests of all.

For Nature also, cold and warm,
 And moist and dry, devising long,
 Thro' many agents making strong,
 Matures the individual form.

Meet is it changes should control
 Our being, lest we rust in ease.
 We all are changed by still degrees,
 All but the basis of the soul.

So let the change which comes be free
 To ingroove itself with that which
 flies,
 And work, a joint of state, that plies
 Its office, moved with sympathy.

A saying, hard to shape in act;
 For all the past of Time reveals
 A bridal dawn of thunder-peals,
 Wherever Thought hath wedded Fact.

Ev'n now we hear with inward strife
 A motion toiling in the gloom—
 The Spirit of the years to come
 Yearning to mix himself with Life.

A slow-develop'd strength awaits
 Completion in a painful school;
 Phantoms of other forms of rule,
 New Majesties of mighty States—

The warders of the growing hour,
 But vague in vapour, hard to mark;
 And round them sea and air are dark
 With great contrivances of Power.

Of many changes, aptly join'd,
 Is bodied forth the second whole.
 Regard gradation, lest the soul
 Of Discord race the rising wind;

A wind to puff your idol-fires,
 And heap their ashes on the head;
 To shame the boast so often made,
 That we are wiser than our sires.

Oh yet, if Nature's evil star
 Drive men in manhood, as in youth,
 To follow flying steps of Truth
 Across the brazen bridge of war—

If New and Old, disastrous feud,
 Must ever shock, like armed foes
 And this be true, till Time shall close,
 That Principles are rain'd in blood;

Not yet the wise of heart would cease
 To hold his hope thro' shame and
 guilt,
 But with his hand against the hilt,
 Would pace the troubled land, like
 Peace;

Not less, tho' dogs of Faction bay,
 Would serve his kind in deed and
 word,
 Certain, if knowledge bring the sword
 That knowledge takes the sword away—

Would love the gleams of good that
 broke
 From either side, nor veil his eyes:
 And if some dreadful need should rise
 Would strike, and firmly, and one stroke:

To-morrow yet would reap to-day,
 As we bear blossom of the dead:
Earn well the thrifty months, nor wed
Raw Haste, half-sister to Decay.

ENGLAND AND AMERICA
IN 1782.

O THOU, that sendest out the man
To rule by land and sea,
Strong mother of a Lion-line,
Be proud of those strong sons of thine
Who wrench'd their rights from thee!

What wonder, if in noble heat
Those men thine arms withstood,
Retaught the lesson thou hadst taught,
And in thy spirit with thee fought —
Who sprang from English blood!

But Thou rejoice with liberal joy,
Lift up thy rocky face,
And shatter, when the storms are black,
In many a streaming torrent back,
The seas that shock thy base!

Whatever harmonies of law
The growing world assume,
Thy work is thine — The single note
From that deep chord which Hampden
smote
Will vibrate to the doom.

THE GOOSE.

I KNEW an old wife lean and poor,
Her rags scarce held together;
There strode a stranger to the door,
And it was windy weather.

He held a goose upon his arm,
He utter'd rhyme and reason,
'Here, take the goose, and keep you
warm,
It is a stormy season.'

She caught the white goose by the leg,
A goose — 'twas no great matter.
The goose let fall a golden egg
With cackle and with clatter.

She dropt the goose, and caught the
pelf,
And ran to tell her neighbours;
And bless'd herself, and cursed herself,
And rested from her labours.

And feeding high, and living soft,
Grew plump and able-bodied;
Until the grave churchwarden doff'd,
The parson smirk'd and nodded.

So sitting, served by man and maid,
She felt her heart grow prouder:
But ah! the more the white goose laid
It clack'd and cackled louder.

It clutter'd here, it chuckled there;
It stirr'd the old wife's mettle:
She shifted in her elbow-chair,
And hurl'd the pan and kettle.

'A quinsy choke thy cursed note!'
Then wax'd her anger stronger.
'Go, take the goose, and wring her
throat,
I will not bear it longer.'

Then yelp'd the cur, and yawl'd the
cat;
Ran Gaffer, stumbled Gammer.
The goose flew this way and flew that,
And fill'd the house with clamour.

As head and heels upon the floor
They flounder'd all together,
There strode a stranger to the door,
And it was windy weather:

He took the goose upon his arm,
He utter'd words of scorning:
'So keep you cold, or keep you warm,
It is a stormy morning.'

The wild wind rang from park and plain,
And round the attics rumbled,
Till all the tables danced again,
And half the chimneys tumbled.

The glass blew in, the fire blew out,
The blast was hard and harder.
Her cap blew off, her gown blew up,
And a whirlwind clear'd the larder:

And while on all sides breaking loose
Her household fled the danger,
Quoth she, 'The Devil take the goose,
And God forget the stranger!'

ENGLISH IDYLS

AND OTHER POEMS.

THE EPIC. ✓

AT Francis Allen's on the Christmas-
eve, —

The game of forfeits done — the girls all
kiss'd

Beneath the sacred bush and past away —
The parson Holmes, the poet Everard
Hall,

The host, and I sat round the wassail-
bowl,

Then half-way ebb'd: and there we held
a talk,

How all the old honour had from Christ-
mas gone,

Or gone, or dwindled down to some odd
games

In some odd nooks like this; till I, tired
out

With cutting eights that day upon the
pond,

Where, three times slipping from the
outer edge,

I bump'd the ice into three several stars,
Fell in a doze; and half-awake I heard

The parson taking wide and wider
sweeps,

Now harping on the church-commis-
sioners,

Now hawking at Geology and schism;
Until I woke, and found him settled down

Upon the general decay of faith
Right thro' the world, 'at home was little

left,
And none abroad: there was no anchor,
none,

To hold by.' Francis, laughing, clapt
his hand

On Everard's shoulder, with 'I hold by
him.'

'And I,' quoth Everard, 'by the wassail-
bowl.'

'Why yes,' I said, 'we knew your gift
that way

At college: but another which you had,
I mean of verse (for so we held it then),

What came of that?' 'You know,' said
Frank, 'he burnt

His epic, his King Arthur, some twelve
books' —

And then to me demanding why? 'Oh,
sir,

He thought that nothing new was said,
or else

Something so said 'twas nothing — that a
truth

Looks freshest in the fashion of the
day:

God knows: he has a mint of reasons:
ask.

It pleased *me* well enough.' 'Nay, nay,'
said Hall,

'Why take the style of those heroic
times?

For nature brings not back the Masto-
don,

Nor we those times; and why should any
man

Remodel models? these twelve books of
mine

Were faint Homeric echoes, nothing-
worth,

Mere chaff and draff, much better burnt.'
'But I,'

Said Francis, 'pick'd the eleventh from
this hearth

And have it: keep a thing, its use will
come.

I hoard it as a sugar-plum for Holmes.'
He laugh'd, and I, tho' sleepy, like a

horse
That hears the corn-bin open, prick'd

my ears;

For I remember'd Everard's college fame
When we were Freshmen: then at my

request
He brought it; and the poet little

urged,
But with some prelude of disparagement,

Read, mouthing out his hollow oes and
aes,

Deep-chested music, and to this result.

MORTE D'ARTHUR. ✓

So all day long the noise of battle roll'd
Among the mountains by the winter sea;
Until King Arthur's table, man by man,
Had fallen in Lyonesse about their Lord,
King Arthur: then, because his wound
was deep,

The bold Sir Bedivere uplifted him,
Sir Bedivere, the last of all his knights,
And bore him to a chapel nigh the field,
A broken chancel with a broken cross,
That stood on a dark strait of barren land.
On one side lay the Ocean, and on one
Lay a great water, and the moon was
full.

Then spake King Arthur to Sir
Bedivere:

'The sequel of to-day unsolders all
The goodliest fellowship of famous
knights

Whereof this world holds record. Such
a sleep

They sleep—the men I loved. I think
that we

Shall never more, at any future time,
Delight our souls with talk of knightly
deeds,

Walking about the gardens and the halls
Of Camelot, as in the days that were.

I perish by this people which I made,—
Tho' Merlin sware that I should come
again

To rule once more—but let what will be,
be,

I am so deeply smitten thro' the helm
That without help I cannot last till morn.
Thou therefore take my brand Excalibur,
Which was my pride: for thou remem-
berest how

In those old days, one summer noon, an
arm

Rose up from out the bosom of the lake,
Clothed in white samite, mystic, wonder-
ful,

Holding the sword—and how I row'd
across

And took it, and have worn it, like a
king:

And, wheresoever I am sung or told
In aftertime, this also shall be known:
But now delay not: take Excalibur,

And fling him far into the middle mere:
Watch what thou seest, and lightly bring
me word.'

To him replied the bold Sir Bedivere:
'It is not meet, Sir King, to leave thee
thus,

Aidless, alone, and smitten thro' the helm.
A little thing may harm a wounded man.
Yet I thy hest will all perform at full,
Watch what I see, and lightly bring thee
word.'

So saying, from the ruin'd shrine he
stept

And in the moon athwart the place of
tombs,

Where lay the mighty bones of ancient
men,

Old knights, and over them the sea-wind
sang

Shrill, chill, with flakes of foam. He,
stepping down

By zig-zag paths, and juts of pointed
rock,

Came on the shining levels of the lake.

There drew he forth the brand
Excalibur,

And o'er him, drawing it, the winter
moon,

Brightening the skirts of a long cloud,
ran forth

And sparkled keen with frost against the
hilt:

For all the haft twinkled with diamond
sparks,

Myriads of topaz-lights, and jacinth-work
Of subtlest jewellery. He gazed so long

That both his eyes were dazzled, as he
stood,

This way and that dividing the swift
mind,

In act to throw: but at the last it seem'd
Better to leave Excalibur conceal'd

There in the many-knotted waterflags,
That whistled stiff and dry about the
marge.

So strode he back slow to the wounded
King.

Then spake King Arthur to Sir Bedi-
vere:

'Hast thou perform'd my mission which
I gave?

What is it thou hast seen? or what hast
heard?'

And answer made the bold Sir Bedivere:

'I heard the ripple washing in the reeds,
And the wild water lapping on the crag.'

To whom replied King Arthur, faint
and pale:

'Thou hast betray'd thy nature and thy
name,

Not rendering true answer, as beseem'd
Thy fealty, nor like a noble knight:

For surer sign had follow'd, either hand,
Or voice, or else a motion of the mere.

This is a shameful thing for men to lie.
Yet now, I charge thee, quickly go again

As thou art lief and dear, and do the
thing

I bade thee, watch, and lightly bring me
word.'

Then went Sir Bedivere the second
time

Across the ridge, and paced beside the
mere,

Counting the dewy pebbles, fix'd in
thought;

But when he saw the wonder of the hilt,
How curiously and strangely chased, he

smote
His palms together, and he cried aloud,

'And if indeed I cast the brand away,
Surely a precious thing, one worthy note,

Should thus be lost for ever from the earth,
Which might have pleased the eyes of

many men.
What good should follow this, if this

were done?
What harm, undone? deep harm to dis-

obey,
Seeing obedience is the bond of rule.

Were it well to obey, then, if a king de-

mand
An act unprofitable, against himself?
The King is sick, and knows not what he

does.
What record, or what relic of my lord

Should be to aftertime, but empty breath
And rumours of a doubt? but were this

kept,
Stored in some treasure-house of mighty

kings,
Some one might show it at a joust of arms,

Saying, "King Arthur's sword, Excalibur,
Wrought by the lonely maiden of the

Lake.

Nine years she wrought it, sitting in the
depths

Upon the hidden bases of the hills.'

So might some old man speak in the
aftertime

To all the people, winning reverence.
But now much honour and much fame

were lost.'

So spake he, clouded with his own
conceit,

And hid Excalibur the second time,
And so strode back slow to the wounded

King.
Then spoke King Arthur, breathing

heavily:
'What is it thou hast seen? or what hast

heard?'

And answer made the bold Sir Bedi-

vere:
'I heard the water lapping on the crag,

And the long ripple washing in the
reeds.'

To whom replied King Arthur, much
in wrath:

'Ah, miserable and unkind, untrue,
Unknightly, traitor-hearted! Woe is me!

Authority forgets a dying king,
Laid widow'd of the power in his eye

That bow'd the will. I see thee what
thou art,

For thou, the latest-left of all my knights,
In whom should meet the offices of all,

Thou wouldst betray me for the precious
hilt;

Either from lust of gold, or like a girl
Valuing the giddy pleasure of the eyes.

Yet, for a man may fail in duty twice,
And the third time may prosper, get thee

hence:
But, if thou spare to fling Excalibur,

I will arise and slay thee with my hands.'

Then quickly rose Sir Bedivere, and

ran,
And, leaping down the ridges lightly,

plunged
Among the bulrush-beds, and clutch'd

the sword,
And strongly wheel'd and threw it. The

great brand
Made lightnings in the splendour of the
moon,

And flashing round and round, and whirl'd
in an arch,

Shot like a streamer of the northern morn,
Seen where the moving isles of winter
shock

By night, with noises of the northern sea.
So flash'd and fell the brand Excalibur:
But ere he dipt the surface, rose an arm
Clothed in white samite, mystic, wonder-
ful,

And caught him by the hilt, and bran-
dish'd him

Three times, and drew him under in the
mere.

And lightly went the other to the King.

Then spoke King Arthur, drawing
thicker breath:

'Now see I by thine eyes that this is
done.

Speak out: what is it thou hast heard, or
seen?'

And answer made the bold Sir Bedi-
vere:

'Sir King, I closed mine eyelids, lest the
gems

Should blind my purpose, for I never saw,
Nor shall see, here or elsewhere, till I die,
Not tho' I live three lives of mortal men,
So great a miracle as yonder hilt.

Then with both hands I flung him, wheel-
ing him;

But when I look'd again, behold an arm,
Clothed in white samite, mystic, wonder-
ful,

That caught him by the hilt, and bran-
dish'd him

Three times, and drew him under in the
mere.'

And answer made King Arthur, breath-
ing hard:

'My end draws nigh; 'tis time that I
were gone.

Make broad thy shoulders to receive my
weight,

And bear me to the margin; yet I fear
My wound hath taken cold, and I shall
die.'

So saying, from the pavement he half
rose,

Slowly, with pain, reclining on his arm,
And looking wistfully with wide blue eyes
As in a picture. Him Sir Bevidere
Remorsefully regarded thro' his tears,
And would have spoken, but he found
not words;

Then took with care, and kneeling on
one knee,

O'er both his shoulders drew the languid
hands,

And rising bore him thro' the place of
tombs.

But, as he walk'd, King Arthur panted
hard,

Like one that feels a nightmare on his bed
When all the house is mute. So sigh'd

the King,
Muttering and murmuring at his ear,

'Quick, quick!
I fear it is too late, and I shall die.'

But the other swiftly strode from ridge to
ridge,

Clothed with his breath, and looking, as
he walk'd,

Larger than human on the frozen hills.
He heard the deep behind him, and a cry

Before. His own thought drove him,
like a goad.

Dry clash'd his harness in the icy caves
And barren chasms, and all to left and
right

The bare black cliff clang'd round him,
as he based

His feet on juts of slippery crag that
rang

Sharp-smitten with the dint of armed
heels—

And on a sudden, lo! the level lake,
And the long glories of the winter moon.

Then saw they how there hove a dusky
barge,

Dark as a funeral scarf from stem to stern,
Beneath them; and descending they were
ware

That all the decks were dense with stately
forms

Black-stoled, black-hooded, like a dream
— by these

Three Queens with crowns of gold—
and from them rose

A cry that shiver'd to the tingling stars,
And, as it were one voice an agony

Of lamentation, like a wind, that shrills
All night in a waste land, where no one
comes,

Or hath come, since the making of the
world.

Then murmur'd Arthur, 'Place me in
the barge.'

And to the barge they came. There
those three Queens
Put forth their hands, and took the King,
and wept.

But she, that rose the tallest of them all
And fairest, laid his head upon her lap,
And loosed the shatter'd casque, and
chafed his hands,
And call'd him by his name, complaining
loud,

And dropping bitter tears against his brow
Striped with dark blood: for all his face
was white

And colourless, and like the wither'd
moon

Smote by the fresh beam of the springing
east;

And all his greaves and cuisses dash'd
with drops

Of onset; and the light and lustrous
curls —

That made his forehead like a rising sun
High from the dais-throne — were
parch'd with dust;

Or, clotted into points and hanging loose,
Mix'd with the knightly growth that
fringed his lips.

So like a shatter'd column lay the King;
Not like that Arthur who, with lance in
rest,

From spur to plume a star of tournament,
Shot thro' the lists at Camelot, and charged
Before the eyes of ladies and of kings.

Then loudly cried the bold Sir Bedivere,
'Ah! my Lord Arthur, whither shall I
go?

Where shall I hide my forehead and my
eyes?

For now I see the true old times are
dead,

When every morning brought a noble
chance,

And every chance brought out a noble
knight.

Such times have been not since the light
that led

The holy Elders with the gift of myrrh.

But now the whole ROUND TABLE is
dissolved

Which was an image of the mighty world;
And I, the last, go forth companionless,
And the days darken round me, and the
years,

Among new men, strange faces, other
minds.'

And slowly answered Arthur from the
barge:

'The old order changeth, yielding place
to new,

And God fulfils Himself in many ways,
Lest one good custom should corrupt the
world.

Comfort thyself: what comfort is in me?
I have lived my life, and that which I
have done

May He within Himself make pure! but
thou,

If thou shouldst never see my face again,
Pray for my soul. More things are
wrought by prayer

Than this world dreams of. Wherefore,
let thy voice

Rise like a fountain for me night and
day.

For what are men better than sheep or
goats

That nourish a blind life within the brain,
If, knowing God, they lift not hands of
prayer

Both for themselves and those who call
them friend?

For so the whole round earth is every way
Bound by gold chains about the feet of
God.

But now farewell. I am going a long way
With these thou seest — if indeed I go —
(For all my mind is clouded with a doubt)

To the island-valley of Avilion;
Where falls not hail, or rain, or any snow,
Nor ever wind blows loudly; but it lies

Deep-meadow'd, happy, fair with orchard-
lawns

And bowery hollows crown'd with sum-
mer sea,

Where I will heal me of my grievous
wound.'

So said he, and the barge with oar and
sail

Moved from the brink, like some full-
breasted swan

That, fluting a wild carol ere her death,
Ruffles her pure cold plume, and takes
the flood

With swarthy webs. Long stood Sir
Bedivere

Revolving many memories, till the hull

Look'd one black dot against the verge
of dawn,
And on the mere the wailing died away.

HERE ended Hall, and our last light,
that long
Had wink'd and threaten'd darkness,
flared and fell:

At which the Parson, sent to sleep with
sound,
And waked with silence, grunted 'Good!'
but we

Sat rapt: it was the tone with which he
read —

Perhaps some modern touches here and
there

Redeem'd it from the charge of nothing-
ness —

Or else we loved the man, and prized his
work;

I know not: but we sitting, as I said,
The cock crew loud; as at that time of
year

The lusty bird takes every hour for dawn:
Then Francis, muttering, like a man ill-
used,

'There now — that's nothing!' drew a
little back,

And drove his heel into the smoulder'd
log,

That sent a blast of sparkles up the flue:
And so to bed; where yet in sleep I seem'd
To sail with Arthur under looming shores,
Point after point; till on to dawn, when
dreams

Begin to feel the truth and stir of day,
To me, methought, who waited with a
crowd,

There came a bark that, blowing forward,
bore

King Arthur, like a modern gentleman
Of stateliest port; and all the people
cried,

'Arthur is come again: he cannot die.'
Then those that stood upon the hills
behind

Repeated — 'Come again, and thrice as
fair;'

And, further inland, voices echo'd —
'Come

With all good things, and war shall be
no more.'

At this a hundred bells began to peal,
That with the sound I woke, and heard
indeed

The clear church-bells ring in the
Christmas-morn.

THE GARDENER'S DAUGHTER;

OR, THE PICTURES.

THIS morning is the morning of the day,
When I and Eustace from the city went
To see the gardener's daughter; I and he,
Brothers in Art; a friendship so complete
Portion'd in halves between us, that we
grew

The fable of the city where we dwelt.

My Eustace might have sat for Her-
cules;

So muscular he spread, so broad of breast.
He, by some law that holds in love, and
draws

The greater to the lesser, long desired
A certain miracle of symmetry,
A miniature of loveliness, all grace
Summ'd up and closed in little; — Juliet,
she

So light of foot, so light of spirit — oh, she
To me myself, for some three careless
moons,

The summer pilot of an empty heart
Unto the shores of nothing! Know you not
Such touches are but embassies of love,
To tamper with the feelings, ere he found
Empire for life? but Eustace painted her,
And said to me, she sitting with us then,
'When will you paint like this?' and I
replied,

(My words were half in earnest, half in
jest.)

'Tis not your work, but Love's. Love,
unperceived,

A more ideal Artist he than all,
Came, drew your pencil from you, made
those eyes

Darker than darkest pansies, and that hair
More black than ashbuds in the front of
March.'

And Juliet answer'd laughing, 'Go and see
The gardener's daughter: trust me, after
that,

You scarce can fail to match his master-
piece.'

And up we rose, and on the spur we went.

Not wholly in the busy world, nor quite
Beyond it, blooms the garden that I love.
News from the humming city comes to it
In sound of funeral or of marriage bells;
And, sitting muffled in dark leaves, you
hear

The windy clanging of the minster clock;
Although between it and the garden lies
A league of grass, wash'd by a slow broad
stream,

That, stirr'd with languid pulses of the oar,
Waves all its lazy lilies, and creeps on,
Barge-laden, to three arches of a bridge
Crown'd with the minster-towers.

The fields between
Are dewy-fresh, browsed by deep-udder'd
kine,

And all about the large lime feathers low,
The lime a summer home of murmurous
wings.

In that still place she, hoarded in herself,
Grew, seldom seen; not less among us
lived

Her fame from lip to lip. Who had not
heard

Of Rose, the gardener's daughter? Where
was he,

So blunt in memory, so old at heart,
At such a distance from his youth in grief,
That, having seen, forgot? The common
month,

So gross to express delight, in praise of
her

Grew oratory. Such a lord is Love,
And Beauty such a mistress of the world.

And if I said that Fancy, led by Love,
Would play with flying forms and images,
Yet this is also true, that, long before
I look'd upon her, when I heard her name
My heart was like a prophet to my heart,
And told me I should love. A crowd of
hopes,

That sought to sow themselves like
winged seeds,

Born out of everything I heard and saw,
Flutter'd about my senses and my soul;
And vague desires, like fitful blasts of
balm

To one that travels quickly, made the air
Of Life delicious, and all kinds of thought,
That verged upon them, sweeter than the
dream

Dream'd by a happy man, when the dark
East,

Unseen, is brightening to his bridal morn.
And sure this orbit of the memory folds
For ever in itself the day we went

To see her. All the land in flowery
squares,

Beneath a broad and equal-blowing wind,
Smelt of the coming summer, as one
large cloud

Drew downward: but all else of heaven
was pure

Up to the Sun, and May from verge to
verge,

And May with me from head to heel.
And now,

As tho' 'twere yesterday, as tho' it were
The hour just flown, that morn with all
its sound,

(For those old Mays had thrice the life
of these,)

Rings in mine ears. The steer forgot to
graze,

And, where the hedge-row cuts the
pathway, stood,

Leaning his horns into the neighbour
field,

And lowing to his fellows. From the
woods

Came voices of the well-contented doves.
The lark could scarce get out his notes
for joy,

But shook his song together as he near'd
His happy home, the ground. To left
and right,

The cuckoo told his name to all the hills;
The mellow ouzel fluted in the elm;

The redcap whistled; and the nightingale
Sang loud, as tho' he were the bird of
day.

And Eustace turn'd, and smiling said
to me,

'Hear how the bushes echo! by my life,
These birds have joyful thoughts. Think
you they sing

Like poets, from the vanity of song?
Or have they any sense of why they sing?
And would they praise the heavens for
what they have?'

And I made answer, 'Were there nothing
else

For which to praise the heavens but only
love,

That only love were cause enough for
praise.'

Lightly he laugh'd, as one that read
my thought,
And on we went; but ere an hour had
pass'd,
We reach'd a meadow slanting to the
North;
Down which a well-worn pathway courted
us

To one green wicket in a privet hedge;
This, yielding, gave into a grassy walk
Thro' crowded lilac-ambush trimly
pruned;

And one warm gust, full-fed with per-
fume, blew

Beyond us, as we enter'd in the cool.
The garden stretches southward. In the
midst

A cedar spread his dark-green layers of
shade.

The garden-glasses glanced, and mo-
mently

The twinkling laurel scatter'd silver lights.
'Eustace,' I said, 'this wonder keeps
the house.'

He nodded, but a moment afterwards
He cried, 'Look! look!' Before he
ceased I turn'd,

And, ere a star can wink, beheld her there.
For up the porch there grew an Eastern
rose,

That, flowering high, the last night's gale
had caught,

And blown across the walk. One arm
aloft —

Gown'd in pure white, that fitted to the
shape —

Holding the bush, to fix it back, she stood,
A single stream of all her soft brown hair
Pour'd on one side: the shadow of the
flowers

Stole all the golden gloss, and, wavering
Lovingly lower, trembled on her waist —
Ah, happy shade — and still went waver-
ing down,

But, ere it touch'd a foot, that might have
danced

The greensward into greener circles, dipt,
And mix'd with shadows of the common
ground!

But the full day dwelt on her brows, and
sunn'd

Her violet eyes, and all her Hebe bloom,
And doubled his own warmth against her
lips,

And on the bounteous wave of such a
breast

As never pencil drew. Half light, half
shade,

She stood, a sight to make an old mar-
young.

So rapt, we near'd the house; but
she, a Rose

In roses, mingled with her fragrant toil,
Nor heard us come, nor from her ten-
dance turn'd

Into the world without; till close at hand,
And almost ere I knew mine own intent,
This murmur broke the stillness of that
air

Which brooded round about her:

'Ah, one rose,
One rose, but one, by those fair fingers
cull'd,

Were worth a hundred kisses press'd on
lips

Less exquisite than thine.'

She look'd: but all
Suffused with blushes — neither self-pos-
sess'd

Nor startled, but betwixt this mood and
that,

Divided in a graceful quiet — paused,
And dropt the branch she held, and turn-
ing, wound

Her looser hair in braid, and stirr'd her
lips

For some sweet answer, tho' no answer
came,

Nor yet refused the rose, but granted it,
And moved away, and left me, statue-like,
In act to render thanks.

I, that whole day,
Saw her no more, altho' I linger'd there
Till every daisy slept, and Love's white
star

Beam'd thro' the thicken'd cedar in the
dusk.

So home we went, and all the livelong
way

With solemn gibe did Eustace banter me.
'Now,' said he, 'will you climb the top
of Art.

You cannot fail but work in hues to dim
The Titianic Flora. Will you match

My Juliet? you, not you, — the Master,
Love,

A more ideal Artist he than all.'

So home I went, but could not sleep
for joy,

Reading her perfect features in the gloom,
Kissing the rose she gave me o'er and o'er,
And shaping faithful record of the glance
That graced the giving — such a noise of
life

Swarm'd in the golden present, such a
voice

Call'd to me from the years to come, and
such

A length of bright horizon rimm'd the
dark.

And all that night I heard the watchman
peal

The sliding season: all that night I heard
The heavy clocks knolling the drowsy
hours.

The drowsy hours, dispensers of all good,
O'er the mute city stole with folded wings,
Distilling odors on me as they went
To greet their fairer sisters of the East.

Love at first sight, first-born, and heir
to all,

Made this night thus. Henceforward
squall nor storm

Could keep me from that Eden where she
dwelt.

Light pretexts drew me; sometimes a
Dutch love

For tulips: then for roses, moss or musk,
To grace my city rooms; or fruits and
cream

Served in the weeping elm; and more
and more

A word could bring the colour to my
cheek;

A thought would fill my eyes with happy
dew;

Love trebled life within me, and with
each

The year increased.

The daughters of the year,
One after one, thro' that still garden
pass'd;

Each garlanded with her peculiar flower
Danced into light, and died into the
shade;

And each in passing touch'd with some
new grace

Or seem'd to touch her, so that day by
day,

Like one that never can be wholly known,
Her beauty grew; till Autumn brought
an hour

For Eustace, when I heard his deep 'I
will,'

Breathed, like the covenant of a God, to
hold

From thence thro' all the worlds: but I
rose up

Full of his bliss, and following her dark
eyes

Felt earth as air beneath me, till I reach'd
The wicket-gate, and found her standing
there.

There sat we down upon a garden
mound,

Two mutually enfolded; Love, the third,
Between us, in the circle of his arms
Enwound us both; and over many a range
Of waning lime the gray cathedral towers,
Across a hazy glimmer of the west,
Reveal'd their shining windows: from
them clash'd

The bells; we listen'd; with the time
we play'd,

We spoke of other things; we coursed
about

The subject most at heart, more near and
near,

Like doves about a dovecote, wheeling
round

The central wish, until we settled there.

Then, in that time and place, I spoke
to her,

Requiring, tho' I knew it was mine own,
Yet for the pleasure that I took to hear,
Requiring at her hand the greatest gift,
A woman's heart, the heart of her I loved;
And in that time and place she answer'd
me,

And in the compass of three little words,
More musical than ever came in one,
The silver fragments of a broken voice,
Made me most happy, faltering, 'I am
thine.'

Shall I cease here? Is this enough to
say

That my desire, like all strongest hopes,
By its own energy fulfill'd itself,
Merged in completion? Would you learn
at full

How passion rose thro' circumstantial
grades

Beyond all grades develop'd ? and indeed
I had not staid so long to tell you all,
But while I mused came Memory with
sad eyes,

Holding the folded annals of my youth ;
And while I mused, Love with knit brows
went by,

And with a flying finger swept my lips,
And spake, 'Be wise : not easily forgiven
Are those who, setting wide the doors
that bar

The secret bridal chambers of the heart,
Let in the day.' Here, then, my words
have end.

Yet might I tell of meetings, of fare-
wells —

Of that which came between, more sweet
than each,

In whispers, like the whispers of the
leaves

That tremble round a nightingale — in
sighs

Which perfect Joy, perplex'd for utter-
ance,

Stole from her sister Sorrow. Might I
not tell

Of difference, reconciliation, pledges
given,

And vows, where there was never need
of vows,

And kisses, where the heart on one wild
leap

Hung tranced from all pulsation, as above
The heavens between their fairy fleeces
pale

Sow'd all their mystic gulfs with fleeting
stars ;

Or while the balmy glooming, crescent-lit,
Spread the light haze along the river-
shores,

And in the hollows ; or as once we met
Unheeded, tho' beneath a whispering
rain

Night slid down one long stream of sigh-
ing wind,

And in her bosom bore the baby, Sleep.
But this whole hour your eyes have
been intent

On that veil'd picture — veil'd, for what it
holds

May not be dwelt on by the common day.

This prelude has prepared thee. Raise
thy soul ;

Make thine heart ready with thine eyes :
the time

Is come to raise the veil.

Behold her there,
As I beheld her ere she knew my heart,
My first, last love ; the idol of my youth,
The darling of my manhood, and, alas !
Now the most blessed memory of mine
age.

DORA.

WITH farmer Allan at the farm abode
William and Dora. William was his son,
And she his niece. He often look'd at
them,

And often thought, 'I'll make them man
and wife.'

Now Dora felt her uncle's will in all,
And yearn'd toward William ; but the
youth, because

He had been always with her in the house,
Thought not of Dora.

Then there came a day
When Allan call'd his son, and said,

'My son :

I married late, but I would wish to see
My grandchild on my knees before I die :

And I have set my heart upon a match.
Now therefore look to Dora ; she is well

To look to ; thrifty too beyond her age.
She is my brother's daughter : he and I

Had once hard words, and parted, and
he died

In foreign lands ; but for his sake I bred
His daughter Dora : take her for your
wife ;

For I have wish'd this marriage, night
and day,

For many years.' But William answer'd
short :

'I cannot marry Dora ; by my life,
I will not marry Dora.' Then the old man

Was wroth, and doubled up his hands,
and said :

'You will not, boy ! you dare to answer
thus !

But in my time a father's word was law,
And so it shall be now for me. Look to it ;

Consider, William : take a month to
think,

And let me have an answer to my wish;
Or, by the Lord that made me, you shall
pack,

And never more darken my doors again.'
But William answer'd madly; bit his
lips,

And broke away. The more he look'd
at her

The less he liked her; and his ways were
harsh;

But Dora bore them meekly. Then
before

The month was out he left his father's
house,

And hired himself to work within the
fields;

And half in love, half spite, he woo'd and
wed

A labourer's daughter, Mary Morrison.

Then, when the bells were ringing,
Allan call'd

His niece and said: 'My girl, I love you
well;

But if you speak with him that was my
son,

Or change a word with her he calls his
wife,

My home is none of yours. My will is
law.'

And Dora promised, being meek. She
thought,

'It cannot be: my uncle's mind will
change!'

And days went on, and there was born
a boy

To William; then distresses came on
him;

And day by day he pass'd his father's
gate,

Heart-broken, and his father help'd him
not.

But Dora stored what little she could
save,

And sent it them by stealth, nor did they
know

Who sent it; till at last a fever seized
On William, and in harvest time he died.

Then Dora went to Mary. Mary sat
And look'd with tears upon her boy, and
thought

Hard things of Dora. Dora came and
said:

'I have obey'd my uncle until now,

And I have sinn'd, for it was all thro' me
This evil came on William at the first.

But, Mary, for the sake of him that's
gone,

And for your sake, the woman that he
chose,

And for this orphan, I am come to you:
You know there has not been for these

five years
So full a harvest: let me take the boy,

And I will set him in my uncle's eye
Among the wheat; that when his heart

is glad
Of the full harvest, he may see the boy,

And bless him for the sake of him that's
gone.'

And Dora took the child, and went
her way

Across the wheat, and sat upon a mound
That was unsown, where many poppies

grew.
Far off the farmer came into the field

And spied her not; for none of all his
men

Dare tell him Dora waited with the child;
And Dora would have risen and gone to

him,
But her heart fail'd her; and the reapers

reap'd,
And the sun fell, and all the land was

dark.
But when the morrow came, she rose

and took
The child once more, and sat upon the

mound;
And made a little wreath of all the flowers

That grew about, and tied it round his hat
To make him pleasing in her uncle's eye.

Then when the farmer pass'd into the field
He spied her, and he left his men at work,

And came and said: 'Where were you
yesterday?

Whose child is that? What are you doing
here?'

So Dora cast her eyes upon the ground,
And answer'd softly, 'This is William's

child!'

'And did I not,' said Allan, 'did I not
Forbid you, Dora?' Dora said again:

'Do with me as you will, but take the
child,

And bless him for the sake of him that's
gone!'

And Allan said, 'I see it is a trick
Got up betwixt you and the woman there.
I must be taught my duty, and by you!
You knew my word was law, and yet you

dared
To slight it. Well—for I will take the
boy;

But go you hence, and never see me more.'
So saying, he took the boy, that cried
aloud

And struggled hard. The wreath of
flowers fell

At Dora's feet. She bowed upon her
hands,

And the boy's cry came to her from the
field,

More and more distant. She bow'd
down her head,

Remembering the day when first she came,
And all the things that had been. She
bow'd down

And wept in secret; and the reapers
reap'd,

And the sun fell, and all the land was
dark.

Then Dora went to Mary's house, and
stood

Upon the threshold. Mary saw the boy
Was not with Dora. She broke out in
praise

To God, that help'd her in her widow-
hood.

And Dora said, 'My uncle took the boy;
But, Mary, let me live and work with you:
He says that he will never see me more.'
Then answer'd Mary, 'This shall never be,
That thou shouldst take my trouble on
thyself:

And, now I think, he shall not have the
boy,

For he will teach him hardness, and to
slight

His mother; therefore thou and I will go,
And I will have my boy, and bring him
home;

And I will beg of him to take thee back:
But if he will not take thee back again,

Then thou and I will live within one
house,

And work for William's child, until he
grows

Of age to help us.'

So the women kiss'd

Each other, and set out, and reach'd the
farm.

The door was off the latch: they peep'd,
and saw

The boy set up betwixt his grandsire's
knees,

Who thrust him in the hollows of his arm,
And clapt him on the hands and on the
cheeks,

Like one that loved him: and the lad
stretch'd out

And babbled for the golden seal, that
hung

From Allan's watch, and sparkled by the
fire.

Then they came in: but when the boy
beheld

His mother, he cried out to come to her:
And Allan set him down, and Mary said:

'O Father!—if you let me call you
so—

I never came a-begging for myself,
Or William, or this child; but now I
come

For Dora: take her back; she loves you
well.

O Sir, when William died, he died at
peace

With all men; for I ask'd him, and he
said

He could not ever rue his marrying me—
I had been a patient wife: but, Sir, he

said
That he was wrong to cross his father
thus:

"God bless him!" he said, "and may he
never know

The troubles I have gone thro'!" Then
he turn'd

His face and pass'd—unhappy that I am!
But now, Sir, let me have my boy 'er

you
Will make him hard, and he will learn
to slight

His father's memory; and take Dora
back,

And let all this be as it was before.'

So Mary said, and Dora hid her face
By Mary. There was silence in the room;

And all at once the old man burst in
sobs:—

'I have been to blame—to blame. I
have kill'd my son.

I have kill'd him — but I loved him —
my dear son.

May God forgive me! — I have been to
blame.

Kiss me, my children.'

Then they clung about
The old man's neck, and kiss'd him many
times.

And all the man was broken with re-
morse;

And all his love came back a hundred-
fold;

And for three hours he sobb'd o'er Will-
iam's child

Thinking of William.

So those four abode
Within one house together; and as years
Went forward, Mary took another mate;
But Dora lived unmarried till her death.

AUDLEY COURT.

'THE Bull, the Fleece are cramm'd, and
not a room

For love or money. Let us picnic there
At Audley Court.'

I spoke, while Audley feast
Hum'd like a hive all round the narrow
quay,

To Francis, with a basket on his arm,
To Francis just alighted from the boat,
And breathing of the sea. 'With all my
heart,'

Said Francis. Then we shoulder'd thro'
the swarm,

And rounded by the stillness of the beach
To where the bay runs up its latest
horn.

We left the dying ebb that faintly lipp'd
The flat red granite; so by many a sweep
Of meadow smooth from aftermath we
reach'd

The griffin-guarded gates, and pass'd thro'
all

The pillar'd dusk of sounding sycamores,
And cross'd the garden to the gardener's
lodge,

With all its casements bedded, and its
walls

And chimneys muffled in the leafy vine.

There, on a slope of orchard, Francis
laid

A damask napkin wrought with horse
and hound,

Brought out a dusky loaf that smelt of
home,

And, half-cut-down, a pasty costly-made,
Where quail and pigeon, lark and leveret
lay,

Like fossils of the rock, with golden yolks
Imbedded and injellied; last, with these,
A flask of cider from his father's vats,

Prime, which I knew; and so we sat and
eat

And talk'd old matters over; who was
dead,

Who married, who was like to be, and
how

The races went, and who would rent the
hall:

Then touch'd upon the game, how scarce
it was

This season; glancing thence, discuss'd
the farm,

The four-field system, and the price of
grain;

And struck upon the corn-laws, where
we split,

And came again together on the king
With heated faces; till he laugh'd aloud;

And, while the blackbird on the pippin
hung

To hear him, clapt his hand in mine and
sang---

'Oh! who would fight and march and
countermarch,

Be shot for sixpence in a battle-field,
And shovell'd up into some bloody trench

Where no one knows? but let me live
my life.

'Oh! who would cast and balance at
a desk,

Perch'd like a crow upon a three-legg'd
stool,

Till all his juice is dried, and all his joints
Are full of chalk? but let me live my
life.

'Who'd serve the state? for if I carved
my name

Upon the cliffs that guard my native land,
I might as well have traced it in the sands;

The sea wastes all: but let me live my life.

'Oh! who would love? I woo'd a
woman once,

But she was sharper than an eastern wind,

Too specific

And all my heart turn'd from her, as a
thorn
Turns from the sea; but let me live my
life.'

He sang his song, and I replied with
mine:

I found it in a volume, all of songs,
Knock'd down to me, when old Sir
Robert's pride,
His books—the more the pity, so I said—
Came to the hammer here in March—
and this—

I set the words, and added names I knew.
'Sleep, Ellen Aubrey, sleep, and dream
of me:

Sleep, Ellen, folded in thy sister's arm,
And sleeping, haply dream her arm is
mine.

'Sleep, Ellen, folded in Emilia's arm;
Emilia, fairer than all else but thou,
For thou art fairer than all else that is.

'Sleep, breathing health and peace
upon her breast:

Sleep, breathing love and trust against
her lip:

I go to-night: I come to-morrow morn.

'I go, but I return: I would I were
The pilot of the darkness and the dream.
Sleep, Ellen Aubrey, love, and dream of
me.'

So sang we each to either, Francis
Hale,

The farmer's son, who lived across the bay,
My friend; and I, that having where-
withal,

And in the fallow leisure of my life
A rolling stone of here and everywhere,
Did what I would; but ere the night we
rose

And saunter'd home beneath a moon,
that, just

In crescent, dimly rain'd about the leaf
Twilights of airy silver, till we reach'd
The limit of the hills; and as we sank
From rock to rock upon the glooming
quay,

The town was hush'd beneath us: lower
down

The bay was oily calm; the harbour-
buoy,

Sole star of phosphorescence in the calm,
With one green sparkle ever and anon
Dipt by itself, and we were glad at heart.

WALKING TO THE MAIL.

John. I'm glad I walk'd. How fresh
the meadows look

Above the river, and, but a month ago,
The whole hill-side was redder than a fox.
Is yon plantation where this byway joins
The turnpike?

James. Yes.

John. And when does this come by?

James. The mail? At one o'clock.

John. What is it now?

James. A quarter to.

John. Whose house is that I see?

No, not the County Member's with the
vane:

Up higher with the yew-tree by it, and
half

A score of gables.

James. That? Sir Edward Head's:
But he's abroad: the place is to be sold.

John. Oh, his. He was not broken.

James. No, sir, he,
Vex'd with a morbid devil in his blood
That veil'd the world with jaundice, hid
his face

From all men, and commercing with
himself,

He lost the sense that handles daily
life—

That keeps us all in order more or less—
And sick of home went overseas for
change.

John. And whither?

James. Nay, who knows? He's here
and there.

But let him go; his devil goes with him,
As well as with his tenant, Jocky Dawes.

John. What's that?

James. You saw the man—on Mon-
day, was it?—

There by the humpback'd willow; half
stands up

And bristles; half has fall'n and made a
bridge;

And there he caught the youngster tickling
trout—

Caught *in flagrante*—what's the Latin
word?—

Delicto: but his house, for so they say,
Was haunted with a jolly ghost, that
shook

The curtains, whined in lobbies, tapt at doors,
And rummaged like a rat: no servant stay'd:

The farmer vext packs up his beds and chairs,

And all his household stuff; and with his boy

Betwixt his knees, his wife upon the tilt, sets out, and meets a friend who hails him, 'What!

You're flitting!' 'Yes, we're flitting,' says the ghost

(For they had pack'd the thing among the beds).

'Oh well,' says he, 'you flitting with us too —

Jack, turn the horses' heads and home again.'

John. He left his wife behind; for so I heard.

James. He left her, yes. I met my lady once;

A woman like a butt, and harsh as crabs.

John. Oh yet but I remember, ten years back —

'Tis now at least ten years — and then she was —

You could not light upon a sweeter thing: A body slight and round, and like a pear in growing, modest eyes, a hand, a foot Lessening in perfect cadence, and a skin As clean and white as privet when it flowers.

James. Ay, ay, the blossom fades, and they that loved

At first like dove and dove were cat and dog.

She was the daughter of a cottager, Out of her sphere. What betwixt shame and pride,

New things and old, himself and her, she sour'd

To what she is: a nature never kind! Like men, like manners: like breeds like,

they say:

Kind nature is the best: those manners next

That fit us like a nature second-hand; Which are indeed the manners of the great.

John. But I had heard it was this bill that past,

And fear of change at home, that drove him hence.

James. That was the last drop in the cup of gall.

I once was near him, when his bailiff brought

A Chartist pike. You should have seen him wince

As from a venomous thing: he thought himself

A mark for all, and shudder'd, lest a cry Should break his sleep by night, and his nice eyes

Should see the raw mechanic's bloody thumbs

Sweat on his blazon'd chairs; but, sir, you know

That these two parties still divide the world —

Of those that want, and those that have: and still

The same old sore breaks out from age to age

With much the same result. Now I myself,

A Tory to the quick, was as a boy Destructive, when I had not what I would.

I was at school — a college in the South: There lived a flayflint near; we stole his fruit,

His hens, his eggs; but there was law for us;

We paid in person. He had a sow, sir.

She,

With meditative grunts of much content, Lay great with pig, wallowing in sun and mud.

By night we dragg'd her to the college tower

From her warm bed, and up the cork-screw stair

With hand and rope we haled the groaning sow,

And on the leads we kept her all the pigg'd.

Large range of prospect had the mother sow,

And but for daily loss of one she loved

As one by one we took them — but for this —

As never sow was higher in this world — Might have been happy: but what lot is pure?

We took them all, till she was left alone
Upon her tower, the Niobe of swine,
And so return'd unfarrow'd to her sty.

John. They found you out?

James. Not they.
John. Well — after all —

What know we of the secret of a man?
His nerves were wrong. What ails us,
who are sound,

That we should mimic this raw fool the
world,

Which charts us all in its coarse blacks
or whites,

As ruthless as a baby with a worm,
As cruel as a schoolboy ere he grows
To Pity — more from ignorance than will.

But put your best foot forward, or I
fear

That we shall miss the mail: and here it
comes

With five at top: as quaint a four-in-hand
As you shall see — three pyebalds and a
roan.

EDWIN MORRIS;

OR, THE LAKE.

O ME, my pleasant rambles by the lake,
My sweet, wild, fresh three quarters of a
year,

My one Oasis in the dust and drouth
Of city life! I was a sketcher then:
See here, my doing: curves of mountain,
bridge,

Boat, island, ruins of a castle, built
When men knew how to build, upon a
rock

With turrets lichen-gilded like a rock:
And here, new-comers in an ancient
hold,

New-comers from the Mersey, million-
aires,

Here lived the Hills — a Tudor-chimnied
bulk

Of mellow brickwork on an isle of bowers.

O me, my pleasant rambles by the lake
With Edwin Morris and with Edward
Bull

The curate; he was fatter than his cure.

But Edwin Morris, he, that knew the
names,

Long learned names of agaric, moss and
fern,

Who forged a thousand theories of the
rocks,

Who taught me how to skate, to row, to
swim,

Who read me rhymes elaborately good,
His own — I call'd him Crichton, for he
seem'd

All-perfect, finish'd to the finger nail.

And once I ask'd him of his early life,
And his first passion; and he answer'd
me;

And well his words became him: was he
not

A full-cell'd honeycomb of eloquence
Stored from all flowers? Poet-like he
spoke.

'My love for Nature is as old as I;
But thirty moons, one honeymoon to that,
And three rich sennights more, my love
for her.

My love for Nature and my love for her,
Of different ages, like twin-sisters grew,
Twin-sisters differently beautiful.
To some full music rose and sank the sun,
And some full music seem'd to move and
change

With all the varied changes of the dark,
And either twilight and the day between;
For daily hope fulfill'd, to rise again
Revolving toward fulfilment, made it
sweet

To walk, to sit, to sleep, to wake, to
breathe.'

Or this or something like to this he
spoke.

Then said the fat-faced curate Edward
Bull,

'I take it, God made the woman for
the man,

And for the good and increase of the
world.

A pretty face is well, and this is well,
To have a dame indoors, that trims us up,
And keeps us tight; but these unreal ways
Seem but the theme of writers, and in-
deed

Worn threadbare. Man is made of solid
stuff.

I say, God made the woman for the man,
And for the good and increase of the
world.'

'Parson,' said I, 'you pitch the pipe
too low :

But I have sudden touches, and can run
My faith beyond my practice into his :
Tho' if, in dancing after Letty Hill,
I do not hear the bells upon my cap,
I scarce have other music : yet say on.
What should one give to light on such a
dream?'

I ask'd him half-sardonically.

'Give?

Give all thou art,' he answer'd, and a
light

Of laughter dimpled in his swarthy cheek ;
'I would have hid her needle in my
heart,

To save her little finger from a scratch
No deeper than the skin : my ears could
hear

Her lightest breath ; her least remark
was worth

The experience of the wise. I went and
came ;

Her voice fled always thro' the summer
land ;

I spoke her name alone. Thrice-happy
days !

The flower of each, those moments when
we met,

The crown of all, we met to part no
more.'

Were not his words delicious, I a beast
To take them as I did? but something
jarr'd ;

Whether he spoke too largely ; that there
seem'd

A touch of something false, some self-
conceit,

Or over-smoothness : howsoe'er it was,
He scarcely hit my humour, and I said :

'Friend Edwin, do not think yourself
alone

Of all men happy. Shall not Love to
me,

As in the Latin song I learnt at school,
Sneeze out a full God-bless-you right and
left?

But you can talk : yours is a kindly vein :
I have, I think, — Heaven knows, — as
much within ;

Have, or should have, but for a thought
or two,

That like a purple beech among the greens
Looks out of place : 'tis from no want in
her :

It is my shyness, or my self-distrust,
Or something of a wayward modern mind
Dissecting passion. 'Time will set me
right.'

So spoke I knowing not the things
that were.

Then said the fat-faced curate, Edward
Bull :

'God made the woman for the use of
man,

And for the good and increase of the
world.'

And I and Edwin laughed ; and now we
paused

About the windings of the marge to hear
The soft wind blowing over meadowy
holms

And alders, garden-isles ; and now we left
The clerk behind us, I and he, and ran
By ripply shallows of the lipping lake,
Delighted with the freshness and the
sound.

But, when the bracken rusted on their
crag,

My suit had wither'd, nipt to death by
him

That was a God, and is a lawyer's clerk,
The rentroll Cupid of our rainy isles.

'Tis true, we met ; one hour I had, no
more :

She sent a note, the seal an *Elle vous*
suit,

The close, 'Your Letty, only yours ;' and
this

Thrice underscored. The friendly mist
of morn

Clung to the lake. I boated over, ran
My craft aground, and heard with beat-
ing heart

The Sweet-Gale rustle round the shelving
keel ;

And out I stept, and up I crept : she
moved,

Like Proserpine in Enna, gathering
flowers:

Then low and sweet I whistled thrice;
and she,

She turn'd, we closed, we kiss'd, swore
faith, I breathed

In some new planet: a silent cousin stole
Upon us and departed: 'Leave,' she
cried,

'O leave me!' 'Never, dearest, never:
here

I brave the worst:' and while we stood
like fools

Embracing, all at once a score of pugs
And poodles yell'd within, and out they
came

Trustees and Aunts and Uncles. 'What,
with him!

Go' (shrill'd the cotton-spinning chorus);
'him!'

I choked. Again they shriek'd the
burthen—'Him!'

Again with hands of wild rejection 'Go!—
Girl, get you in!' She went—and in
one month

They wedded her to sixty thousand pounds,
To lands in Kent and messuages in York,
And slight Sir Robert with his watery
smile

And educated whisker. But for me,
They set an ancient creditor to work:
It seems I broke a close with force and
arms:

There came a mystic token from the king
To greet the sheriff, needless courtesy!

I read, and fled by night, and flying
turn'd:

Her taper glimmer'd in the lake below:
I turn'd once more, close-button'd to the
storm;

So left the place, left Edwin, nor have seen
Him since, nor heard of her, nor cared to
hear.

Nor cared to hear? perhaps: yet long
ago

I have pardon'd little Letty; not indeed,
It may be, for her own dear sake but this,
She seems a part of those fresh days to me;
For in the dust and drouth of London life
She moves among my visions of the lake,
While the prime swallow dips his wing,
or then

While the gold-lily blows, and overhead
The light cloud smoulders on the summer
crag.

*If you have too much to do with
the world you will become fainter*
ST. SIMEON STYLITES. ✓

ALTHO' I be the basest of mankind,
From scalp to sole one slough and crust
of sin,

Unfit for earth, unfit for heaven, scarce
meet

For troops of devils, mad with blasphemy,
I will not cease to grasp the hope I hold
Of saintdom, and to clamour, mourn and
sob,

Battering the gates of heaven with storms
of prayer,

Have mercy, Lord, and take away my
sin.

Let this avail, just, dreadful, mighty
God,

This not be all in vain, that thrice ten
years,

Thrice multiplied by superhuman pangs,
In hungers and in thirsts, fevers and cold,
In coughs, aches, stitches, ulcerous throes
and cramps,

A sign betwixt the meadow and the cloud,
Patient on this tall pillar I have borne

Rain, wind, frost, heat, hail, damp, and
sleet, and snow;

And I had hoped that ere this period closed
Thou wouldst have caught me up into thy
rest,

Denying not these weather-beaten limbs
The meed of saints, the white robe and
the palm.

O take the meaning, Lord: I do not
breathe,

Not whisper, any murmur of complaint.
Pain heap'd ten-hundred-fold to this, were
still

Less burthen, by ten-hundred-fold, to bear,
Than were those lead-like tons of sin,
that crush'd

My spirit flat before thee.

O Lord, Lord,
Thou knowest I bore this better at the
first,

For I was strong and hale of body then;
And tho' my teeth, which now are dropt
away,

Would chatter with the cold, and all my
 beard

Was tagg'd with icy fringes in the moon,
 I drown'd the whoopings of the owl with
 sound.

Of pious hymns and psalms, and some-
 times saw

An angel stand and watch me, as I sang.
 Now am I feeble grown; my end draws
 nigh;

I hope my end draws nigh: half deaf I
 am,

So that I scarce can hear the people hum
 About the column's base, and almost blind,
 And scarce can recognise the fields I
 know;

And both my thighs are rotted with the
 dew;

Yet cease I not to clamour and to cry,
 While my stiff spine can hold my weary
 head,

Till all my limbs drop piecemeal from the
 stone,

Have mercy, mercy: take away my sin.

O Jesus, if thou wilt not save my soul,
 Who may be saved? who is it may be
 saved?

Who may be made a saint, if I fail here?
 Show me the man hath suffer'd more
 than I.

For did not all thy martyrs die one death?
 For either they were stoned, or crucified,
 Or burn'd in fire, or boil'd in oil, or sawn
 In twain beneath the ribs; but I die here
 To-day, and whole years long, a life of
 death.

Bear witness, if I could have found a way
 (And heedfully I sifted all my thought)
 More slowly-painful to subdue this home
 Of sin, my flesh, which I despise and hate,
 I had not stinted practice, O my God.

For not alone this pillar-punishment,
 Not this alone I bore: but while I lived
 In the white convent down the valley there,
 For many weeks about my loins I wore
 The rope that haled the buckets from the
 well,

Twisted as tight as I could knot the noose;
 And spake not of it to a single soul,
 Until the ulcer, eating thro' my skin,
 Betray'd my secret penance, so that all
 My brethren marvell'd greatly. More
 than this

I bore, whereof, O God, thou knowest all.
 Three winters, that my soul might
 grow to thee,

I lived up there on yonder mountain
 side.

My right leg chain'd into the crag, I lay
 Pent in a roofless close of ragged stones;
 Inswathed sometimes in wandering mist,
 and twice

Black'd with thy branding thunder, and
 sometimes

Sucking the damps for drink, and eating
 not,

Except the spare chance-gift of those
 that came

To touch my body and be heal'd, and live:
 And they say then that I work'd miracles,
 Whereof my fame is loud amongst man-
 kind,

Cured lameness, palsies, cancers. Thou,
 O God,

Knowest alone whether this was or no.

Have mercy, mercy! cover all my sin.

Then, that I might be more alone
 with thee,

Three years I lived upon a pillar, high
 Six cubits, and three years on one of
 twelve;

And twice three years I crouch'd on one
 that rose

Twenty by measure; last of all, I grew
 Twice ten long weary weary years to this,
 That numbers forty cubits from the soil.

I think that I have borne as much as
 this—

Or else I dream—and for so long a time,
 If I may measure time by yon slow light,
 And this high dial, which my sorrow
 crowns—

So much—even so.

And yet I know not well,
 For that the evil ones come here, and say,
 'Fall down, O Simeon: thou hast suffer'd
 long

For ages and for ages!' then they prate
 Of penances I cannot have gone thro',
 Perplexing me with lies; and oft I fall,
 Maybe for months, in such blind lethargies
 That Heaven, and Earth, and Time are
 choked.

But yet
 Bethink thee, Lord, while thou and all
 the saints

Enjoy themselves in heaven, and men on earth

House in the shade of comfortable roofs,
Sit with their wives by fires, eat wholesome food,

And wear warm clothes, and even beasts have stalls,

I, 'tween the spring and downfall of the light,

Bow down one thousand and two hundred times,

To Christ, the Virgin Mother, and the saints;

Or in the night, after a little sleep,
I wake: the chill stars sparkle; I am wet
With drenching dews, or stiff with crackling frost.

I wear an undress'd goatskin on my back;

A grazing iron collar grinds my neck;
And in my weak, lean arms I lift the cross,

And strive and wrestle with thee till I die:

O mercy, mercy! wash away my sin.

O Lord, thou knowest what a man I am;

A sinful man, conceived and born in sin:
'Tis their own doing; this is none of mine;

Lay it not to me. Am I to blame for this,

That here come those that worship me?
Ha! ha!

They think that I am somewhat. What am I?

The silly people take me for a saint,
And bring me offerings of fruit and flowers:

And I, in truth (thou wilt bear witness here)

Have all in all endured as much, and more

Than many just and holy men, whose names

Are register'd and calendar'd for saints.

Good people, you do ill to kneel to me.
What is it I can have done to merit this?
I am a sinner viler than you all.

It may be I have wrought some miracles,
And cured some halt and maim'd; but what of that?

It may be, no one, even among the saints,

May match his pains with mine; but what of that?

Yet do not rise; for you may look on me,
And in your looking you may kneel to God.

Speak! is there any of you halt or maim'd?
I think you know I have some power with Heaven

From my long penance: let him speak his wish.

Yes, I can heal him. Power goes forth from me.

They say that they are heal'd. Ah, hark! they shout

'St. Simeon Stylites.' Why, if so,
God reaps a harvest in me. O my soul,
God reaps a harvest in thee. If this be,
Can I work miracles and not be saved?
This is not told of any. They were saints.
It cannot be but that I shall be saved;
Yea, crown'd a saint. They shout,
'Behold a saint!'

And lower voices saint me from above.
Courage, St. Simeon! This dull chrysalis,
Cracks into shining wings, and hope ere death

Spreads more and more and more, that God hath now

Sponged and made blank of crime's record all

My mortal archives.

O my sons, my sons,

I, Simeon of the pillar, by surname
Stylites, among men; I, Simeon,
The watcher on the column till the end;
I, Simeon, whose brain the sunshine bakes;

I, whose bald brows in silent hours become

Unnaturally hoar with rime, do now
From my high nest of penance here proclaim

That Pontius and Iscariot by my side
Show'd like fair seraphs. On the coals I lay,

A vessel full of sin: all hell beneath
Made me boil over. Devils pluck'd my sleeve,

Abaddon and Asmodeus caught at me.
I smote them with the cross; they swarm'd again.

In bed like monstrous apes they crush'd my chest:

They happ'd my light out as I read: I
 saw
 Their faces grow between me and my
 book;
 With colt-like whinny and with hoggish
 whine
 They burst my prayer. Yet this way
 was left,
 And by this way I 'scaped them. Mortify
 Your flesh, like me, with scourges and
 with thorns;
 Smite, shrink not, spare not. If it may
 be, fast
 Whole Lents, and pray. I hardly, with
 slow steps,
 With slow, faint steps, and much exceed-
 ing pain,
 Have scrambled past those pits of fire,
 that still
 Sing in mine ears. But yield not me the
 praise:
 God only thro' his bounty hath thought fit,
 Among the powers and princes of this
 world,
 To make me an example to mankind,
 Which few can reach to. Yet I do not
 say
 But that a time may come—yea, even
 now,
 Now, now, his footsteps smite the thresh-
 old stairs
 Of life—I say, that time is at the doors
 When you may worship me without re-
 proach;
 For I will leave my relics in your land,
 And you may carve a shrine about my
 dust,
 And burn a fragrant lamp before my
 bones,
 When I am gather'd to the glorious
 saints.
 While I spake then, a sting of shrewd-
 est pain
 Ran shrivelling thro' me, and a cloudlike
 change,
 In passing, with a grosser film made thick
 These heavy, horny eyes. The end! the
 end!
 Surely the end! What's here? a shape,
 a shade,
 A flash of light. Is that the angel there
 That holds a crown? Come, blessed
 brother, come.

I know thy glittering face. I waited
 long:
 My brows are ready. What! deny it
 now?
 Nay, draw, draw, draw nigh. So I
 clutch it. Christ!
 'Tis gone: 'tis here again; the crown!
 the crown!
 So now 'tis fitted on and grows to me,
 And from it melt the dews of Paradise,
 Sweet! sweet! spikenard, and balm, and
 frankincense.
 Ah! let me not be fool'd, sweet saints:
 I trust
 That I am whole, and clean, and meet
 for Heaven.
 Speak, if there be a priest, a man of
 God,
 Among you there, and let him presently
 Approach, and lean a ladder on the
 shaft,
 And climbing up into my airy home,
 Deliver me the blessed sacrament;
 For by the warning of the Holy Ghost,
 I prophesy that I shall die to-night,
 A quarter before twelve.
 But thou, O Lord,
 Aid all this foolish people; let them take
 Example, pattern: lead them to thy
 light.

THE TALKING OAK.

ONCE more the gate behind me falls;
 Once more before my face
 I see the moulder'd Abbey-walls,
 That stand within the chace.
 Beyond the lodge the city lies,
 Beneath its drift of smoke;
 And ah! with what delighted eyes
 I turn to yonder oak.
 For when my passion first began,
 Ere that, which in me burn'd,
 The love, that makes me thrice a man,
 Could hope itself return'd;
 To yonder oak within the field
 I spoke without restraint,
 And with a larger faith appeal'd
 Than Papist unto Saint.

Breeds self pride.
 Making your one object
 in life—saving your
 own soul.

For oft I talk'd with him apart,
And told him of my choice,
Until he plagiarised a heart,
And answer'd with a voice.

Tho' what he whisper'd under Heaven
None else could understand;
I found him garrulously given,
A babbler in the land.

But since I heard him make reply
Is many a weary hour;
'Twere well to question him, and try
If yet he keeps the power.

Hail, hidden to the knees in fern,
Broad Oak of Sumner-chace,
Whose topmost branches can discern
The roofs of Sumner-place!

Say thou, whereon I carved her name,
If ever maid or spouse,
As fair as my Olivia, came
To rest beneath thy boughs.—

'O Walter, I have shelter'd here
Whatever maiden grace
The good old Summers, year by year
Made ripe in Sumner-chace:

'Old Summers, when the monk was fat,
And, issuing shorn and sleek,
Would twist his girdle tight, and pat
The girls upon the cheek,

'Ere yet, in scorn of Peter's-pence,
And number'd bead, and shrift,
Bluff Harry broke into the spence
And turn'd the cowls adrift:

'And I have seen some score of those
Fresh faces, that would thrive
When his man-minded offset rose
To chase the deer at five;

'And all that from the town would
stroll,
Till that wild wind made work
In which the gloomy brewer's soul
Went by me, like a stork:

'The slight she-slips of loyal blood,
And others, passing praise,

Strait-laced, but all-too-full in bud
For puritanic stays:

'And I have shadow'd many a group
Of beauties, that were born
In teacup-times of hood and hoop,
Or while the patch was worn;

'And, leg and arm with love-knots gay,
About me leap'd and laugh'd
The modish Cupid of the day,
And shrill'd his tinsel shaft.

'I swear (and else may insects prick
Each leaf into a gall)
This girl, for whom your heart is sick,
Is three times worth them all;

'For those and theirs, by Nature's law,
Have faded long ago;
But in these latter springs I saw
Your own Olivia blow,

'From when she gamboll'd on the
greens
A baby-germ, to when
The maiden blossoms of her teens
Could number five from ten.

'I swear, by leaf, and wind, and rain,
(And hear me with thine ears,)
That, tho' I circle in the grain
Five hundred rings of years—

'Yet, since I first could cast a shade,
Did never creature pass
So slightly, musically made,
So light upon the grass:

'For as to fairies, that will fit
To make the greensward fresh,
I hold them exquisitely knit,
But far too spare of flesh.'

O hide thy knotted knees in fern,
And overlook the chace;
And from thy topmost branch discern
The roofs of Sumner-place.

But thou, whereon I carved her name,
That oft hast heard my vows,
Declare when last Olivia came
To sport beneath thy boughs.

'O yesterday, you know, the fair
Was holden at the town;
Her father left his good arm-chair,
And rode his hunter down.

'And with him Albert came on his.
I look'd at him with joy:
As cowslip unto oxlip is,
So seems she to the boy.

'An hour had past — and, sitting straight
Within the low-wheel'd chaise,
Her mother trundled to the gate
Behind the dappled grays.

'But as for her, she stay'd at home,
And on the roof she went,
And down the way you use to come,
She look'd with discontent.

'She left the novel half-uncut
Upon the rosewood shelf;
She left the new piano shut:
She could not please herself.

'Then ran she, gamesome as the colt,
And livelier than a lark
She sent her voice thro' all the holt
Before her, and the park.

'A light wind chased her on the wing,
And in the chase grew wild,
As close as might be would he cling
About the darling child:

'But light as any wind that blows
So fleetly did she stir,
The flower, she touch'd on, dipt and rose,
And turn'd to look at her.

'And here she came, and round me
play'd,
And sang to me the whole
Of those three stanzas that you made
About my "giant bole;"

'And in a fit of frolic mirth
She strove to span my waist:
Alas, I was so broad of girth,
I could not be embraced.

'I wish'd myself the fair young beech
That here beside me stands,

That round me, clasping each in each,
She might have lock'd her hands.

'Yet seem'd the pressure thrice as sweet
As woodbine's fragile hold,
Or when I feel about my feet
The berried briony fold.'

O muffle round thy knees with fern,
And shadow Summer-chace!
Long may thy topmost branch discern
The roofs of Summer-place!

But tell me, did she read the name
I carved with many vows
When last with throbbing heart I came
To rest beneath thy boughs?

'O yes, she wander'd round and round
These knotted knees of mine,
And found, and kiss'd the name she
found,
And sweetly murmur'd thine.

'A teardrop trembled from its source,
And down my surface crept.
My sense of touch is something coarse,
But I believe she wept.

'Then flush'd her cheek with rosy light,
She glanced across the plain;
But not a creature was in sight:
She kiss'd me once again.

'Her kisses were so close and kind,
That, trust me on my word,
Hard wood I am, and wrinkled rind,
But yet my sap was stirr'd:

'And even into my inmost ring
A pleasure I discern'd,
Like those blind motions of the Spring
That show the year is turn'd.

'Thrice-happy he that may caress
The ringlet's waving balm —
The cushions of whose touch may press
The maiden's tender palm.

'I, rooted here among the groves
But languidly adjust
My vapid vegetable loves
With anthers and with dust:

For ah! my friend, the days were brief
Whereof the poets talk,
When that, which breathes within the
leaf,
Could slip its bark and walk.

'But could I, as in times foregone,
From spray, and branch, and stem,
Have suck'd and gather'd into one
The life that spreads in them,

'She had not found me so remiss;
But lightly issuing thro',
I would have paid her kiss for kiss,
With usury thereto.'

O flourish high, with leafy towers,
And overlook the lea,
Pursue thy loves among the bowers
But leave thou mine to me.

O flourish, hidden deep in fern,
Old oak, I love thee well;
A thousand thanks for what I learn
And what remains to tell.

'Tis little more: the day was warm;
At last, tired out with play,
She sank her head upon her arm
And at my feet she lay.

'Her eyelids dropp'd their silken eaves.
I breathed upon her eyes
Thro' all the summer of my leaves
A welcome mix'd with sighs.

'I took the swarming sound of life —
The music from the town —
The murmurs of the drum and fife
And lull'd them in my own.

'Sometimes I let a sunbeam slip,
To light her shaded eye;
A second flutter'd round her lip
Like a golden butterfly;

'A third would glimmer on her neck
To make the necklace shine;
Another slid, a sunny fleck,
From head to ankle fine.

'Then close and dark my arms I spread,
And shadow'd all her rest —

Dropt dews upon her golden head,
An acorn in her breast.

'But in a pet she started up,
And pluck'd it out, and drew
My little oakling from the cup,
And flung him in the dew.

'And yet it was a graceful gift —
I felt a pang within
As when I see the woodman lift
His axe to slay my kin.

'I shook him down because he was
The finest on the tree.
He lies beside thee on the grass.
O kiss him once for me.

'O kiss him twice and thrice for me,
That have no lips to kiss,
For never yet was oak on lea
Shall grow so fair as this.'

Step deeper yet in herb and fern,
Look further thro' the chace,
Spread upward till thy boughs discerr
The front of Summer-place.

This fruit of thine by Love is blest,
That but a moment lay
Where fairer fruit of Love may rest
Some happy future day.

I kiss it twice, I kiss it thrice,
The warmth it thence shall win
To riper life may magnetise
The baby-oak within.

But thou, while kingdoms overset,
Or lapse from hand to hand,
Thy leaf shall never fail, nor yet
Thine acorn in the land.

May never saw dismember thee,
Nor wielded axe disjoint,
Thou art the fairest-spoken tree
From here to Lizard-point.

O rock upon thy towery-top
All throats that gurgle sweet!
All starry culmination drop
Balm-dews to bathe thy feet!

All grass of silky feather grow —
 And while he sinks or swells
 The full south-breeze around thee blow
 The sound of minster bells.

The fat earth feed thy branchy root,
 That under deeply strikes!
 The northern morning o'er thee shoot,
 High up, in silver spikes!

Nor ever lightning char thy grain,
 But, rolling as in sleep,
 Low thunders bring the mellow rain,
 That makes thee broad and deep!

And hear me swear a solemn oath,
 That only by thy side
 Will I to Olive plight my troth,
 And gain her for my bride.

And when my marriage morn may fall,
 She, Dryad-like, shall wear
 Alternate leaf and acorn-ball
 In wreath about her hair.

And I will work in prose and rhyme,
 And praise thee more in both
 Than bard has honour'd beech or lime,
 Or that Thessalian growth,

In which the swarthy ringdove sat,
 And mystic sentence spoke;
 And more than England honours that,
 Thy famous brother-oak,

Wherein the younger Charles abode
 Till all the paths were dim,
 And far below the Roundhead rode,
 And humm'd a surly hymn.

LOVE AND DUTY.

Of love that never found his earthly close,
 What sequel? Streaming eyes and
 breaking hearts?

Or all the same as if he had not been?
 Not so. Shall Error in the round of
 time

Still father Truth? O shall the braggart
 shout

For some blind glimpse of freedom work
 itself

Thro' madness, hated by the wise, to law,
 System and empire? Sin itself be found
 The cloudy porch oft opening on the
 Sun?

And only he, this wonder, dead, become
 Mere highway dust? or year by year
 alone

Sit brooding in the ruins of a life,
 Nightmare of youth, the spectre of him-
 self?

If this were thus, if this, indeed, were
 all,

Better the narrow brain, the stony heart,
 The staring eye glazed o'er with sapless
 days,

The long mechanic paces to and fro,
 The set gray life, and apathetic end.
 But am I not the nobler thro' thy love?
 O three times less unworthy! likewise
 thou

Art more thro' Love, and greater than
 thy years,

The Sun will run his orbit, and the Moon
 Her circle. Wait, and Love himself will
 bring

The drooping flower of knowledge
 changed to fruit

Of wisdom. Wait: my faith is large in
 Time,

And that which shapes it to some perfect
 end.

Will some one say, 'Then why not ill
 for good?

Why took ye not your Pastime? To that
 man

My work shall answer, since I knew the
 right

And did it; for a man is not as God,
 But then most Godlike being most a man.
 — So let me think 'tis well for thee and
 me —

Ill-fated that I am, what lot is mine
 Whose foresight preaches peace, my heart
 so slow

To feel it! For how hard it seem'd to
 me,

When eyes, love-languid thro' half tears
 would dwell

One earnest, earnest moment upon mine,
 Then not to dare to see! when thy low
 voice,

Faltering, would break its syllables, to
 keep

My own full-tuned,—hold passion in a
leash,
And not leap forth and fall about thy
neck,
And on thy bosom (deep desired relief!)
Rain out the heavy mist of tears, that
weigh'd
Upon my brain, my senses and my soul!
For Love himself took part against
himself

To warn us off, and Duty loved of Love—
O this world's curse—beloved but hated
—came

Like Death betwixt thy dear embrace and
mine,
And crying, 'Who is this? behold thy
bride,'
She push'd me from thee.

If the sense is hard
To alien ears, I did not speak to these—
No, not to thee, but to thyself in me:
Hard is my doom and thine: thou
knowest it all.

Could Love part thus? was it not well
to speak,
To have spoken once? It could not but
be well.

The slow sweet hours that bring us all
things good,
The slow sad hours that bring us all
things ill,
And all good things from evil, brought
the night

In which we sat together and alone,
And to the want, that hollow'd all the
heart,

Gave utterance by the yearning of an eye,
That burn'd upon its object thro' such
tears

As flow but once a life.

The trance gave way
To those caresses, when a hundred times
In that last kiss, which never was the last,
Farewell, like endless welcome, lived and
died.

Then follow'd counsel, comfort, and the
words

That make a man feel strong in speaking
truth;

Till now the dark was worn, and overhead
The lights of sunset and of sunrise mix'd
In that brief night; the summer night,
that paused

Among her stars to hear us; stars that
hung
Love-charm'd to listen: all the wheels of
Time

Spun round in station, but the end had
come.

O then like those, who clench their
nerves to rush

Upon their dissolution, we two rose,
There—closing like an individual life—
In one blind cry of passion and of pain,
Like bitter accusation ev'n to death,
Caught up the whole of love and utter'd
it,

And bade adieu for ever.

Live—yet live—
Shall sharpest pathos blight us, knowing
all

Life needs for life is possible to will—
Live happy; tend thy flowers; be tended
by

My blessing! Should my Shadow cross
thy thoughts

Too sadly for their peace, remand it thou
For calmer hours to Memory's darkest
hold,

If not to be forgotten—not at once—
Not all forgotten. Should it cross thy
dreams,

O might it come like one that looks con-
tent,

With quiet eyes unfaithful to the truth,
And point thee forward to a distant light,
Or seem to lift a burthen from thy heart
And leave thee freer, till thou wake
refresh'd

Then when the first low matin-chirp hath
grown

Full quire, and morning driv'n her plow
of pearl

Far furrowing into light the mounded
rack,

Beyond the fair green field and eastern
sea.

THE GOLDEN YEAR.

WELL, you shall have that song which
Leonard wrote:

It was last summer on a tour in Wales:
Old James was with me: we that day
had been

Up Snowdon; and I wish'd for Leonard
there,
And found him in Llanberis: then we
crost
Between the lakes, and clamber'd half
way up

The counter side; and that same song of
his

He told me; for I banter'd him, and
swore

They said he lived shut up within himself,
A tongue-tied Poet in the feverous days,
That, setting the *how much* before the
how,

Cry, like the daughters of the horseleech,
'Give,

Cram us with all,' but count not me the
herd!

To which 'They call me what they
will,' he said:

'But I was born too late: the fair new
forms,

That float about the threshold of an age,
Like truths of Science waiting to be
caught —

Catch me who can, and make the catcher
crown'd —

Are taken by the forelock. Let it be.

But if you care indeed to listen, hear
These measured words, my work of
yestermorn.

'We sleep and wake and sleep, but all
things move;

The Sun flies forward to his brother Sun;
The dark Earth follows wheel'd in her
ellipse;

And human things returning on them-
selves

Move onward, leading up the golden year.

'Ah, tho' the times, when some new
thought can bud,

Are but as poets' seasons when they
flower,

Yet oceans daily gaining on the land,
Have ebb and flow conditioning their
match,

And slow and sure comes up the golden
year.

'When wealth no more shall rest in
mounded heaps,

But smit with freer light shall slowly
melt

In many streams to fatten lower lands,

And light shall spread, and man be liker
man

Thro' all the season of the golden year.

'Shall eagles not be eagles? wrens be
wrens?

If all the world were falcons, what of
that?

The wonder of the eagle were the less,

But he not less the eagle. Happy days

Roll onward, leading up the golden year.

'Fly, happy happy sails, and bear the
Press;

Fly happy with the mission of the Cross;

Knit land to land, and blowing haven-
ward

With silks, and fruits, and spices, clear
of toll,

Enrich the markets of the golden year.

'But we grow old. Ah! when shall
all men's good

Be each man's rule, and universal Peace

Lie like a shaft of light across the land,

And like a lane of beams athwart the
sea,

Thro' all the circle of the golden year?'

Thus far he flow'd, and ended; where-
upon

'Ah, folly!' in mimic cadence answer'd
James —

'Ah, folly! for it lies so far away,

Not in our time, nor in our children's
time,

'Tis like the second world to us that
live;

'Twere all as one to fix our hopes on
Heaven

As on this vision of the golden year.'

With that he struck his staff against
the rocks

And broke it, — James, — you know him,
— old, but full

Of force and choler, and firm upon his
feet,

And like an oaken stock in winter woods,
O'erflourish'd with the hoary clematis:

Then added, all in heat:

'What stuff is this!

Old writers push'd the happy season
back, —

The more fools they, — we forward:
dreamers both:

You most, that in an age, when every
hour

Ulysses - made Tennyson. - he became poet laureate after
 1850- married Wordsworth.
 1850- In Memoriam ULYSSES.

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Must sweat her sixty minutes to the death,
 Live on, God love us, as if the seedsman,
 rapt
 Upon the teeming harvest, should not plunge
 His hand into the bag: but well I know
 That unto him who works, and feels he works,
 This same grand year is ever at the doors.

He spoke; and, high above, I heard them blast
 The steep slate-quarry, and the great echo flap
 And buffet round the hills, from bluff to bluff.

Answer to notes Eaters
 ULYSSES.

It little profits that an idle king,
 By this still hearth, among these barren crags,
 Match'd with an aged wife, I mete and dole
 Unequal laws unto a savage race,
 That hoard, and sleep, and feed, and know not me.
 I cannot rest from travel: I will drink
 Life to the lees: all times I have enjoy'd
 Greatly, have suffer'd greatly, both with those
 That loved me, and alone; on shore, and when
 Thro' scudding drifts the rainy Hyades
 Vext the dim sea: I am become a name;
 For always roaming with a hungry heart
 Much have I seen and known: cities of men,
 And manners, climates, councils, governments,
 Myself not least, but honour'd of them all;
 And drunk delight of battle with my peers,
 Far on the ringing plains of windy Troy.
 I am a part of all that I have met;
 Yet all experience is an arch wherethro'
 Gleams that untravell'd world, whose margin fades
 For ever and for ever when I move.
 How dull it is to pause, to make an end,

To rust unburnish'd, not to shine in use!
 As tho' to breathe were life. Life piled on life

Were all too little, and of one to me
 Little remains: but every hour is saved
 From that eternal silence, something more,

A bringer of new things; and vile it were
 For some three suns to store and hoard myself,

And this gray spirit yearning in desire
 To follow knowledge like a sinking star,
 Beyond the utmost bound of human thought.

This is my son, mine own Telemachus,
 To whom I leave the sceptre and the isle—
 Well-loved of me, discerning to fulfil
 This labour, by slow prudence to make mild

A rugged people, and thro' soft degrees
 Subdue them to the useful and the good.
 Most blameless is he, centred in the sphere

Of common duties, decent not to fail
 In offices of tenderness, and pay
 Meet adoration to my household gods,
 When I am gone. He works his work,
 I mine.

There lies the port; the vessel puffs her sail:
 There gloom the dark broad seas. My mariners,
 Souls that have toil'd, and wrought, and thought with me—
 That ever with a frolic welcome took
 The thunder and the sunshine, and opposed

Free hearts, free foreheads—you and I are old;
 Old age hath yet his honour and his toil;
 Death closes all: but something ere the end,
 Some work of noble note, may yet be done,

Not unbecoming men that strove with Gods.
 The lights begin to twinkle from the rocks:
 The long day wanes: the slow moon climbs: the deep
 Moans round with many voices. Come, my friends,

Pure spirit of early 16th & 17th century Renaissance

'Tis not too late to seek a newer world.
Push off, and sitting well in order smite
The sounding furrows; for my purpose
holds

To sail beyond the sunset, and the baths
Of all the western stars, until I die.
It may be that the gulfs will wash us
down:

It may be we shall touch the Happy Isles,
And see the great Achilles, whom we
knew.

Tho' much is taken, much abides; and
tho'

We are not now that strength which in
old days

Moved earth and heaven; that which we
are, we are;

One equal temper of heroic hearts,
Made weak by time and fate, but strong
in will

To strive, to seek, to find, and not to yield.

TITHONUS.

THE woods decay, the woods decay and
fall,

The vapours weep their burthen to the
ground,

Man comes and tills the field and lies
beneath,

And after many a summer dies the swan.
Me only cruel immortality

Consumes: I wither slowly in thine arms,
Here at the quiet limit of the world,

A white-hair'd shadow roaming like a
dream

The ever-silent spaces of the East,
Far-folded mists, and gleaming halls of
morn.

Alas! for this gray shadow, once a
man—

So glorious in his beauty and thy choice,
Who madest him thy chosen, that he
seem'd

To his great heart none other than a
God!

I ask'd thee, 'Give me immortality.'

Then didst thou grant mine asking with
a smile,

Like wealthy men who care not how they
give.

But thy strong Hours indignant work'd
their wills,

And beat me down and marr'd and
wasted me,

And tho' they could not end me, left me
maim'd

To dwell in presence of immortal youth,
Immortal age beside immortal youth,

And all I was, in ashes. Can thy love,
Thy beauty, make amends, tho' even
now,

Close over us, the silver star, thy guide,
Shines in those tremulous eyes that fill
with tears

To hear me? Let me go: take back thy
gift:

(Why should a man desire in any way
To vary from the kindly race of men,
Or pass beyond the goal of ordinance
Where all should pause, as is most meet
for all?)

A soft air fans the cloud apart; there
comes

A glimpse of that dark world where I
was born.

Once more the old mysterious glimmer
steals

From thy pure brows, and from thy
shoulders pure,

And bosom beating with a heart renew'd.
Thy cheek begins to redden thro' the
gloom,

Thy sweet eyes brighten slowly close to
mine;

Ere yet they blind the stars, and the wild
team

Which love thee, yearning for thy yoke,
arise,

And shake the darkness from their
loosen'd manes,

And beat the twilight into flakes of fire.

Lo! ever thus thou growest beautiful
In silence, then before thine answer
given

Departest, and thy tears are on my
cheek.

Why wilt thou ever scare me with thy
tears,

And make me tremble lest a saying
learnt,

suggests beautiful morns. To get real joy out of life look at the elemental things.
Wordsworth's poem

Lives of all people are determined by
the bent of their desires.

TITHONUS—LOCKSLEY HALL.

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In days far-off, on that dark earth, be
true?

'The Gods themselves cannot recall
their gifts.'

Ay me! ay me! with what another
heart

In days far-off, and with what other eyes
I used to watch—if I be he that watch'd—
The lucid outline forming round thee;

saw

The dim curls kindle into sunny rings;
Changed with thy mystic change, and
felt my blood

Glow with the glow that slowly crimson'd
all

Thy presence and thy portals, while I
lay,

Mouth, forehead, eyelids, growing dewy-
warm

With kisses balmier than half-opening
buds

Of April, and could hear the lips that
kiss'd

Whispering I knew not what of wild and
sweet,

Like that strange song I heard Apollo
sing,

While Ilion like a mist rose into towers.

Yet hold me not for ever in thine East:
How can my nature longer mix with
thine?

Coldly thy rosy shadows bathe me, cold
Are all thy lights, and cold my wrinkled
feet

Upon thy glimmering thresholds, when
the steam

Floats up from those dim fields about the
homes

Of happy men that have the power to
die,

And grassy barrows of the happier
dead.

Release me, and restore me to the
ground;

Thou seest all things, thou wilt see my
grave:

Thou wilt renew thy beauty morn by
morn;

I earth in earth forget these empty courts,
And thee returning on thy silver wheels.

Excellent cross-section of
life.

LOCKSLEY HALL.

COMRADES, leave me here a little, while as yet 'tis early morn:
Leave me here, and when you want me, sound upon the bugle-horn.

'Tis the place, and all around it, as of old, the curlews call,
Dreary gleams about the moorland flying over Locksley Hall;

Locksley Hall, that in the distance overlooks the sandy tracts,
And the hollow ocean-ridges roaring into cataracts.

Many a night from yonder ivied casement, ere I went to rest,
Did I look on great Orion sloping slowly to the West.

Many a night I saw the Pleiads, rising thro' the mellow shade,
Glitter like a swarm of fire-flies tangled in a silver braid.

Here about the beach I wander'd, nourishing a youth sublime
With the fairy tales of science, and the long result of Time;

When the centuries behind me like a fruitful land reposed;
When I clung to all the present for the promise that it closed:

When I dipt into the future far as human eye could see;
Saw the Vision of the world, and all the wonder that would be.—

In the Spring a fuller crimson comes upon the robin's breast;
In the Spring the wanton lapwing gets himself another crest;

In the Spring a livelier iris changes on the burnish'd dove;
In the Spring a young man's fancy lightly turns to thoughts of love.

Then her cheek was pale and thinner than should be for one so young,
And her eyes on all my motions with a mute observance hung.

And I said, 'My cousin Amy, speak, and speak the truth to me,
Trust me, cousin, all the current of my being sets to thee.'

On her pallid cheek and forehead came a color and a light,
As I have seen the rosy red flushing in the northern night.

And she turn'd — her bosom shaken with a sudden storm of sighs —
All the spirit deeply dawning in the dark of hazel eyes —

Saying, 'I have hid my feelings, fearing they should do me wrong ;'
Saying, 'Dost thou love me, cousin ?' weeping, 'I have loved thee long.

[Love took up the glass of Time, and turn'd it in his glowing hands;
Every moment, lightly shaken, ran itself in golden sands.

[Love took up the harp of Life, and smote on all the chords with might;
Smote the chord of Self, that, trembling, pass'd in music out of sight.

Many a morning on the moorland did we hear the copses ring,
And her whisper throng'd my pulses with the fullness of the Spring.

Many an evening by the waters did we watch the stately ships,
And our spirits rush'd together at the touching of the lips.

O my cousin, shallow-hearted ! O my Amy, mine no more !
O the dreary, dreary moorland ! O the barren, barren shore !

Falser than all fancy fathoms, falser than all songs have sung,
Puppet to a father's threat, and servile to a shrewish tongue !

Is it well to wish thee happy ? — having known me — to decline
On a range of lower feelings and a narrower heart than mine !

Yet it shall be : thou shalt lower to his level day by day,
What is fine within thee growing coarse to sympathise with clay.

As the husband is, the wife is : thou art mated with a clown,
And the grossness of his nature will have weight to drag thee down.

He will hold thee, when his passion shall have spent its novel force.
Something better than his dog, a little dearer than his horse. *Eng. Soaire*

What is this ? his eyes are heavy : think not they are glazed with wine
Go to him : it is thy duty : kiss him : take his hand in thine.

It may be my lord is weary, that his brain is overwrought :
Soothe him with thy finer fancies, touch him with thy lighter thought.

He will answer to the purpose, easy things to understand —
Better thou wert dead before me, tho' I slew thee with my hand !

Better thou and I were lying, hidden from the heart's disgrace,
Roll'd in one another's arms, and silent in a last embrace. *Thackeray's - "Newto"*

Cursed be the social wants that sin against the strength of youth !
Cursed be the social lies that warp us from the living truth !

Cursed be the sickly forms that err from honest Nature's rule !
Cursed be the gold that gilds the straiten'd forehead of the fool !

Well — 'tis well that I should bluster ! — Hadst thou less unworthy proved —
Would to God — for I had loved thee more than ever wife was loved.

Am I mad, that I should cherish that which bears but bitter fruit ?
I will pluck it from my bosom, tho' my heart be at the root.

Never, tho' my mortal summers to such length of years should come
As the many-winter'd crow that leads the clanging rookery home.

Where is comfort ? in division of the records of the mind ?
Can I part her from herself, and love her, as I knew her, kind ?

I remember one that perish'd : sweetly did she speak and move :
Such a one do I remember, whom to look at was to love.

Can I think of her as dead, and love her for the love she bore ?
No — she never loved me truly : love is love for evermore.

Comfort ? comfort scorn'd of devils ! this is truth the poet sings,
[That a sorrow's crown of sorrow is remembering happier things.]

Drug thy memories, lest thou learn it, lest thy heart be put to proof :
In the dead unhappy night, and when the rain is on the roof.

Like a dog, he hunts in dreams, and thou art staring at the wall,
Where the dying night-lamp flickers, and the shadows rise and fall.

Then a hand shall pass before thee, pointing to his drunken sleep,
To thy widow'd marriage-pillows, to the tears that thou wilt weep

Thou shalt hear the 'Never, never,' whisper'd by the phantom year,
And a song from out the distance in the ringing of thine ears ;

And an eye shall vex thee, looking ancient kindness on thy pain.
Turn thee, turn thee on thy pillow : get thee to thy rest again.

Nay, but Nature brings thee solace ; for a tender voice will cry.
'Tis a purer life than thine ; a lip to drain thy trouble dry.

Baby lips will laugh me down: my latest rival brings thee rest.
Baby fingers, waxen touches, press me from the mother's breast.

O, the child too clothes the father with a dearness not his due.
Half is thine and half is his: it will be worthy of the two.

O, I see thee old and formal, fitted to thy petty part,
(With a little hoard of maxims preaching down a daughter's heart.)

'They were dangerous guides the feelings — she herself was not exempt —
Truly, she herself had suffer'd' — Perish in thy self-contempt!

Overlive it — lower yet — be happy! wherefore should I care?
I myself must mix with action, lest I wither by despair.

What is that which I should turn to, lighting upon days like these?
Every door is barr'd with gold, and opens but to golden keys.

Every gate is throng'd with suitors, all the markets overflow.
I have but an angry fancy: what is that which I should do?

I had been content to perish, falling on the foeman's ground,
When the ranks are roll'd in vapour, and the winds are laid with sound.

But the jingling of the guinea helps the hurt that Honour feels,
And the nations do but murmur, snarling at each other's heels.

Can I but relive in sadness? I will turn that earlier page.
Hide me from my deep emotion, O thou wondrous Mother-Age! *19th cent.*

Make me feel the wild pulsation that I felt before the strife,
When I heard my days before me, and the tumult of my life;

Yearning for the large excitement that the coming years would yield,
Eager-hearted as a boy when first he leaves his father's field,

(And at night along the dusky highway near and nearer drawn,
Sees in heaven the light of London flaring like a dreary dawn.)

And his spirit leaps within him to be gone before him then,
Underneath the light he looks at, in among the throngs of men:

Men, my brothers, men the workers, ever reaping something new:
That which they have done but earnest of the things that they shall do:

For I dipt into the future, far as human eye could see,
Saw the Vision of the world, and all the wonder that would be;

Saw the heavens fill with commerce, argosies of magic sails,
Pilots of the purple twilight, dropping down with costly bales;

Heard the heavens fill with shouting, and there rain'd a ghastly dew
From the nations' airy navies grappling in the central blue;

Far along the world-wide whisper of the south-wind rushing warm,
With the standards of the peoples plunging thro' the thunder-storm;

Till the war-drum throbb'd no longer, and the battle-flags were furled
In the Parliament of man, the Federation of the world.

There the common sense of most shall hold a fretful realm in awe,
And the kindly earth shall slumber, lapt in universal law.

So I triumph'd ere my passion sweeping thro' me left me dry,
Left me with the palsied heart, and left me with the jaundiced eye;

Eye, to which all order festers, all things here are out of joint:
Science moves, but slowly slowly, creeping on from point to point:

Slowly comes a hungry people, as a lion creeping nigher,
Glares at one that nods and winks behind a slowly-dying fire.

(Yet I doubt not thro' the ages one increasing purpose runs,
And the thoughts of men are widen'd with the process of the suns.)

What is that to him that reaps not harvest of his youthful joys,
Tho' the deep heart of existence beat for ever like a boy's?

Knowledge comes, but wisdom lingers, and I linger on the shore,
And the individual withers, and the world is more and more.

Knowledge comes, but wisdom lingers, and he bears a laden breast,
Full of sad experience, moving toward the stillness of his rest.

Hark, my merry comrades call me, sounding on the bugle-horn,
They to whom my foolish passion were a target for their scorn:

Shall it not be scorn to me to harp on such a moulder'd string?
I am shamed thro' all my nature to have loved so slight a thing.

Weakness to be wroth with weakness! woman's pleasure, woman's pain—
Nature made them blinder motions bounded in a shallower brain:

Woman is the lesser man, and all thy passions, match'd with mine,
Are as moonlight unto sunlight, and as water unto wine—

Here at least, where nature sickens, nothing. Ah, for some retreat
Deep in yonder shining Orient, where my life began to beat;

Where in wild Mahratta-battle fell my father evil-starr'd; —
I was left a trampled orphan, and a selfish uncle's ward.

Or to burst all links of habit—there to wander far away,
On from island unto island at the gateways of the day.

Larger constellations burning, mellow moons and happy skies,
Breathths of tropic shade and palms in cluster, knots of Paradise.

Never comes the trader, never floats an European flag,
Slides the bird o'er lustrous woodland, swings the trailer from the crag;

Droops the heavy-blossom'd bower, hangs the heavy-fruited tree —
Summer isles of Eden lying in dark-purple spheres of sea.

There methinks would be enjoyment more than in this march of mind,
In the steamship, in the railway, in the thoughts that shake mankind.

There the passions cramp'd no longer shall have scope and breathing space.
I will take some savage woman, she shall rear my dusky race.

Iron-jointed, supple-sinew'd, they shall dive, and they shall run,
Catch the wild goat by the hair, and hurl their lances in the sun;

Whistle back the parrot's call, and leap the rainbows of the brooks,
Not with blinded eyesight poring over miserable books —

Fool, again the dream, the fancy! but I *know* my words are wild,
But I count the gray barbarian lower than the Christian child.

I, to herd with narrow foreheads, vacant of our glorious gains,
Like a beast with lower pleasures, like a beast with lower pains!

Mated with a squalid savage — what to me were sun or clime?
(I the heir of all the ages, in the foremost files of time —)

I that rather held it better men should perish one by one,
Than that earth should stand at gaze like Joshua's moon in Ajalon!

Not in vain the distance beacons. Forward, forward let us range,
Let the great world spin for ever down the ringing grooves of change.

Thro' the shadow of the globe we sweep into the younger day:
Better fifty years of Europe than a cycle of Cathay.

Mother-Age (for mine I knew not) help me as when life begun:
Rift the hills, and roll the waters, flash the lightnings, weigh the Sun.

O, I see the crescent promise of my spirit hath not set.
Ancient founts of inspiration well thro' all my fancy yet.

Howsoever these things be, a long farewell to Locksley Hall!
Now for me the woods may wither, now for me the roof-tree fall.

Comes a vapour from the margin, blackening over heath andholt
Cramming all the blast before it, in its breast a thunderbolt.

Let it fall on Locksley Hall, with rain or hail, or fire or snow;
For the mighty wind arises, roaring seaward, and I go.

GODIVA.

*I waited for the train at Coventry;
I hung with grooms and porters on the
bridge,
To watch the three tall spires; and there
I shaped*

The city's ancient legend into this: —

Not only we, the latest seed of Time,
New men, that in the flying of a wheel
Cry down the past, not only we, that prate
Of rights and wrongs, have loved the
people well,

And loathed to see them overtax'd; but
she

Did more, and underwent, and overcame,
The woman of a thousand summers back,
Godiva, wife to that grim Earl, who ruled
In Coventry: for when he laid a tax
Upon his town, and all the mothers
brought

Their children, clamouring, 'If we pay,
we starve!'

She sought her lord, and found him,
where he strode

About the hall, among his dogs, alone,
His beard a foot before him, and his hair
A yard behind. She told him of their
tears,

And pray'd him, 'If they pay this tax,
they starve.'

Whereat he stared, replying, half-amazed,
'You would not let your little finger ache
For such as *these*?' — 'But I would die,'
said she.

He laugh'd, and swore by Peter and by
Paul:

Then fillip'd at the diamond in her ear;
'Oh ay, ay, ay, you talk!' — 'Alas!' she
said,

'But prove me what it is I would not do.'
And from a heart as rough as Esau's
hand,

He answer'd, 'Ride you naked thro' the
town,
And I repeal it;' and nodding, as in
scorn,

He parted, with great strides among his
dogs.

So left alone, the passions of her mind,
As winds from all the compass shift and
blow,

Made war upon each other for an hour,
Till pity won. She sent a herald forth,
And bade him cry, with sound of trumpet,
all

The hard condition; but that she would
loose

The people: therefore, as they loved her
well,

From then till noon no foot should pace
the street,

No eye look down, she passing; but that
all

Should keep within, door shut, and win-
dow barr'd.

Then fled she to her inmost bower,
and there

Unclass'd the wedded eagles of her belt,
The grim Earl's gift; but ever at a breath
She linger'd, looking like a summer
moon

Half-dipt in cloud: anon she shook her
head,

And shower'd the rippled ringlets to her
knee;

Unclad herself in haste; adown the stair
Stole on; and, like a creeping sunbeam,
slid

From pillar unto pillar, until she reach'd
The gateway; there she found her palfrey
trapt

In purple blazon'd with armorial gold.

Then she rode forth, clothed on with
chastity:

The deep air listen'd round her as she
rode,

And all the low wind hardly breathed for
fear.

The little wide-mouth'd heads upon the
spout

Had cunning eyes to see: the barking
cur

Made her cheek flame: her palfrey's foot
fall shot

Light horrors thro' her pulses: the blind
walls

Were full of chinks and holes; and over-
head

Fantastic gables, crowding, stared: but
she

Not less thro' all bore up, till, last, she
saw

The white-flower'd elder-thicket from the
field

Gleam thro' the Gothic archway in the wall.

Then she rode back, clothed on with chastity:

And one low churl, compact of thankless earth,

The fatal byword of all years to come,
Boring a little auger-hole in fear,
Peep'd — but his eyes, before they had
their will,

Were shrivell'd into darkness in his head,

And dropt before him. So the Powers,
who wait

On noble deeds, cancell'd a sense mis-
used;

And she, that knew not, pass'd: and all
at once,

With twelve great shocks of sound, the
shameless noon

Was clash'd and hammer'd from a hun-
dred towers,

One after one: but even then she gain'd
Her bower; whence reissuing, robed and
crown'd,

To meet her lord, she took the tax
away

And built herself an everlasting name.

THE DAY-DREAM.

PROLOGUE.

O LADY FLORA, let me speak:

A pleasant hour has pass'd away
While, dreaming on your damask cheek,
The dewy sister-cyelids lay.

As by the lattice you reclined,
I went thro' many wayward moods

To see you dreaming — and, behind,
A summer crisp with shining woods.

And I too dream'd, until at last
Across my fancy, brooding warm,

The reflex of a legend past,
And loosely settled into form.

And would you have the thought I had,
And see the vision that I saw,

Then take the broidery-frame, and add
A crimson to the quaint Macaw,

And I will tell it. Turn your face,
Nor look with that too-earnest eye —

The rhymes are dazzled from their place
And order'd words asunder fly.

THE SLEEPING PALACE.

I.

THE varying year with blade and sheaf
Clothes and re-clothes the happy plains,
Here rests the sap within the leaf,
Here stays the blood along the veins.
Faint shadows, vapours lightly curl'd,
Faint murmurs from the meadows
come,

Like hints and echoes of the world
To spirits folded in the womb.

II.

Soft lustre bathes the range of urns
On every slanting terrace-lawn.
The fountain to his place returns
Deep in the garden lake withdrawn.
Here droops the banner on the tower,
On the hall-hearths the festal fires,
The peacock in his laurel bower,
The parrot in his gilded wires.

III.

Roof-haunting martins warm their eggs:
In these, in those the life is stay'd.
The mantles from the golden pegs
Droop sleepily: no sound is made,
Not even of a gnat that sings.
More like a picture seemeth all
Than those old portraits of old kings,
That watch the sleepers from the wall.

IV.

Here sits the Butler with a flask
Between his knees, half-drain'd; and
there
The wrinkled steward at his task,
The maid-of-honour blooming fair;
The page has caught her hand in his:
Her lips are sever'd as to speak:
His own are pouted to a kiss:
The blush is fix'd upon her cheek.

V.

Till all the hundred summers pass,
The beams, that thro' the Oriel shine,
Make prisms in every carven glass,
And beaker brimm'd with noble wine.
Each baron at the banquet sleeps,
Grave faces gather'd in a ring.

His state the king reposing keeps.
He must have been a jovial king.

VI.

All round a hedge upshoots, and shows
At distance like a little wood;
Thorns, ivies, woodbine, mistletoes,
And grapes with bunches red as blood;
All creeping plants, a wall of green
Close-matted, bur and brake and briar,
And glimpsing over these, just seen,
High up, the topmost palace spire.

VII.

When will the hundred summers die,
And thought and time be born again,
And newer knowledge, drawing nigh,
Bring truth that sways the soul of men?
Here all things in their place remain,
As all were order'd, ages since.
Come, Care and Pleasure, Hope and Pain,
And bring the fated fairy Prince.

✓ THE SLEEPING BEAUTY.

I.

YEAR after year unto her feet,
She lying on her couch alone,
Across the purple coverlet,
The maiden's jet-black hair has grown,
On either side her tranced form
Forth streaming from a braid of pearl:
The slumbrous light is rich and warm,
And moves not on the rounded curl.

II.

✓ The silk star-broider'd coverlid
Unto her limbs itself doth mould
Languidly ever; and, amid
Her full black ringlets downward
roll'd,
Glow forth each softly-shadow'd arm
With bracelets of the diamond bright:
Her constant beauty doth inform
Stillness with love, and day with light.

III.

She sleeps: her breathings are not heard
In palace chambers far apart.
The fragrant tresses are not stirr'd
That lie upon her charmed heart.

She sleeps: on either hand upswells
The gold-fringed pillow lightly prest:
She sleeps, nor dreams, but ever dwells
A perfect form in perfect rest.

THE ARRIVAL.

I.

ALL precious things, discover'd late,
To those that seek them issue forth;
For love in sequel works with fate,
And draws the veil from hidden worth.
He travels far from other skies —
His mantle glitters on the rocks —
A fairy Prince, with joyful eyes,
And lighter-footed than the fox.

II.

The bodies and the bones of those
That strove in other days to pass,
Are wither'd in the thorny close,
Or scatter'd blanching on the grass.
He gazes on the silent dead:
'They perish'd in their daring deeds.'
This proverb flashes thro' his head,
'The many fail: the one succeeds.'

III.

He comes, scarce knowing what he
seeks:
He breaks the hedge: he enters
there:
The colour flies into his cheeks:
He trusts to light on something fair;
For all his life the charm did talk
About his path, and hover near
With words of promise in his walk,
And whisper'd voices at his ear.

IV.

More close and close his footsteps
wind:
The Magic Music in his heart
Beats quick and quicker, till he find
The quiet chamber far apart.
His spirit flutters like a lark,
He stoops — to kiss her — on his
knee.
'Love, if thy tresses be so dark,
How dark those hidden eyes must
be!'

THE REVIVAL.

I.

A TOUCH, a kiss! the charm was snapt.
 There rose a noise of striking clocks,
 And feet that ran, and doors that clapt,
 And barking dogs, and crowing cocks;
 A fuller light illumined all,
 A breeze thro' all the garden swept,
 A sudden hubbub shook the hall,
 And sixty feet the fountain leapt.

II.

The hedge broke in, the banner blew,
 The butler drank, the steward scawl'd,
 The fire shot up, the martin flew,
 The parrot scream'd, the peacock
 squall'd,
 The maid and page renew'd their strife,
 The palace bang'd, and buzz'd and
 clackt,
 And all the long-pent stream of life
 Dash'd downward in a cataract.

III.

And last with these the king awoke,
 And in his chair himself uprear'd,
 And yawn'd, and rubb'd his face, and
 spoke,
 'By holy rood, a royal beard!
 How say you? we have slept, my lords.
 My beard has grown into my lap.'
 The barons swore, with many words,
 'Twas but an after-dinner's nap.

IV.

'Pardy,' return'd the king, 'but still
 My joints are somewhat stiff or so.
 My lord, and shall we pass the bill
 I mention'd half an hour ago?'
 The chancellor, sedate and vain,
 In courteous words return'd reply:
 But dallied with his golden chain,
 And, smiling, put the question by.

THE DEPARTURE.

I.

AND on her lover's arm she leant,
 And round her waist she felt it fold,

And far across the hills they went
 In that new world which is the old:
 Across the hills, and far away
 Beyond their utmost purple rim,
 And deep into the dying day
 The happy princess follow'd him.

II.

'I'd sleep another hundred years,
 O love, for such another kiss;
 'O wake for ever, love,' she hears,
 'O love, 'twas such as this and this.'
 And o'er them many a sliding star,
 And many a merry wind was borne,
 And, stream'd thro' many a golden bar,
 The twilight melted into morn.

III.

'O eyes long laid in happy sleep!
 'O happy sleep, that lightly fled!
 'O happy kiss, that woke thy sleep!
 'O love, thy kiss would wake the dead!
 And o'er them many a flowing range
 Of vapour buoy'd the crescent-bark,
 And, rapt thro' many a rosy change,
 The twilight died into the dark.

IV.

'A hundred summers! can it be?
 And whither goest thou, tell me where?'
 'O seek my father's court with me,
 For there are greater wonders there.'
 And o'er the hills, and far away
 Beyond their utmost purple rim,
 Beyond the night, across the day,
 Thro' all the world she follow'd him.

MORAL.

I.

So, Lady Flora, take my lay,
 And if you find no moral there,
 Go, look in any glass and say,
 What moral is in being fair.
 Oh, to what uses shall we put
 The wildweed-flower that simply blows?
 And is there any moral shut
 Within the bosom of the rose?

II.

But any man that walks the mead,
 In bud, or blade, or bloom, may find,

According as his humours lead,
 A meaning suited to his mind.
 And liberal applications lie
 In Art like Nature, dearest friend;
 So 'twere to cramp its use, if I
 Should hook it to some useful end.

L'ENVOI.

I.

You shake your head. A random string
 Your finer female sense offends.
 Well—were it not a pleasant thing
 To fall asleep with all one's friends;
 To pass with all our social ties
 To silence from the paths of men;
 And every hundred years to rise
 And learn the world, and sleep again;
 To sleep thro' terms of mighty wars,
 And wake on science grown to more,
 On secrets of the brain, the stars,
 As wild as aught of fairy lore;
 And all that else the years will show,
 The Poet-forms of stronger hours,
 The vast Republics that may grow,
 The Federations and the Powers;
 Titanic forces taking birth
 In divers seasons, divers climes;
 For we are Ancients of the earth,
 And in the morning of the times.

II.

So sleeping, so aroused from sleep
 Thro' sunny decads new and strange,
 Or gay quinqueniads would we reap
 The flower and quintessence of change.

III.

Ah, yet would I—and would I might!
 So much your eyes my fancy take—
 Be still the first to leap to light
 That I might kiss those eyes awake!
 For, am I right, or am I wrong,
 To choose your own you did not care;
 You'd have *my* moral from the song,
 And I will take my pleasure there:
 And, am I right or am I wrong,
 My fancy, ranging thro' and thro',
 To search a meaning for the song,
 Perforce will still revert to you;
 Nor finds a closer truth than this
 All-graceful head, so richly curl'd,

And evermore a costly kiss
 The prelude to some brighter world.

IV.

For since the time when Adam first
 Embraced his Eve in happy hour,
 And every bird of Eden burst
 In carol, every bud to flower,
 What eyes, like thine, have waken'd
 hopes,
 What lips, like thine, so sweetly
 join'd?
 Where on the double rosebud droops
 The fullness of the pensive mind;
 Which all too dearly self-involved,
 Yet sleeps a dreamless sleep to me;
 A sleep by kisses undissolved,
 That lets thee neither hear nor see:
 But break it. In the name of wife,
 And in the rights that name may
 give,
 Are clasp'd the moral of thy life,
 And that for which I care to live.

EPILOGUE.

So, Lady Flora, take my lay,
 And, if you find a meaning there,
 O whisper to your glass, and say,
 'What wonder, if he thinks me fair?'
 What wonder I was all unwise,
 To shape the song for your delight
 Like long-tail'd birds of Paradise
 That float thro' Heaven, and cannot
 light?
 Or old-world trains, upheld at court
 By Cupid-boys of blooming hue—
 But take it—earnest wed with sport,
 And either sacred unto you.

AMPHION.

My father left a park to me,
 But it is wild and barren,
 A garden too with scarce a tree,
 And waster than a warren:
 Yet say the neighbours when they call,
 It is not bad but good land,
 And in it is the germ of all
 That grows within the woodland.
 O had I lived when song was great
 In days of old Amphion,

And ta'en my fiddle to the gate,
Nor cared for seed or scion!
And had I lived when song was great,
And legs of trees were limber,
And ta'en my fiddle to the gate,
And fiddled in the timber!

'Tis said he had a tuneful tongue,
Such happy intonation,
Wherever he sat down and sung
He left a small plantation;
Wherever in a lonely grove
He set up his forlorn pipes,
The gouty oak began to move,
And flounder into hornpipes.

The mountain stirr'd its bushy crown,
And, as tradition teaches,
Young ashes pirouetted down
Coquetting with young beeches;
And briony-vine and ivy-wreath
Ran forward to his rhyming,
And from the valleys underneath
Came little copses climbing.

The linden broke her ranks and rent
The woodbine wreaths that bind her,
And down the middle, buzz! she went
With all her bees behind her:
The poplars, in long order due,
With cypress promenaded,
The shock-head willows two and two
By rivers galloped.

Came wet-shod alder from the wave,
Came yews, a dismal coterie;
Each pluck'd his one foot from the grave
Poussetting with a sloe-tree:
Old elms came breaking from the vine,
The vine stream'd out to follow,
And, sweating rosin, plump'd the pine
From many a cloudy hollow.

And wasn't it a sight to see,
When, ere his song was ended,
Like some great landslip, tree by tree,
The country-side descended;
And shepherds from the mountain-eaves
Look'd down, half-pleased, half-fright-
en'd,
As dash'd about the drunken leaves
The random sunshine lighten'd!

Oh, nature first was fresh to men,
And wanton without measure;
So youthful and so flexible then,
You moved her at your pleasure.
Twang out, my fiddle! shake the twigs!
And make her dance attendance;
Blow, flute, and stir the stiff-set sprigs,
And scirrhous roots and tendons.

'Tis vain! in such a brassy age
I could not move a thistle;
The very sparrows in the hedge
Scarce answer to my whistle;
Or at the most, when three-parts-sick
With strumming and with scraping,
A jackass heehaws from the rick,
The passive oxen gaping.

But what is that I hear? a sound
Like sleepy counsel pleading;
O Lord! — 'tis in my neighbour's ground,
The modern Muses reading.
They read Botanic Treatises,
And Works on Gardening thro' there,
And Methods of transplanting trees
To look as if they grew there.

The wither'd Misses! how they prose
O'er books of travell'd seamen,
And show you slips of all that grows
From England to Van Diemen.
They read in arbours clipt and cut,
And alleys, faded places,
By squares of tropic summer shut
And warm'd in crystal cases.

But these, tho' fed with careful dirt,
Are neither green nor sappy;
Half-conscious of the garden-squirt,
The spindlings look unhappy.
Better to me the meanest weed
That blows upon its mountain,
The vilest herb that runs to seed
Beside its native fountain.

And I must work thro' months of toil,
And years of cultivation,
Upon my proper patch of soil
To grow my own plantation.
I'll take the showers as they fall,
I will not vex my bosom:
Enough if at the end of all
A little garden blossom.

ST. AGNES' EVE.

DEEP on the convent-roof the snows
 Are sparkling to the moon:
 My breath to heaven like vapour goes:
 May my soul follow soon!
 The shadows of the convent-towers
 Slant down the snowy sward,
 Still creeping with the creeping hours
 That lead me to my Lord:
 Make Thou my spirit pure and clear
 As are the frosty skies,
 Or this first snowdrop of the year
 That in my bosom lies.

As these white robes are soil'd and dark,
 To yonder shining ground;
 As this pale taper's earthly spark,
 To yonder argent round;
 So shows my soul before the Lamb,
 My spirit before Thee;
 So in mine earthly house I am,
 To that I hope to be.
 Break up the heavens, O Lord! and far,
 Thro' all yon starlight keen,
 Draw me, thy bride, a glittering star,
 In raiment white and clean.

He lifts me to the golden doors;
 The flashes come and go;
 All heaven bursts her starry floors,
 And strows her lights below,
 And deepens on and up! the gates
 Roll back, and far within
 For me the Heavenly Bridegroom waits,
 To make me pure of sin.
 The sabbaths of Eternity,
 One sabbath deep and wide—
 A light upon the shining sea—
 The Bridegroom with his bride!

SIR GALAHAD.

My good blade carves the casques of men,
 My tough lance thrusteth sure,
My strength is as the strength of ten,
Because my heart is pure.
 The shattering trumpet shrilleth high,
 The hard brands shiver on the steel,
 The splinter'd spear-shafts crack and fly,
 The horse and rider reel:

They reel, they roll in clanging lists,
 And when the tide of combat stands,
 Perfume and flowers fall in showers,
 That lightly rain from ladies' hands.

How sweet are looks that ladies bend
 On whom their favours fall!
 For them I battle till the end,
 To save from shame and thrall:
 But all my heart is drawn above,
 My knees are bow'd in crypt and
 shrine:

I never felt the kiss of love,
 Nor maiden's hand in mine.
 More bounteous aspects on me beam,
 Me mightier transports move and
 thrill;
 So keep I fair thro' faith and prayer
 A virgin heart in work and will.

When down the stormy crescent goes,
 A light before me swims,
 Between dark stems the forest glows,
 I hear a noise of hymns:
 Then by some secret shrine I ride;
 I hear a voice but none are there;
 The stalls are void, the doors are wide,
 The tapers burning fair.
 Fair gleams the snowy altar-cloth,
 The silver vessels sparkle clean,
 The shrill bell rings, the censer swings,
 And solemn chaunts resound between.

Sometimes on lonely mountain-meres
 I find a magic bark;
 I leap on board: no helmsman steers:
 I float till all is dark.
 A gentle sound, an awful light!
 Three angels bear the holy Grail:
 With folded feet, in stoles of white,
 On sleeping wings they sail.
 Ah, blessed vision! blood of God!
 My spirit beats her mortal bars,
 As down dark tides the glory slides,
 And star-like mingles with the stars.

When on my goodly charger borne
 Thro' dreaming towns I go,
 The cock crows ere the Christmas morn,
 The streets are dumb with snow.
 The tempest crackles on the leads,
 And, ringing, springs from brand and
 mail;

But o'er the dark a glory spreads,
And gilds the driving hail.
I leave the plain, I climb the height;
No branchy thicket shelter yields;
But blessed forms in whistling storms
Fly o'er waste fens and windy fields.

A maiden knight—to me is given
Such hope, I know not fear;
I yearn to breathe the airs of heaven
That often meet me here.
I muse on joy that will not cease,
Pure spaces clothed in living beams,
Pure lilies of eternal peace,
Whose odours haunt my dreams;
And, stricken by an angel's hand,
This mortal armour that I wear,
This weight and size, this heart and eyes,
Are touch'd, are turn'd to finest air.

The clouds are broken in the sky,
And thro' the mountain-walls
A rolling organ-harmony
Swells up, and shakes and falls.
Then move the trees, the corpses nod,
Wings flutter, voices hover clear:
'O just and faithful knight of God!
Ride on! the prize is near.'
So pass I hostel, hall, and grange;
By bridge and ford, by park and pale,
All-arm'd I ride, whate'er betide,
Until I find the holy Grail.

EDWARD GRAY.

SWEET Emma Moreland of yonder town
Met me walking on yonder way,
'And have you lost your heart?' she
said;
'And are you married yet, Edward
Gray?'

Sweet Emma Moreland spoke to me:
Bitterly weeping I turn'd away:
'Sweet Emma Moreland, love no more
Can touch the heart of Edward Gray.

'Ellen Adair she loved me well,
Against her father's and mother's
will:

To-day I sat for an hour and wept,
By Ellen's grave, on the windy hill.

'Shy she was, and I thought her cold;
Thought her proud, and fled over the
sea;
Fill'd I was with folly and spite,
When Ellen Adair was dying for me.

'Cruel, cruel the words I said!
Cruelly came they back to-day:
'You're too slight and fickle,' I said,
'To trouble the heart of Edward Gray'

'There I put my face in the grass—
Whisper'd, "Listen to my despair:
I repent me of all I did:
Speak a little, Ellen Adair!"

'Then I took a pencil, and wrote
On the mossy stone, as I lay,
'Here lies the body of Ellen Adair;
And here the heart of Edward Gray!'

'Love may come, and love may go,
And fly, like a bird, from tree to tree;
But I will love no more, no more,
Till Ellen Adair come back to me.

'Bitterly wept I over the stone:
Bitterly weeping I turn'd away:
There lies the body of Ellen Adair!
And there the heart of Edward Gray!'

WILL WATERPROOF'S LYRICAL MONOLOGUE.

MADE AT THE COCK.

O PLUMP head-waiter at The Cock,
To which I most resort,
How goes the time? 'Tis five o'clock.
Go fetch a pint of port:
But let it not be such as that
You set before chance-comers,
But such whose father-grape grew fat
On Lusitanian summers.

No vain libation to the Muse,
But may she still be kind,
And whisper lovely words, and use
Her influence on the mind,
To make me write my random rhymes,
Ere they be half-forgotten;
Nor add and alter, many times,
Till all be ripe and rotten.

I pledge her, and she comes and dips
 Her laurel in the wine,
 And lays it thrice upon my lips,
 These favour'd lips of mine;
 Until the charm have power to make
 New lifeblood warm the bosom,
 And barren commonplaces break
 In full and kindly blossom.

I pledge her silent at the board;
 Her gradual fingers steal
 And touch upon the master-chord
 Of all I felt and feel.
 Old wishes, ghosts of broken plans,
 And phantom hopes assemble;
 And that child's heart within the man's
 Begins to move and tremble.

Thro' many an hour of summer suns,
 By many pleasant ways,
 Against its fountain upward runs
 The current of my days:
 I kiss the lips I once have kiss'd;
 The gas-light wavers dimmer;
 And softly, thro' a vinous mist,
 My college friendships glimmer.

I grow in worth, and wit, and sense,
 Unboding critic-pen,
 Or that eternal want of pence,
 Which vexes public men,
 Who hold their hands to all, and cry
 For that which all deny them —
 Who sweep the crossings, wet or dry,
 And all the world go by them.

Ah yet, tho' all the world forsake,
 Tho' fortune clip my wings,
 I will not cramp my heart, nor take
 Half-views of men and things.
 Let Whig and Tory stir their blood;
 There must be stormy weather;
 But for some true result of good
 All parties work together.

Let there be thistles, there are grapes;
 If old things, there are new;
 Ten thousand broken lights and shapes,
 Yet glimpses of the true.
 Let raffis be rife in prose and rhyme,
 We lack not rhymes and reasons,
 As on this whirligig of Time
 We circle with the seasons.

This earth is rich in man and maid;
 With fair horizons bound:
 This whole wide earth of light and
 shade
 Comes out a perfect round.
 High over roaring Temple-bar,
 And set in Heaven's third story,
 I look at all things as they are,
 But thro' a kind of glory.

Head-waiter, honour'd by the guest
 Half-mused, or reeling ripe,
 The pint, you brought me, was the best
 That ever came from pipe.
 But tho' the port surpasses praise,
 My nerves have dealt with stiffer.
 Is there some magic in the place?
 Or do my peptics differ?

For since I came to live and learn,
 No pint of white or red
 Had ever half the power to turn
 This wheel within my head,
 Which bears a season'd brain about,
 Unsubject to confusion,
 Tho' soak'd and saturate, out and out,
 Thro' every convolution.

For I am of a numerous house,
 With many kinsmen gay,
 Where long and largely we carouse
 As who shall say me nay:
 Each month, a birth-day coming on,
 We drink defying trouble,
 Or sometimes two would meet in one,
 And then we drank it double;

Whether the vintage, yet unkept,
 Had relish fiery-new,
 Or elbow-deep in sawdust, slept,
 As old as Waterloo;
 Or stow'd, when classic Canning died,
 In musty bins and chambers,
 Had cast upon its crusty side
 The gloom of ten Decembers.

The Muse, the jolly Muse, it is!
 She answer'd to my call,
 She changes with that mood or this,
 Is all-in-all to all:
 She lit the spark within my throat,
 To make my blood run quicker,

Used all her fiery will, and smote
Her life into the liquor.

And hence this halo lives about
The waiter's hands, that reach
To each his perfect pint of stout,
His proper chop to each.
He looks not like the common breed
That with the napkin dally;
I think he came like Ganymede,
From some delightful valley.

The Cock was of a larger egg
Than modern poultry drop,
Stept forward on a firmer leg,
And cramm'd a plumper crop;
Upon an ampler dunghill trod,
Crow'd lustier late and early,
Sipt wine from silver, praising God,
And raked in golden barley.

A private life was all his joy,
Till in a court he saw
A something-pottle-bodied boy
That knuckled at the taw:
He stoop'd and clutch'd him, fair and
good,

Flew over roof and casement:
His brothers of the weather stood
Stock-still for sheer amazement.

But he, by farmstead, thorpe and spire,
And follow'd with acclaims,
A sign to many a staring shire
Came crowing over Thames.
Right down by smoky Paul's they bore,
Till, where the street grows straiter,
One fix'd for ever at the door,
And one became head-waiter.

But whither would my fancy go?
How out of place she makes
The violet of a legend blow
Among the chops and steaks!
'Tis but a steward of the can,
One shade more plump than common;
As just and mere a serving-man
As any born of woman.

I ranged too high: what draws me
down
Into the common day?

Is it the weight of that half-crown,
Which I shall have to pay?
For, something duller than at first,
Nor wholly comfortable,
I sit, my empty glass reversed,
And thrumming on the table:

Half fearful that, with self at strife,
I take myself to task;
Lest of the fullness of my life
I leave an empty flask:
For I had hope, by something rare
To prove myself a poet:
But, while I plan and plan, my hair
Is gray before I know it.

So fares it since the years began,
Till they be gather'd up;
The truth, that flies the flowing can,
Will haunt the vacant cup:
And others' follies teach us not,
Nor much their wisdom teaches;
And most, of sterling worth, is what
Our own experience preaches,

Ah, let 'he rusty theme alone!
We know not what we know.
But for my pleasant hour, 'tis gone;
'Tis gone, and let it go.
'Tis gone: a thousand such have slipt
Away from my embraces,
And fall'n into the dusty crypt
Of darken'd forms and faces.

Go, therefore, thou! thy betters went
Long since, and came no more;
With peals of genial clamour sent
From many a tavern-door,
With twisted quirks and happy hits,
From misty men of letters;
The tavern-hours of mighty wits—
Thine elders and thy betters.

Hours, when the Poet's words and looks
Had yet their native glow:
Nor yet the fear of little books
Had made him talk for show;
But, all his vast heart sherris-warm'd,
He flash'd his random speeches,
Ere days, that deal in ana, swarm'd
His literary leeches.

So mix for ever with the past,
 Like all good things on earth!
 For should I prize thee, couldst thou
 last,
 At half thy real worth?
 I hold it good, good things should pass:
 With time I will not quarrel:
 It is but yonder empty glass
 That makes me maudlin-moral.

Head-waiter of the chop-house here,
 To which I most resort,
 I too must part: I hold thee dear
 For this good pint of port.
 For this, thou shalt from all things suck
 Marrow of mirth and laughter;
 And wheresoe'er thou move, good luck
 Shall fling her old shoe after.

But thou wilt never move from hence,
 The sphere thy fate allots:
 Thy latter days increased with pence
 Go down among the pots:
 Thou battenest by the greasy gleam
 In haunts of hungry sinners,
 Old boxes, larded with the steam
 Of thirty thousand dinners.

We fret, we fume, would shift our skins,
 Would quarrel with our lot;
 Thy care is, under polish'd tins,
 To serve the hot-and-hot;
 To come and go, and come again,
 Returning like the pewit,
 And watch'd by silent gentlemen,
 That trifle with the cruet.

Live long, ere from thy topmost head
 The thick-set hazel dies;
 Long, ere the hateful crow shall tread
 The corners of thine eyes:
 Live long, nor feel in head or chest
 Our changeful equinoxes,
 Till mellow Death, like some late guest,
 Shall call thee from the boxes.

But when he calls, and thou shalt cease
 To pace the gritted floor,
 And, laying down an unctuous lease
 Of life, shalt earn no more;
 No carved cross-bones, the types of Death,
 Shall show thee past to Heaven:

But carved cross-pipes, and, underneath
 A pint-pot neatly graven.

LADY CLARE.

It was the time when lilies blow,
 And clouds are highest up in air,
 Lord Ronald brought a lily-white doe
 To give his cousin, Lady Clare.

I trow they did not part in scorn:
 Lovers long-betroth'd were they:
 They two will wed the morrow morn:
 God's blessing on the day!

'He does not love me for my birth,
 Nor for my lands so broad and fair;
 He loves me for my own true worth,
 And that is well,' said Lady Clare.

In there came old Alice the nurse,
 Said, 'Who was this that went from
 thee?'

'It was my cousin,' said Lady Clare,
 'To-morrow he weds with me.'

'O God be thank'd!' said Alice the nurse,
 'That all comes round so just and fair:
 Lord Ronald is heir of all your lands,
 And you are *not* the Lady Clare.'

'Are ye out of your mind, my nurse, my
 nurse?'

Said Lady Clare, 'that ye speak so
 wild?'

'As God's above,' said Alice the nurse,
 'I speak the truth: you are my child.

'The old Earl's daughter died at my
 breast;

I speak the truth, as I live by bread!
 I buried her like my own sweet child,
 And put my child in her stead.'

'Falsely, falsely have ye done,
 O mother,' she said, 'if this be true,
 To keep the best man under the sun
 So many years from his due.'

'Nay now, my child,' said Alice the
 nurse,

'But keep the secret for your life,

And all you have will be Lord Ronald's,
When you are man and wife.'

'If I'm a beggar born,' she said,
'I will speak out, for I dare not lie.
Pull off, pull off, the brooch of gold,
And fling the diamond necklace by.'

'Nay now, my child,' said Alice the nurse,
'But keep the secret all ye can.'
She said, 'Not so: but I will know
If there be any faith in man.'

'Nay now, what faith?' said Alice the nurse,
'The man will cleave unto his right.'
'And he shall have it,' the lady replied,
'Tho' I should die to-night.'

'Yet give one kiss to your mother dear!
Alas, my child, I sinn'd for thee.'
'O mother, mother, mother,' she said,
'So strange it seems to me.'

'Yet here's a kiss for my mother dear,
My mother dear, if this be so,
And lay your hand upon my head,
And bless me, mother, ere I go.'

She clad herself in a russet gown,
She was no longer Lady Clare:
She went by dale, and she went by down,
With a single rose in her hair.

The lily-white doe Lord Ronald had brought
Leapt up from where she lay,
Dropt her head in the maiden's hand,
And follow'd her all the way.

Down stept Lord Ronald from his tower:
'O Lady Clare, you shame your worth!
Why come you drest like a village maid,
That are the flower of the earth?'

'If I come drest like a village maid,
I am but as my fortunes are:
I am a beggar born,' she said,
'And not the Lady Clare.'

'Play me no tricks,' said Lord Ronald,
'For I am yours in word and in deed.'

Play me no tricks,' said Lord Ronald,
'Your riddle is hard to read.'

O and proudly stood she up!
Her heart within her did not fail:
She look'd into Lord Ronald's eyes,
And told him all her nurse's tale.

He laugh'd a laugh of merry scorn:
He turn'd and kiss'd her where she stood:
'If you are not the heiress born,
And I,' said he, 'the next in blood—'

'If you are not the heiress born,
And I,' said he, 'the lawful heir,
We two will wed to-morrow morn,
And you shall still be Lady Clare.'

THE CAPTAIN.

A LEGEND OF THE NAVY.

HE that only rules by terror
Doeth grievous wrong.
Deep as Hell I count his error.
Let him hear my song.
Brave the Captain was: the seamen
Made a gallant crew,
Gallant sons of English freemen,
Sailors bold and true.
But they hated his oppression,
Stern he was and rash;
So for every light transgression
Doom'd them to the lash.
Day by day more harsh and cruel
Seem'd the Captain's mood.
Secret wrath like smother'd fuel
Burnt in each man's blood.
Yet he hoped to purchase glory,
Hoped to make the name
Of his vessel great in story,
Wheresoe'er he came.
So they past by capes and islands,
Many a harbour-mouth,
Sailing under palmy highlands
Far within the South.
On a day when they were going
O'er the lone expanse,
In the north, her canvas flowing,
Rose a ship of France.
Then the Captain's colour heighten'd.
Joyful came his speech:

But a cloudy gladness lighten'd
 In the eyes of each.
 'Chase,' he said: the ship flew forward,
 And the wind did blow;
 Stately, lightly, went she Norward,
 Till she near'd the foe.
 Then they look'd at him they hated,
 Had what they desired:
 Mute with folded arms they waited —
 Not a gun was fired.
 But they heard the foeman's thunder
 Roaring out their doom;
 All the air was torn in sunder,
 Crashing went the boom,
 Spars were splinter'd, decks were shat-
 ter'd,
 Bullets fell like rain;
 Over mast and deck were scatter'd
 Blood and brains of men.
 Spars were splinter'd; decks were
 broken:
 Every mother's son —
 Down they dropt — no word was
 spoken —
 Each beside his gun.
 On the decks as they were lying,
 Were their faces grim.
 In their blood, as they lay dying,
 Did they smile on him.
 Those, in whom he had reliance
 For his noble name,
 With one smile of still defiance
 Sold him unto shame.
 Shame and wrath his heart confounded,
 Pale he turn'd and red,
 Till himself was deadly wounded
 Falling on the dead.
 Dismal error! fearful slaughter!
 Years have wander'd by,
 Side by side beneath the water
 Crew and Captain lie;
 There the sunlit ocean tosses
 O'er them mouldering,
 And the lonely seabird crosses
 With one waft of the wing.

THE LORD OF BURLEIGH.

In her ear he whispers gaily,
 'If my heart by signs can tell,
 Maiden, I have watch'd thee daily,
 And I think thou lov'st me well.'

She replies, in accents fainter,
 'There is none I love like thee.'
 He is but a landscape-painter,
 And a village maiden she.
 He to lips, that fondly falter,
 Presses his without reproof:
 Leads her to the village altar,
 And they leave her father's roof.
 'I can make no marriage present:
 Little can I give my wife.
 Love will make our cottage pleasant,
 And I love thee more than life.'
 They by parks and lodges going
 See the lordly castles stand:
 Summer woods, about them blowing,
 Made a murmur in the land.
 From deep thought himself he rouses,
 Says to her that loves him well,
 'Let us see these handsome houses
 Where the wealthy nobles dwell.'
 So she goes by him attended,
 Hears him lovingly converse,
 Sees whatever fair and splendid
 Lay betwixt his home and hers;
 Parks with oak and chestnut shady,
 Parks and order'd gardens great,
 Ancient homes of lord and lady,
 Built for pleasure and for state.
 All he shows her makes him dearer:
 Evermore she seems to gaze
 On that cottage growing nearer,
 Where they twain will spend their
 days.
 O but she will love him truly!
 He shall have a cheerful home;
 She will order all things duly,
 When beneath his roof they come.
 Thus her heart rejoices greatly,
 Till a gateway she discerns
 With armorial bearings stately,
 And beneath the gate she turns;
 Sees a mansion more majestic
 Than all those she saw before:
 Many a gallant gay domestic
 Bows before him at the door.
 And they speak in gentle murmur,
 When they answer to his call,
 While he treads with footstep firmer,
 Leading on from hall to hall.
 And, while now she wonders blindly,
 Nor the meaning can divine,
 Proudly turns he round and kindly,
 'All of this is mine and thine.'

Here he lives in state and bounty,
 Lord of Burleigh, fair and free,
 Not a lord in all the county
 Is so great a lord as he.
 All at once the colour flushes
 Her sweet face from brow to chin :
 As it were with shame she blushes,
 And her spirit changed within.
 Then her countenance all over
 Pale again as death did prove :
 But he clasp'd her like a lover,
 And he cheer'd her soul with love.
 So she strove against her weakness,
 Tho' at times her spirit sank:
 Shaped her heart with woman's meekness
 To all duties of her rank :
 And a gentle consort made he,
 And her gentle mind was such
 That she grew a noble lady,
 And the people loved her much.
 But a trouble weigh'd upon her,
 And perplex'd her, night and morn,
 With the burthen of an honour
 Unto which she was not born.
 Faint she grew, and ever fainter,
 And she murmur'd, 'Oh, that he
 Were once more that landscape-painter,
 Which did win my heart from me !'
 So she droop'd and droop'd before him,
 Fading slowly from his side :
 Three fair children first she bore him,
 Then before her time she died.
 Weeping, weeping late and early,
 Walking up and pacing down,
 Deeply mourn'd the Lord of Burleigh,
 Burleigh-house by Stamford-town.
 And he came to look upon her,
 And he look'd at her and said,
 'Bring the dress and put it on her,
 That she wore when she was wed.'
 Then her people, softly treading,
 Bore to earth her body, drest
 In the dress that she was wed in,
 That her spirit might have rest.

THE VOYAGE.

I.

WE left behind the painted buoy
 That tosses at the harbour-mouth;
 And madly danced our hearts with joy,
 As fast we fled to the South :

How fresh was every sight and sound
 On open main or winding shore !
 We knew the merry world was round,
 And we might sail for evermore.

II.

Warm broke the breeze against the brow,
 Dry sang the tackle, sang the sail :
 The Lady's-head upon the prow
 Caught the shrill salt, and sheer'd the
 gale.
 The broad seas swell'd to meet the keel,
 And swept behind; so quick the run,
 We felt the good ship shake and reel,
 We seem'd to sail into the Sun !

III.

How oft we saw the Sun retire,
 And burn the threshold of the night,
 Fall from his Ocean-lane of fire,
 And sleep beneath his pillar'd light !
 How oft the purple-skirted robe
 Of twilight slowly downward drawn,
 As thro' the slumber of the globe
 Again we dash'd into the dawn !

IV.

New stars all night above the brim
 Of waters lighten'd into view;
 They climb'd as quickly, for the rim
 Changed every moment as we flew.
 Far ran the naked moon across
 The houseless ocean's heaving field,
 Or flying shone, the silver boss
 Of her own halo's dusky shield;

V.

The peaky islet shifted shapes,
 High towns on hills were dimly seen,
 We past long lines of Northern capes
 And dewy Northern meadows green.
 We came to warmer waves, and deep
 Across the boundless east we drove,
 Where those long swells of breaker sweep
 The nutmeg rocks and isles of clove.

VI.

By peaks that flamed, or, all in shade,
 Gloom'd the low coast and quivering
 brine
 With ashy rains, that spreading made
 Fantastic plume or sable pine;

By sands and steaming flats, and floods
Of mighty mouth, we scudded fast,
And hills and scarlet-mingled woods
Glow'd for a moment as we past.

VII.

O hundred shores of happy climes,
How swiftly stream'd ye by the bark !
At times the whole sea burn'd, at times
With wakes of fire we tore the dark ;
At times a carven craft would shoot
From havens hid in fairy bowers,
With naked limbs and flowers and fruit,
But we nor paused for fruit nor flowers.

VIII.

For one fair Vision ever fled
Down the waste waters day and night,
And still we follow'd where she led,
In hope to gain upon her flight.
Her face was evermore unseen,
And fixt upon the far sea-line ;
But each man murmur'd, ' O my Queen,
I follow till I make thee mine.'

IX.

And now we lost her, now she gleam'd
Like Fancy made of golden air,
Now nearer to the prow she seem'd
Like Virtue firm, like Knowledge fair,
Now high on waves that idly burst
Like Heavenly Hope she crown'd the
sea,
And now, the bloodless point reversed,
She bore the blade of Liberty.

X.

And only one among us — him
We pleased not — he was seldom
pleased :
He saw not far : his eyes were dim :
But ours he swore were all diseased.
' A ship of fools,' he shriek'd in spite,
' A ship of fools,' he sneer'd and
wept.
And overboard one stormy night
He cast his body, and on we swept.

XI.

And never sail of ours was furl'd,
Nor anchor dropt at eve 'or morn ;

We lov'd the glories of the world,
But laws of nature were our scorn.
For blasts would rise and rave and cease,
But whence were those that drove the
sail
Across the whirlwind's heart of peace,
And to and thro' the counter gale ?

XII.

Again to colder climes we came,
For still we follow'd where she led :
Now mate is blind and captain lame,
And half the crew are sick or dead ;
But, blind or lame or sick or sound,
We follow that which flies before :
We know the merry world is round,
And we may sail for evermore.

SIR LAUNCELOT AND QUEEN
GUINEVERE.

A FRAGMENT.

LIKE souls that balance joy and pain,
With tears and smiles from heaven again
The maiden Spring upon the plain
Came in a sun-lit fall of rain.
In crystal vapour everywhere
Blue isles of heaven laugh'd between,
And far, in forest-deeps unseen,
The topmost elm-tree gather'd green
From draughts of balmy air.

Sometimes the linnet piped his song :
Sometimes the throstle whistled strong :
Sometimes the sparrowhawk, wheel'd along,
Hush'd all the groves from fear of wrong :
By grassy capes with fuller sound
In curves the yellowing river ran,
And drooping chestnut-buds began
To spread into the perfect fan,
Above the teeming ground.

Then, in the boyhood of the year,
Sir Launcelot and Queen Guinevere
Rode thro' the coverts of the deer,
With blissful treble ringing clear.
She seem'd a part of joyous Spring
A gown of grass-green silk she wore,
Buckled with golden clasps before ;
A light-green tuft of plumes she bore
Closed in a golden ring.

Now on some twisted ivy-net,
 Now by some tinkling rivulet,
 In mosses mixt with violet
 Her cream-white mule his pastern set :
 And fleeter now she skimm'd the
 plains
 Than she whose elfin prancer springs
 By night to eery warblings,
 When all the glimmering moorland rings
 With jingling bridle-reins.

As fast she fled thro' sun and shade,
 The happy winds upon her play'd,
 Blowing the ringlet from the braid :
 She look'd so lovely, as she sway'd
 The rein with dainty finger-tips,
 A man had given all other bliss,
 And all his worldly worth for this,
 To waste his whole heart in one kiss
 Upon her perfect lips.

A FAREWELL.

Flow down, cold rivulet, to the sea,
 Thy tribute wave deliver :
 No more by thee my steps shall be,
 For ever and for ever.

Flow, softly flow, by lawn and lea,
 A rivulet, then a river :
 No where by thee my steps shall be,
 For ever and for ever.

But here will sigh thine alder tree,
 And here thine aspen shiver ;
 And here by thee will hum the bee,
 For ever and for ever.

A thousand suns will stream on thee,
 A thousand moons will quiver ;
 But not by thee my steps shall be,
 For ever and for ever.

THE BEGGAR MAID.

HER arms across her breast she laid ;
 She was more fair than words can say :
 Bare-footed came the beggar maid
 Before the king Cophetua.
 In robe and crown the king stept down,
 To meet and greet her on her way ;

'It is no wonder,' said the lords,
 'She is more beautiful than day.'

As shines the moon in clouded skies,
 She in her poor attire was seen :
 One praised her ankles, one her eyes,
 One her dark hair and lovesome mien.
 So sweet a face, such angel grace,
 In all that land had never been :
 Cophetua sware a royal oath :
 'This beggar maid shall be my queen !'

THE EAGLE.

FRAGMENT. ✓

HE clasps the crag with crooked hands ;
 Close to the sun in lonely lands,
 Ring'd with the azure world, he stands.

The wrinkled sea beneath him crawls ;
 He watches from his mountain walls,
 And like a thunderbolt he falls.

MOVE eastward, happy earth, and leave
 Yon orange sunset waning slow :
 From fringes of the faded eve,
 O, happy planet, eastward go ;
 Till over thy dark shoulder glow
 Thy silver sister-world, and rise
 To glass herself in dewy eyes
 That watch me from the glen below.

Ah, bear me with thee, smoothly borne,
 Dip forward under starry light,
 And move me to my marriage-morn,
 And round again to happy night.

COME not, when I am dead,
 To drop thy foolish tears upon my
 grave,
 To trample round my fallen head,
 And vex the unhappy dust thou wouldst
 not save.
 There let the wind sweep and the plover
 cry ;
 But thou, go by.

Child, if it were thine error or thy
 crime
 I care no longer, being all unblest :

Wed whom thou wilt, but I am sick of
Time,
And I desire to rest.
Pass on, weak heart, and leave me where
I lie:
Go by, go by.

THE LETTERS.

I.

STILL on the tower stood the vane,
A black yew gloom'd the stagnant
air,
I peer'd athwart the chancel pane
And saw the altar cold and bare.
A clog of lead was round my feet,
A band of pain across my brow;
'Cold altar, Heaven and earth shall meet
Before you hear my marriage vow.'

II.

I turn'd and humm'd a bitter song
That mock'd the wholesome human
heart,
And then we met in wrath and wrong,
We met, but only meant to part.
Full cold my greeting was and dry;
She faintly smiled, she hardly moved;
I saw with half-unconscious eye
She wore the colours I approved.

III.

She took the little ivory chest,
With half a sigh she turn'd the key,
Then raised her head with lips comprest,
And gave my letters back to me.
And gave the trinkets and the rings,
My gifts, when gifts of mine could
please;
As looks a father on the things
Of his dead son, I look'd on these.

IV.

She told me all her friends had said;
I raged against the public liar;
She talk'd as if her love were dead,
But in my words were seeds of fire.
'No more of love; your sex is known
I never will be twice deceived.
Henceforth I trust the man alone,
The woman cannot be believed.

V.

'Thro' slander, meanest spawn of Hell—
And women's slander is the worst,
And you, whom once I lov'd so well,
Thro' you, my life will be accurst.'
I spoke with heart, and heat and force,
I shook her breast with vague alarms—
Like torrents from a mountain source
We rush'd into each other's arms.

VI.

We parted: sweetly gleam'd the stars,
And sweet the vapour-braided blue,
Low breezes fann'd the belfry bars,
As homeward by the church I drew.
The very graves appear'd to smile,
So fresh they rose in shadow'd swells.
'Dark porch,' I said, 'and silent aisle,
There comes a sound of marriage bells.'

X THE VISION OF SIN.

I.

I HAD a vision when the night was late:
A youth came riding toward a palace-gate.
He rode a horse with wings, that would
have flown,
But that his heavy rider kept him down.
And from the palace came a child of sin,
And took him by the curls, and led him in,
Where sat a company with heated eyes,
Expecting when a fountain should arise:
A sleepy light upon their brows and lips—
As when the sun, a crescent of eclipse,
Dreams over lake and lawn, and isles and
capes—
Suffused them, sitting, lying, languid
shapes,
By heaps of gourds, and skins of wine,
and piles of grapes.

II.

Then methought I heard a mellow sound,
Gathering up from all the lower ground;
Narrowing in to where they sat assembled
Low voluptuous music winding trembled,
Wov'n in circles: they that heard it sigh'd,
Panted hand-in-hand with faces pale,
Swung themselves, and in low tones re-
plied;

The body keeps the soul from soaring

Till the fountain spouted, showering wide
Sleet of diamond-drift and pearly hail;
Then the music touch'd the gates and
died;

Rose again from where it seem'd to fail,
Storm'd in orbs of song, a growing gale;
Till thronging in and in, to where they
waited,

As 'twere a hundred-throated nightingale,
The strong tempestuous treble throb'd
and palpitated;

Ran into its giddiest whirl of sound,
Caught the sparkles, and in circles,
Purple gauzes, golden hazes, liquid mazes,
Flung the torrent rainbow round :

Then they started from their places,
Moved with violence, changed in hue,
Caught each other with wild grimaces,
Half-invisible to the view,

Wheeling with precipitate paces
To the melody, till they flew,
Hair, and eyes, and limbs, and faces,
Twisted hard in fierce embraces,

Like to Furies, like to Graces,
Dash'd together in blinding dew :
Till, kill'd with some luxurious agony
The nerve-dissolving melody
Flutter'd headlong from the sky.

III.

And then I look'd up toward a mountain-
tract,
That girt the region with high cliff and
lawn :

I saw that every morning, far withdrawn
Beyond the darkness and the cataract,
God made Himself an awful rose of
dawn,

Unheeded : and detaching, fold by fold,
From those still heights, and, slowly
drawing near,

A vapour heavy, hueless, formless, cold,
Came floating on for many a month and
year,

Unheeded : and I thought I would have
spoken,

And warn'd that madman ere it grew too
late :

But, as in dreams, I could not. Mine
was broken,

When that cold vapour touch'd the pal-
ace gate,

And link'd again. I saw within my
head

A gray and gap-tooth'd man as lean as
death,

Who slowly rode across a wither'd heath,
And lighted at a ruin'd inn, and said :

a step lower
IV.

Wrinkled ostler, grim and thin !
Here is custom come your way ;
Take my brute, and lead him in,
Stuff his ribs with mouldy hay.

' Bitter barmaid, waning fast !
See that sheets are on my bed ;
What ! the flower of life is past :
It is long before you wed.

' Slipshod waiter, lank and sour,
At the Dragon on the heath !
Let us have a quiet hour,
Let us hob-and-nob with Death.

' I am old, but let me drink ;
Bring me spices, bring me wine ;
I remember, when I think,
That my youth was half divine.

' Wine is good for shrivell'd lips,
When a blanket wraps the day,
When the rotten woodland drips,
And the leaf is stamp'd in clay.

' Sit thee down, and have no shame,
Cheek by bowl, and knee by knee :
What care I for any name ?
What for order or degree ?

' Let me screw thee up a peg :
Let me loose thy tongue with wine :
Callest thou that thing a leg ?
Which is thinnest ? thine or mine ?

' Thou shalt not be saved by works :
Thou hast been a sinner too :
Ruin'd trunks on wither'd forks,
Empty scarecrows, I and you !

' Fill the cup, and fill the can :
Have a rouse before the morn :
Every moment dies a man,
Every moment one is born.

*a very accurate representation of some
of the modern dancing.*

'We are men of ruin'd blood ;
Therefore comes it we are wise.
Fish are we that love the mud,
Rising to no fancy-flies.

'Name and fame ! to fly sublime
Thro' the courts, the camps, the
schools,
Is to be the ball of Time,
Banded by the hands of fools.

'Friendship ! — to be two in one —
Let the canting liar pack !
Well I know, when I am gone,
How she mouths behind my back.

'Virtue ! — to be good and just —
Every heart, when sifted well,
Is a clot of warmer dust,
Mix'd with cunning sparks of hell.

'O ! we two as well can look
Whited thought and cleanly life
As the priest, above his book
Leering at his neighbour's wife.

'Fill the cup, and fill the can :
Have a rouse before the morn :
Every moment dies a man,
Every moment one is born.

'Drink, and let the parties rave :
They are fill'd with idle spleen ;
Rising, falling, like a wave,
For they know not what they mean.

'He that roars for liberty
Faster binds a tyrant's power ;
And the tyrant's cruel glee
Forces on the freer hour.

'Fill the can, and fill the cup :
All the windy ways of men
Are but dust that rises up,
And is lightly laid again.

'Greet her with applausive breath,
Freedom, gaily doth she tread ;
In her right a civic wreath,
In her left a human head.

'No, I love not what is new ;
She is of an ancient house :

And I think we know the hue
Of that cap upon her brows.

'Let her go ! her thirst she slakes
Where the bloody conduit runs,
Then her sweetest meal she makes
On the first-born of her sons.

'Drink to lofty hopes that cool —
Visions of a perfect State :
Drink we, last, the public fool,
Frantic love and frantic hate.

'Chant me now some wicked rave,
Till thy drooping courage rise,
And the glow-worm of the grave
Glimmer in thy rheumy eyes.

'Fear not thou to loose thy tongue ;
Set thy hoary fancies free ;
What is loathsome to the young
Savours well to thee and me.

'Change, reverting to the years,
When thy nerves could understand
What there is in loving tears,
And the warmth of hand in hand.

'Tell me tales of thy first love —
April hopes, the fools of chance ;
Till the graves begin to move,
And the dead begin to dance.

'Fill the can, and fill the cup :
All the windy ways of men
Are but dust that rises up,
And is lightly laid again.

'Trooping from their mouldy dens
The chap-fallen circle spreads :
Welcome, fellow-citizens,
Hollow hearts and empty heads !

'You are bones, and what of that ?
Every face, however full,
Padded round with flesh and fat,
Is but modell'd on a skull.

'Death is king, and Vivat Rex !
Tread a measure on the stones,
Madam — if I know your sex,
From the fashion of your bones.

*Tennyson believes there is still hope
Hope for a wrecked life.*
THE VISION OF SIN.
Browning believes the same.

No, I cannot praise the fire
In your eye — nor yet your lip:
All the more do I admire
✓ Joints of cunning workmanship.

Lo! God's likeness — the ground-plan —
Neither modell'd, glazed, nor framed:
Buss me, thou rough sketch of man,
Far too naked to be shamed!

'Drink to Fortune, drink to Chance,
While we keep a little breath!
Drink to heavy Ignorance!
Hob-and-nob with brother Death!

'Thou art mazed, the night is long,
And the longer night is near:
What! I am not all as wrong
As a bitter jest is dear.

'Youthful hopes, by scores, to all,
When the locks are crisp and curl'd;
Unto me my maudlin gall
And my mockeries of the world.

'Fill the cup, and fill the can:
Mingle madness, mingle scorn!
Dregs of life, and lees of man:
Yet we will not die folorn.'

V.

2 The voice grew faint: there came a
further change:

Once more uprose the mystic mountain-
range:

Below were men and horses pierced with
worms,

And slowly quickening into lower forms;
By shards and scurf of salt, and scum of
dross,

Old plash of rains, and refuse patch'd
with moss.

Then some one spake: 'Behold! it was
a crime

Of sense avenged by sense that wore with
time.'

Another said: 'The crime of sense
became

The crime of malice, and is equal blame.'

And one: 'He had not wholly quench'd
his power;

A little grain of conscience made him
sour.'

At last I heard a voice upon the slope
Cry to the summit, 'Is there any hope?'
To which an answer peal'd from that
high land,
But in a tongue no man could understand;
And on the glimmering limit far with-
drawn
God made Himself an awful rose of dawn.

sunrise — hope
TO —,

AFTER READING A LIFE AND LETTERS.

'Cursed be he that moves my bones.'
Shakespeare's Epitaph.

YOU might have won the Poet's name,
If such be worth the winning row,
And gain'd a laurel for your brow
Of sounder leaf than I can claim;

But you have made the wiser choice,
A life that moves to gracious ends
Thro' troops of unrecording friends,
A deedful life, a silent voice:

And you have miss'd the irreverent doom
Of those that wear the Poet's crown
Hereafter, neither knave nor clown
Shall hold their orgies at your tomb.

For now the Poet cannot die,
Nor leave his music as of old,
But round him ere he scarce be cold
Begins the scandal and the cry:

'Proclaim the faults he would not show:
Break lock and seal: betray the trust:
Keep nothing sacred: 'tis but just
The many-headed beast should know.'

Ah shameless! for he did but sing
A song that pleased us from its worth;
No public life was his on earth,
No blazon'd statesman he, nor king.

He gave the people of his best:
His worst he kept, his best he gave.
My Shakespeare's curse on clown and
knave

Who will not let his ashes rest!

Who make it seem more sweet to be
The little life of bank and brier,

The bird that pipes his lone desire
And dies unheard within his tree,

Than he that warbles long and loud
And drops at Glory's temple-gates,
For whom the carrion vulture waits
To tear his heart before the crowd!

TO E. L., ON HIS TRAVELS IN GREECE.

ILLYRIAN woodlands, echoing falls
Of water, sheets of summer glass,
The long divine Peneian pass,
The vast Akrokeraunian walls,

Tomohrit, Athos, all things fair,
With such a pencil, such a pen,
You shadow forth to distant men,
I read and felt that I was there:

And trust me while I turn'd the page,
And track'd you still on classic ground,
I grew in gladness till I found
My spirits in the golden age.

For me the torrent ever pour'd
And glisten'd — here and there alone
The broad-limb'd Gods at random
thrown
By fountain-urns; — and Naiads oar'd

A glimmering shoulder under gloom
Of cavern pillars; on the swell
The silver lily heaved and fell;
And many a slope was rich in bloom

From him that on the mountain lea
By dancing rivulets fed his flocks
To him who sat upon the rocks,
And flitted to the morning sea.

BREAK, break, break,
On thy cold gray stones, O Sea!

J.C. Squire - witty man in Eng.

Rhyming couplet.

And I would that my tongue could utter
The thoughts that arise in me.

O well for the fisherman's boy,
That he shouts with his sister at play!
O well for the sailor lad,
That he sings in his boat on the bay!

And the stately ships go on
To their haven under the hill;
But O for the touch of a vanish'd hand,
And the sound of a voice that is still!

Break, break, break,
At the foot of thy crags, O Sea!
But the tender grace of a day that is
dead
Will never come back to me.

THE POET'S SONG.

THE rain had fallen, the Poet arose,
He pass'd by the town and out of the
street,
A light wind blew from the gates of the
sun,
And waves of shadow went over the
wheat,
And he sat him down in a lonely place,
And chanted a melody loud and sweet,
That made the wild-swan pause in her
cloud,
And the lark drop down at his feet.

The swallow stopt as he hunted the fly,
The snake slipt under a spray,
The wild hawk stood with the down on
his beak,
And stared, with his foot on the
prey,
And the nightingale thought, 'I have
sung many songs,
But never a one so gay,
For he sings of what the world will be
When the years have died away.'

A very second rate poem.
Read Wordsworth's poem "Michael" and
note contrast
 ENOCH ARDEN *a common*
fisherman.
 AND OTHER POEMS.

ENOCH ARDEN.

LONG lines of cliff breaking have left a
 chasm;
 And in the chasm are foam and yellow
 sands;
 Beyond, red roofs about a narrow wharf
 In cluster; then a moulder'd church;
 and higher
 A long street climbs to one tall-tower'd
 mill;
 And high in heaven behind it a gray down
 With Danish barrows; and a hazelwood,
 By autumn nutters haunted, flourishes
 Green in a cuplike hollow of the down.

Here on this beach a hundred years
 ago,
 Three children of three houses, Annie
 Lee,
 The prettiest little damsel in the port,
 And Philip Ray the miller's only son,
 And Enoch Arden, a rough sailor's lad
 Made orphan by a winter shipwreck,
 play'd
 Among the waste and lumber of the shore,
 Hard coils of cordage, swarthy fishing-
 nets,
 Anchors of rusty fluke, and boats up-
 drawn;
 And built their castles of dissolving sand
 To watch them overflow'd, or following up
 And flying the white breaker, daily left
 The little footprint daily wash'd away.

A narrow cave ran in beneath the cliff:
 In this the children play'd at keeping
 house.
 Enoch was host one day, Philip the next,
 While Annie still was mistress; but at
 times
 Enoch would hold possession for a week:
 'This is my house and this my little wife.'
 'Mine too,' said Philip, 'turn and turn
 about.'

When, if they quarrell'd, Enoch stronger-
 made
 Was master: then would Philip, his blue
 eyes
 All flooded with the helpless wrath of
 tears,
 Shriek out, 'I hate you, Enoch,' and at
 this
 The little wife would weep for company,
 And pray them not to quarrel for her
 sake,
 And say she would be little wife to both.

But when the dawn of rosy childhood
 past,
 And the new warmth of life's ascending
 sun
 Was felt by either, either fixt his heart
 On that one girl; and Enoch spoke his
 love,
 But Philip loved in silence; and the girl
 Seem'd kinder unto Philip than to him;
 But she loved Enoch; tho' she knew it
 not,
 And would if ask'd deny it. Enoch set
 A purpose evermore before his eyes,
 To hoard all savings to the uttermost,
 To purchase his own boat, and make a
 home
 For Annie: and so prosper'd that at last
 A luckier or a bolder fisherman,
 A carefuller in peril, did not breathe
 For leagues along that breaker-beaten
 coast
 Than Enoch. Likewise had he served a
 year
 On board a merchantman, and made
 himself
 Full sailor; and he thrice had pluck'd a
 life
 From the dread sweep of the down-
 streaming seas:
 And all men look'd upon him favour-
 ably:

And ere he touch'd his one-and-twentieth
May
He purchased his own boat, and made a
home
For Annie, neat and nestlike, halfway up
The narrow street that clamber'd toward
the mill.

*Entirely too
much.*

Then, on a golden autumn eventide,
The younger people making holiday,
With bag and sack and basket, great and
small,

Went nutting to the hazels. Philip stay'd
(His father lying sick and needing him)
An hour behind; but as he climb'd the
hill,

Just where the prone edge of the wood
began

To feather toward the hollow, saw the
pair,

Enoch and Annie, sitting hand-in-hand,
His large gray eyes and weather-beaten
face

All-kindled by a still and sacred fire,
That burn'd as on an altar. Philip look'd,
And in their eyes and faces read his doom;
Then, as their faces drew together,
groan'd,

And slept aside, and like a wounded life
Crept down into the hollows of the wood;
There, while the rest were loud in merry-
making,

Had his dark hour unseen, and rose and
past

Bearing a lifelong hunger in his heart.

So these were wed, and merrily rang
the bells,

And merrily ran the years, seven happy
years,

Seven happy years of health and com-
petence,

And mutual love and honourable toil;
With children; first a daughter. In him
woke,

With his first babe's first cry, the noble
wish

To save all earnings to the uttermost,
And give his child a better bringing-up
Than his had been, or hers; a wish re-
new'd,

When two years after came a boy to be
The sorry idol of her solitudes,

While Enoch was abroad on wrathful seas,
Or often journeying landward; for in truth
Enoch's white horse, and Enoch's ocean-
spoil *fish*

basket
In ocean-smelling osier, and his face,
Rough-reden'd with a thousand winter
gales,

Not only to the market-cross were known,
But in the leafy lanes behind the down,
Far as the portal-warding lion-whelp,
And peacock-yewtree of the lonely Hall,
Whose Friday fare was Enoch's minister-
ing.

Then came a change, as all things
human change.

Ten miles to northward of the narrow port
Open'd a larger haven: thither used
Enoch at times to go by land or sea;
And once when there, and clambering on
a mast

In harbour, by mischance he slept and
fell:

A limb was broken when they lifted him;
And while he lay recovering there, his wife
Bore him another son, a sickly one:
Another hand crept too across his trade
Taking her bread and theirs: and on him
fell,

Altho' a grave and staid God-fearing man,
Yet lying thus inactive, doubt and gloom.
He seem'd, as in a nightmare of the night,
To see his children leading evermore
Low miserable lives of hand-to-mouth,
And her, he loved, a beggar: then he
pray'd

'Save them from this, whatever comes to
me.'

And while he pray'd, the master of that
ship

Enoch had served in, hearing his mis-
chance,

Came, for he knew the man and valued
him,

Reporting of his vessel China-bound,
And wanting yet a boatswain. Would
he go?

There yet were many weeks before she
sail'd,

Sail'd from this port. Would Enoch
have the place?

And Enoch all at once assented to it,
Rejoicing at that answer to his prayer.

So now that shadow of mischance
 appear'd
 No graver than as when some little cloud
 Cuts off the fiery highway of the sun,
 And isles a light in the offing: yet the
 wife —
 When he was gone — the children —
 what to do?
 Then Enoch lay long-pondering on his
 plans;
 To sell the boat — and yet he loved her
 well —
 How many a rough sea had he weather'd
 in her!
 He knew her, as a horseman knows his
 horse —
 And yet to sell her — then with what
 she brought
 Buy goods and stores — set Annie forth
 in trade
 With all that seamen needed or their
 wives —
 So might she keep the house while he
 was gone.
 Should he not trade himself out yonder?
 go
 This voyage more than once? yea twice
 or thrice —
 As oft as needed — last, returning rich,
 Become the master of a larger craft,
 With fuller profits lead an easier life,
 Have all his pretty young ones educated,
 And pass his days in peace among his
 own.

Thus Enoch in his heart determined
 all:
 Then moving homeward came on Annie
 pale,
 Nursing the sickly babe, her latest-born.
 Forward she started with a happy cry,
 And laid the feeble infant in his arms;
 Whom Enoch took, and handled all his
 limbs,
 Appraised his weight and fondled father-
 like,
 But had no heart to break his purposes
 To Annie, till the morrow, when he
 spoke.

Then first since Enoch's golden ring
 had girt
 Her finger, Annie fought against his will:

Yet not with brawling opposition she,
 But manifold entreaties, many a tear,
 Many a sad kiss by day by night renew'd
 (Sure that all evil would come out of it)
 Besought him, supplicating, if he cared
 For her or his dear children, not to go.
 He not for his own self caring but her,
 Her and her children, let her plead in
 vain;
 So grieving held his will, and bore it
 thro'.

For Enoch parted with his old sea
 friend,
 Bought Annie goods and stores, and set
 his hand
 To fit their little streetward sitting-room
 With shelf and corner for the goods and
 stores.
 So all day long till Enoch's last at home,
 Shaking their pretty cabin, hammer and
 axe,
 Auger and saw, while Annie seem'd to
 hear
 Her own death-scaffold raising, shrill'd
 and rang,
 Till this was ended, and his careful
 hand, —
 The space was narrow, — having order'd
 all
 Almost as neat and close as Nature
 packs
 Her blossom or her seedling, paused;
 and he,
 Who needs would work for Annie to the
 last,
 Ascending tired, heavily slept till morn.

And Enoch faced this morning of fare-
 well
 Brightly and boldly. All his Annie's
 fears,
 Save, as his Annie's, were a laughter to
 him.
 Yet Enoch as a brave God-fearing man
 Bow'd himself down, and in that mystery
 Where God-in-man is one with man-in-
 God,
 Pray'd for a blessing on his wife and
 babes
 Whatever came to him: and then he
 said:
 'Annie, this voyage by the grace of God

Will bring fair weather yet to all of us.
 Keep a clean hearth and a clear fire for
 me,
 For I'll be back, my girl, before you
 know it.'
 Then lightly rocking baby's cradle, 'and
 he,
 This pretty, puny, weakly little one, —
 Nay — for I love him all the better for
 it —
 God bless him, he shall sit upon my
 knees
 And I will tell him tales of foreign parts,
 And make him merry, when I come home
 again.
 Come, Annie, come, cheer up before I go.'

Him running on thus hopefully she
 heard,
 And almost hoped herself; but when he
 turn'd
 The current of his talk to graver things
 In sailor fashion roughly sermonizing
 On providence and trust in Heaven, she
 heard,
 Heard and not heard him; as the village
 girl,
 Who sets her pitcher underneath the
 spring,
 Musing on him that used to fill it for her,
 Hears and not hears, and lets it overflow.

At length she spoke: 'O Enoch, you
 are wise;
 And yet for all your wisdom well know I
 That I shall look upon your face no
 more.'

'Well then,' said Enoch, 'I shall look
 on yours.
 Annie, the ship I sail in passes here
 (He named the day); get you a seaman's
 glass,
 Spy out my face, and laugh at all your
 fears.'

But when the last of those last moments
 came,
 'Annie, my girl, cheer up, be comforted,
 Look to the babes, and till I come again
 Keep everything shipshape, for I must
 go.
 And fear no more for me; or if you fear

Cast all your cares on God; that anchor
 holds.

Is He not yonder in those uttermost
 Parts of the morning? if I flee to these
 Can I go from Him? and the sea is His,
 The sea is His: He made it.'

Enoch rose,
 Cast his strong arms about his drooping
 wife,
 And kiss'd his wonder-stricken little
 ones;
 But for the third, the sickly one, who
 slept
 After a night of feverous wakefulness,
 When Annie would have raised him
 Enoch said,
 'Wake him not; let him sleep; how
 should the child
 Remember this?' and kiss'd him in his
 cot.

But Annie from her baby's forehead clipt
 A tiny curl, and gave it: this he kept
 Thro' all his future; but now hastily
 caught
 His bundle, waved his hand, and went
 his way.

She, when the day, that Enoch men-
 tion'd, came,
 Borrow'd a glass, but all in vain: perhaps
 She could not fix the glass to suit her eye;
 Perhaps her eye was dim, hand tremulous;
 She saw him not: and while he stood on
 deck
 Waving, the moment and the vessel past.

Ev'n to the last dip of the vanishing sail
 She watch'd it, and departed weeping for
 him;

Then, tho' she mourn'd his absence as
 his grave,
 Set her sad will no less to chime with his,
 But throve not in her trade, not being
 bred

To barter, nor compensating the want
 By shrewdness, neither capable of lies,
 Nor asking overmuch and taking less,
 And still foreboding 'what would Enoch
 say?'

For more than once, in days of difficulty
 And pressure, had she sold her wares for
 less

Than what she gave in buying what she sold:
 She fail'd and sadden'd knowing it; and thus,
 Expectant of that news which never came,
 Gain'd for her own a scanty sustenance,
 And lived a life of silent melancholy.

Now the third child was sickly-born and grew
 Yet sicklier, tho' the mother cared for it
 With all a mother's care: nevertheless,
 Whether her business often call'd her from it,
 Or thro' the want of what it needed most,
 Or means to pay the voice who best could tell
 What most it needed — howsoe'er it was,
 After a lingering, — ere she was aware, —
 Like the caged bird escaping suddenly,
 The little innocent soul flitted away.

In that same week when Annie buried it,
 Philip's true heart, which hunger'd for her peace
 (Since Enoch left he had not look'd upon her),

Smote him, as having kept aloof so long.
 'Surely,' said Philip, 'I may see her now,
 May be some little comfort;' therefore went,

Past thro' the solitary room in front,
 Paused for a moment at an inner door,
 Then struck it thrice, and, no one opening,
 Enter'd; but Annie, seated with her grief,
 Fresh from the burial of her little one,
 Cared not to look on any human face,
 But turn'd her own toward the wall and wept.

Then Philip standing up said falteringly,
 'Annie, I came to ask a favour of you.'

He spoke; the passion in her moan'd reply,
 'Favour from one so sad and so forlorn
 As I am!' half abash'd him; yet unask'd,
 His bashfulness and tenderness at war,
 He set himself beside her, saying to her:

'I came to speak to you of what he wish'd,
 Enoch, your husband: I have ever said

You chose the best among us — a strong man:

For where he fixt his heart he set his hand

To do the thing he will'd, and bore it thro'.

And wherefore did he go this weary way,
 And leave you lonely? not to see the world —

For pleasure? — nay, but for the where-withal

To give his babes a better bringing-up
 Than his had been, or yours: that was his wish.

And if he come again, next will he be
 To find the precious morning hours were lost.

And it would vex him even in his grave,
 If he could know his babes were running wild

Like colts about the waste. So, Annie, now —

Have we not known each other all our lives?

I do beseech you by the love you bear
 Him and his children not to say me nay —
 For, if you will, when Enoch comes again
 Why then he shall repay me — if you will,
 Annie — for I am rich and well-to-do.
 Now let me put the boy and girl to school:

This is the favour that I came to ask.'

Then Annie with her brows against the wall

Answer'd, 'I cannot look you in the face;
 I seem so foolish and so broken down.

When you came in my sorrow broke me down;

And now I think your kindness breaks me down;

But Enoch lives; that is borne in on me:
 He will repay you: money can be repaid;
 Not kindness such as yours.'

And Philip ask'd
 'Then you will let me, Annie?'

There she turn'd,
 She rose, and fixt her swimming eyes upon him,

And dwelt a moment on his kindly face,
 Then calling down a blessing on his head

Caught at his hand, and wrung it passionately,
And past into the little garth beyond.
So lifted up in spirit he moved away.

Then Philip put the boy and girl to school,
And bought them needful books, and every way,
Like one who does his duty by his own.
Made himself theirs; and tho' for Annie's sake,
Fearing the lazy gossip of the port,
He oft denied his heart his dearest wish,
And seldom crost her threshold, yet he sent
Gifts by the children, garden-herbs and fruit,
The late and early roses from his wall,
Or conies from the down, and now and then,
With some pretext of fineness in the meal
To save the offence of charitable, flour
From his tall mill that whistled on the waste.

But Philip did not fathom Annie's mind:
Scarce could the woman when he came upon her,
Out of full heart and boundless gratitude
Light on a broken word to thank him with.
But Philip was her children's all-in-all;
From distant corners of the street they ran
To greet his hearty welcome heartily;
Lords of his house and of his mill were they;
Worried his passive ear with petty wrongs
Or pleasures, hung upon him, play'd with him
And call'd him Father Philip. Philip gain'd
As Enoch lost; for Enoch seem'd to them
Uncertain as a vision or a dream,
Faint as a figure seen in early dawn
Down at the far end of an avenue,
Going we know not where: and so ten years,
Since Enoch left his hearth and native land,
Fled forward, and no news of Enoch came.

It chanced one evening Annie's children long'd
To go with others, nutting to the wood,
And Annie would go with them; then they begg'd
For Father Philip (as they call'd him) too:
Him, like the working bee in blossom-dust,
Blanch'd with his mill, they found; and saying to him,
'Come with us, Father Philip,' he denied;
But when the children pluck'd at him to go,
He laugh'd, and yielded readily to their wish,
For was not Annie with them? and they went.

But after scaling half the weary down,
Just where the prone edge of the wood began
To feather toward the hollow, all her force
Fail'd her; and sighing, 'Let me rest' she said:
So Philip rested with her well-content;
While all the younger ones with jubilant cries
Broke from their elders, and tumultuously
Down thro' the whitening hazels made a plunge
To the bottom, and dispersed, and bent or broke
The lithe reluctant boughs to tear away
Their tawny clusters, crying to each other
And calling, here and there, about the wood.

But Philip sitting at her side forgot
Her presence, and remember'd one dark hour
Here in this wood, when like a wounded life
He crept into the shadow: at last he said,
Lifting his honest forehead, 'Listen, Annie,
How merry they are down yonder in the wood.
Tired, Annie?' for she did not speak a word.

'Tired?' but her face had fall'n upon
her hands;

At which, as with a kind of anger in him,
'The ship was lost,' he said, 'the ship
was lost!

No more of that! why should you kill
yourself

And make them orphans quite?' And
Annie said,

'I thought not of it: but—I know not
why—

Their voices make me feel so solitary.'

Then Philip coming somewhat closer
spoke:

'Annie, there is a thing upon my mind,
And it has been upon my mind so long,
That tho' I know not when it first came
there,

I know that it will out at last. O Annie,
It is beyond all hope, against all chance,
That he who left you ten long years ago
Should still be living; well then—let
me speak:

I grieve to see you poor and wanting
help:

I cannot help you as I wish to do
Unless—they say that women are so
quick—

Perhaps you know what I would have
you know—

I wish you for my wife. I fain would
prove

A father to your children: I do think
They love me as a father: I am sure
That I love them as if they were mine
own;

And I believe, if you were fast my wife,
That after all these sad uncertain years,
We might be still as happy as God grants
To any of his creatures. Think upon it:
For I am well-to-do—no kin, no care,
No burthen, save my care for you and
yours:

And we have known each other all our
lives,

And I have loved you longer than you
know.'

Then answer'd Annie; tenderly she
spoke:

You have been as God's good angel in
our house.

God bless you for it, God reward you for
it,

Philip, with something happier than my-
self.

Can one love twice? can you be ever
loved

As Enoch was? what is it that you ask?'

'I am content,' he answer'd, 'to be loved
A little after Enoch.' 'O,' she cried,
Scared as it were, 'dear Philip, wait a
while:

If Enoch comes—but Enoch will not
come—

Yet wait a year, a year is not so long:

Surely I shall be wiser in a year:

O wait a little!' Philip sadly said,

'Annie, as I have waited all my life

I well may wait a little.' 'Nay,' she
cried,

'I am bound: you have my promise—
in a year:

Will you not bide your year as I bide
mine?'

And Philip answer'd, 'I will bide my
year.'

Here both were mute, till Philip glanc-
ing up

Beheld the dead flame of the fallen day
Pass from the Danish barrow overhead;
Then fearing night and chill for Annie,
rose

And sent his voice beneath him thro' the
wood.

Up came the children laden with their
spoil;

Then all descended to the port, and there
At Annie's door he paused and gave his
hand,

Saying gently, 'Annie, when I spoke to
you,

That was your hour of weakness. I was
wrong,

I am always bound to you, but you are
free.'

Then Annie weeping answer'd, 'I am
bound.'

She spoke; and in one moment as it
were,

While yet she went about her household
ways,

Ev'n as she dwelt upon his latest words,

That he had loved her longer than she knew,
That autumn into autumn flash'd again,
And there he stood once more before her face,
Claiming her promise. 'Is it a year?' she ask'd.
'Yes, if the nuts,' he said, 'be ripe again: Come out and see.' But she — she put him off —
So much to look to — such a change — a month —
Give her a month — she knew that she was bound —
A month — no more. Then Philip with his eyes
Full of that lifelong hunger, and his voice
Shaking a little like a drunkard's hand,
'Take your own time, Annie, take your own time.'
And Annie could have wept for pity of him;
And yet she held him on delayingly
With many a scarce-believable excuse,
Trying his truth and his long-sufferance,
Till half-another year had slipt away.

By this the lazy gossips of the port,
Abhorrent of a calculation crost,
Began to chafe as at a personal wrong.
Some thought that Philip did but trifle with her;
Some that she but held off to draw him on;
And others laugh'd at her and Philip too,
As simple folk that knew not their own minds,
And one, in whom all evil fancies clung
Like serpent eggs together, laughingly
Would hint at worse in either. Her own son
Was silent, tho' he often look'd his wish;
But evermore the daughter prest upon her
To wed the man so dear to all of them
And lift the household out of poverty;
And Philip's rosy face contracting grew
Careworn and wan; and all these things
fell on her
Sharp as reproach.

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At last one night it chanced
That Annie could not sleep, but earnestly
Pray'd for a sign, 'my Enoch, is he gone?'
Then compass'd round by the blind wall of night
Brook'd not the expectant terror of her heart,
Started from bed, and struck herself a light,
Then desperately seized the holy Book,
Suddenly set it wide to find a sign,
Suddenly put her finger on the text,
'Under the palm-tree.' That was nothing to her:
No meaning there: she closed the Book
and slept:
When lo! her Enoch sitting on a height,
Under a palm-tree, over him the Sun:
'He is gone,' she thought, 'he is happy, he is singing
Hosanna in the highest: yonder shines
The Sun of Righteousness, and these be palms
Whereof the happy people strowing cried
"Hosanna in the highest!"' Here she
woke,
Resolved, sent for him and said wildly
to him,
'There is no reason why we should not wed.'
'Then for God's sake,' he answer'd, 'both
our sakes,
So you will wed me, let it be at once.'

So these were wed and merrily rang
the bells,
Merrily rang the bells and they were wed.
But never merrily beat Annie's heart.
A footstep seem'd to fall beside her path,
She knew not whence; a whisper on
her ear,
She knew not what; nor loved she to
be left
Alone at home, nor ventured out alone.
What ail'd her then, that ere she enter'd,
often
Her hand dwelt lingeringly on the latch,
Fearing to enter: Philip thought he
knew:
Such doubts and fears were common to
her state,

Being with child: but when her child
 was born,
 Then her new child was as herself re-
 new'd,
 Then the new mother came about her
 heart,
 Then her good Philip was her all-in-all,
 And that mysterious instinct wholly died.

And where was Enoch? prosperously
 sail'd
 The ship 'Good Fortune,' tho' at setting
 forth
 The Biscay, roughly ridging eastward,
 shook

And almost overwhelm'd her, yet unvest
 She slept across the summer of the world,
 Then after a long tumble about the Cape
 And frequent interchange of foul and fair,
 She passing thro' the summer world again,
 The breath of heaven came continually
 And sent her sweetly by the golden isles,
 Till silent in her oriental haven.

There Enoch traded for himself, and
 bought
 Quaint monsters for the market of those
 times,
 A gilded dragon, also, for the babes.

Less lucky her home-voyage: at first
 indeed
 Thro' many a fair sea-circle, day by day,
 Scarce-rocking, her full-busted figure-
 head
 Stared o'er the ripple feathering from
 her bows:
 Then follow'd calms, and then winds
 variable,
 Then baffling, a long course of them;
 and last
 Storm, such as drove her under moon-
 less heavens
 Till hard upon the cry of 'breakers'
 came
 The crash of ruin, and the loss of all
 But Enoch and two others. Half the
 night,
 Buoy'd upon floating tackle and broken
 spars,
 These drifted, stranding on an isle at
 morn
 Rich, but the loneliest in a lonely sea.

No want was there of human suste-
 nance,
 Soft fruitage, mighty nuts, and nourish-
 ing roots;
 Nor save for pity was it hard to take
 The helpless life so wild that it was tame.
 There in a seaward-gazing mountain-
 gorge
 They built, and thatch'd with leaves of
 palm, a hut,
 Half hut, half native cavern. So the
 three,
 Set in this Eden of all plenteousness,
 Dwelt with eternal summer, ill-content.

For one, the youngest, hardly more
 than boy,
 Hurt in that night of sudden ruin and
 wreck,
 Lay lingering out a five-years' death-in-
 life.
 They could not leave him. After he
 was gone,
 The two remaining found a fallen stem;
 And Enoch's comrade, careless of him-
 self,
 Fire-hollowing this in Indian fashion, fell
 Sun-stricken, and that other lived alone.
 In those two deaths he read God's warn-
 ing 'wait.'

Too much embroidery
 The mountain wooded to the peak,
 the lawns
 And winding glades high up like ways
 to heaven,
 The slender coco's drooping crown of
 plumes,
 The lightning flash of insect and of
 bird,
 The lustre of the long convolvuluses
 That coil'd around the stately stems, and
 ran
 Ev'n to the limit of the land, the glows
 And glories of the broad belt of the
 world,
 All these he saw; but what he fain had
 seen
 He could not see, the kindly human face,
 Nor ever hear a kindly voice, but heard
 The myriad shriek of wheeling ocean-
 fowl,
 The league-long roller thundering on the
 reef,

Beautiful but unnecessary.

The moving whisper of huge trees that
branch'd
And blossom'd in the zenith, or the
sweep
Of some precipitous rivulet to the wave,
As down the shore he ranged, or all
day long
Sat often in the seaward-gazing gorge,
A shipwreck'd sailor, waiting for a sail:
No sail from day to day, but every day
The sunrise broken into scarlet shafts
Among the palms and ferns and preci-
pices;
The blaze upon the waters to the east;
The blaze upon his island overhead;
The blaze upon the waters to the west;
Then the great stars that globed them-
selves in heaven,
The hollower-bellowing ocean, and again
The scarlet shafts of sunrise — but no
sail.

There often as he watch'd or seem'd
to watch,
So still, the golden lizard on him paused,
A phantom made of many phantoms
moved
Before him haunting him, or he himself
Moved haunting people, things and
places, known
Far in a darker isle beyond the line;
The babes, their babble, Annie, the small
house,
The climbing street, the mill, the leafy
lanes,
The peacock-yewtree and the lonely Hall,
The horse he drove, the boat he sold, the
chill
November dawns and dewy-glooming
downs,
The gentle shower, the smell of dying
leaves,
And the low moan of leaden-colour'd
seas.

Once likewise, in the ringing of his
ears,
Tho' faintly, merrily — far and far away —
He heard the pealing of his parish bells;
Then, tho' he knew not wherefore, started
up
Shuddering, and when the beauteous
hateful isle

Return'd upon him, had not his poor
heart
Spoken with That, which being every-
where
Lets none, who speaks with Him, seem
all alone,
Surely the man had died of solitude.

Thus over Enoch's early-silvering head
The sunny and rainy seasons came and
went
Year after year. His hopes to see his
own,
And pace the sacred old familiar fields,
Not yet had perish'd, when his lonely
doom
Came suddenly to an end. Another ship
(She wanted water) blown by baffling
winds,
Like the 'Good Fortune,' from her des-
tined course,
Stay'd by this isle, not knowing where
she lay:
For since the mate had seen at early
dawn
Across a break on the mist-wreathen isle
The silent water slipping from the hills,
They sent a crew that landing burst away
In search of stream or fount, and fill'd
the shores
With clamour. Downward from his
mountain gorge
Stept the long-hair'd long-bearded soli-
tary,
Brown, looking hardly human, strangely
clad,
Muttering and mumbling, idiotlike it
seem'd,
With inarticulate rage, and making signs
They knew not what: and yet he led
the way
To where the rivulets of sweet water
ran;
And ever as he mingled with the crew,
And heard them talking, his long-
bounden tongue
Was loosen'd, till he made them under-
stand;
Whom, when their casks were fill'd they
took aboard;
And there the tale he utter'd brokenly,
Scarce-credited at first but more and
more,

Amazed and melted all who listen'd to it:
 And clothes they gave him and free pas-
 sage home;
 But oft he work'd among the rest and
 shook
 His isolation from him. None of these
 Came from his country, or could answer
 him,
 If question'd, aught of what he cared to
 know.
 And dull the voyage was with long
 delays,
 The vessel scarce sea-worthy; but ever-
 more
 His fancy fled before the lazy wind
 Returning, till beneath a clouded moon
 He like a lover down thro' all his blood
 Drew in the dewy meadowy morning-
 breath
 Of England, blown across her ghostly
 wall:
 And that same morning officers and
 men
 Levied a kindly tax upon themselves,
 Pitying the lonely man, and gave him it:
 Then moving up the coast they landed
 him,
 Ev'n in that harbour whence he sail'd
 before.

There Enoch spoke no word to any
 one,
 But homeward — home — what home?
 had he a home?
 His home, he walk'd. Bright was that
 afternoon,
 Sunny but chill; till drawn thro' either
 chasm,
 Where either haven open'd on the
 deeps,
 Roll'd a sea-haze and whelm'd the world
 in gray;
 Cut off the length of highway on before,
 And left but narrow breadth to left and
 right
 Of wither'd holt or tilth or pasturage.
 On the nigh-naked tree the robin piped
 Disconsolate, and thro' the dripping
 haze
 The dead weight of the dead leaf bore it
 down:
 Thicker the drizzle grew, deeper the
 gloom;

Last, as it seem'd, a great mist-blotted
 light
 Flared on him, and he came upon the
 place.

Then down the long street having
 slowly stolen,
 His heart foreshadowing all calamity,
 His eyes upon the stones, he reach'd the
 home
 Where Annie lived and loved him, and
 his babes
 In those far-off seven happy years were
 born;
 But finding neither light nor murmur
 there
 (A bill of sale gleam'd thro' the drizzle)
 crept
 Still downward thinking 'dead or dead
 to me!'

Down to the pool and narrow wharf
 he went,
 Seeking a tavern which of old he knew,
 A front of timber-crost antiquity,
 So propt, worm-eaten, ruinously old,
 He thought it must have gone; but he
 was gone
 Who kept it; and his widow Miriam
 Lane,
 With daily-dwindling profits held the
 house;
 A haunt of brawling seamen once, but now
 Still, with yet a bed for wandering
 men.
 There Enoch rested silent many days.

But Miriam Lane was good and garru-
 lous,
 Nor let him be, but often breaking in,
 Told him, with other annals of the port,
 Not knowing — Enoch was so brown, so
 bow'd,
 So broken — all the story of his house.
 His baby's death, her growing poverty,
 How Philip put her little ones to school,
 And kept them in it, his long wooing
 her,
 Her slow consent, and marriage, and the
 birth
 Of Philip's child: and o'er his counte-
 nance
 No shadow past, nor motion: any one,

Regarding, well, had deem'd he felt the
tale

Less than the teller: only when she
closed,

'Enoch, poor man, was cast away and
lost,'

He, shaking his gray head pathetically,
Repeated muttering 'cast away and lost;'
Again in deeper inward whispers 'lost!'

But Enoch yearn'd to see her face
again;

'If I might look on her sweet face again
And know that she is happy.' So the
thought

Haunted and harass'd him, and drove
him forth,

At evening when the dull November day
Was growing duller twilight, to the hill.
There he sat down gazing on all below;
There did a thousand memories roll upon
him,

Unspeakable for sadness. By and by
The ruddy square of comfortable light,
Far-blazing from the rear of Philip's
house,

Allured him, as the beacon-blaze allures
The bird of passage, till he madly strikes
Against it, and beats out his weary life.

For Philip's dwelling fronted on the
street,

The latest house to landward; but be-
hind,

With one small gate that open'd on the
waste,

Flourish'd a little garden square and
wall'd:

And in it throve an ancient evergreen,
A yewtree, and all round it ran a walk
Of shingle, and a walk divided it:

But Enoch shunn'd the middle walk and
stole

Up by the wall, behind the yew; and
thence

That which he better might have shunn'd,
if griefs

Like his have worse or better, Enoch saw.

For cups and silver on the burnish'd
board

Sparkled and shone; so genial was the
hearth:

And on the right hand of the hearth he
saw

Philip, the slighted suitor of old times,
Stout, rosy, with his babe across his
knees;

And o'er her second father stoopt a
girl,

A later but a loftier Annie Lee,
Fair-hair'd and tall, and from her lifted
hand

Dangled a length of ribbon and a ring
To tempt the babe, who rear'd his creasy
arms,

Caught at and ever miss'd it, and they
laugh'd;

And on the left hand of the hearth he
saw

The mother glancing often toward her
babe,

But turning now and then to speak with
him,

Her son, who stood beside her tall and
strong,

And saying that which pleased him, for
he smiled.

Now when the dead man come to life
beheld

His wife his wife no more, and saw the
babe

Hers, yet not his, upon the father's knee,
And all the warmth, the peace, the

happiness,
And his own children tall and beautiful,

And him, that other, reigning in his place,
Lord of his rights and of his children's
love,—

Then he, tho' Miriam Lane had told him
all,

Because things seen are mightier than
things heard,

Stagger'd and shook, holding the branch,
and fear'd

To send abroad a shrill and terrible cry,
Which in one moment, like the blast of
doom,

Would shatter all the happiness of the
hearth.

He therefore turning softly like a thief,
Lest the harsh shingle should grate under
foot,

And feeling all along the garden-wall,

Lest he should swoon and tumble and be found,
Crept to the gate, and open'd it, and closed,
As lightly as a sick man's chamber-door,
Behind him, and came out upon the waste.

And there he would have knelt, but that
that his knees
Were feeble, so that falling prone he dug
His fingers into the wet earth, and pray'd.

'Too hard to bear! why did they take
me thence?

O God Almighty, blessed Saviour, Thou
That didst uphold me on my lonely isle,
Uphold me, Father, in my loneliness
A little longer! aid me, give me strength
Not to tell her, never to let her know.
Help me not to break in upon her peace.
My children too! must I not speak to
these?

They know me not. I should betray
myself.

Never: No father's kiss for me — the girl
So like her mother, and the boy, my
son.'

There speech and thought and nature
fail'd a little,
And he lay tranced; but when he rose
and paced
Back toward his solitary home again,
All down the long and narrow street he
went
Beating it in upon his weary brain,
As tho' it were the burthen of a song,
'Not to tell her, never to let her know.'

He was not all unhappy. His resolve
Uphore him, and firm faith, and ever-
more

Prayer from a living source within the
will,

And beating up thro' all the bitter world,
Like fountains of sweet water in the sea,
Kept him a living soul. 'This miller's
wife,'

He said to Miriam, 'that you spoke about,
Has she no fear that her first husband
lives?'

'Ay, ay, poor soul,' said Miriam, 'fear
enow!

If you could tell her you had seen him
dead,

Why, that would be her comfort;' and
he thought

'After the Lord has call'd me she shall
know.

I wait His time,' and Enoch set himself,
Scorning an alms, to work whereby to live.
Almost to all things could he turn his
hand.

Cooper he was and carpenter, and wrought
To make the boatmen fishing-nets, or
help'd

At lading and unlading the tall barks,
That brought the stunted commerce of
those days;

Thus earn'd a scanty living for himself:
Yet since he did but labour for himself,
Work without hope, there was not life
in it

Whereby the man could live; and as the
year

Roll'd itself round again to meet the day
When Enoch had return'd, a languor
came

Upon him, gentle sickness, gradually
Weakening the man, till he could do no
more,

But kept the house, his chair, and last his
bed.

And Enoch bore his weakness cheerfully.
For sure no gladlier does the stranded
wreck

See thro' the gray skirts of a lifting squall
The boat that bears the hope of life
approach

To save the life despair'd of, than he saw
Death dawning on him, and the close of
all.

For thro' that dawning gleam'd a kind-
lier hope

On Enoch thinking, 'after I am gone,
Then may she learn I lov'd her to the
last.'

He call'd aloud for Miriam Lane and said,
'Woman, I have a secret — only swear,
Before I tell you — swear upon the book
Not to reveal it, till you see me dead.'

'Dead,' clamour'd the good woman, 'beat
him talk!

I warrant, man, that we shall bring you round.'

'Swear,' added Enoch sternly, 'on the book.'

And on the book, half-frighted, Miriam swore.

Then Enoch rolling his gray eyes upon her, 'Did you know Enoch Arden of this town?'

'Know him?' she said, 'I knew him far away.'

Ay, ay, I mind him coming down the street;

Held his head high, and cared for no man, he.'

Slowly and sadly Enoch answer'd her: 'His head is low, and no man cares for him.'

I think I have not three days more to live; I am the man.' At which the woman gave A half-incredulous, half-hysterical cry.

'You Arden, you! nay, — sure he was a foot

Higher than you be.' Enoch said again, 'My God has bow'd me down to what I am;

My grief and solitude have broken me; Nevertheless, know you that I am he Who married — but that name has twice been changed —

I married her who married Philip Ray. Sit, listen.' Then he told her of his voyage,

His wreck, his lonely life, his coming back, His gazing in on Annie, his resolve, And how he kept it. As the woman heard,

Fast flow'd the current of her easy tears, While in her heart she yearn'd incessantly To rush abroad all round the little haven, Proclaiming Enoch Arden and his woes; But awed and promise-bounden she forbore,

Saying only, 'See your bairns before you go!

Oh, let me fetch 'em, Arden,' and arose Eager to bring them down, for Enoch hung

A moment on her words, but then replied :

'Woman, disturb me not now at the last,

But let me hold my purpose till I die.

Sit down again; mark me and understand, While I have power to speak. I charge you now,

When you shall see her, tell her that I died Blessing her, praying for her, loving her; Save for the bar between us, loving her As when she laid her head beside my own. And tell my daughter Annie, whom I saw So like her mother, that my latest breath Was spent in blessing her and praying for her.

And tell my son that I died blessing him. And say to Philip that I blest him too; He never meant us any thing but good. But if my children care to see me dead, Who hardly knew me living, let them come,

I am their father; but she must not come, For my dead face would vex her after-life. And now there is but one of all my blood Who will embrace me in the world-to-be. This hair is his: she cut it off and gave it, And I have borne it with me all these years,

And thought to bear it with me to my grave;

But now my mind is changed, for I shall see him,

My babe in bliss: wherefore when I am gone,

Take, give her this, for it may comfort her: It will moreover be a token to her, That I am he.'

He ceased; and Miriam Lane Made such a voluble answer promising all, That once again he roll'd his eyes upon her

Repeating all he wish'd, and once again She promised.

Then the third night after this, While Enoch slumber'd motionless and pale,

And Miriam watch'd and dozed at intervals,

There came so loud a calling of the sea, That all the houses in the haven rang. He woke, he rose, he spread his arms abroad

Crying with a loud voice 'A sail! a sail! I am saved;' and so fell back and spoke no more.

So past the strong heroic soul away.
 And when they buried him the little
 port
 Had seldom seen a costlier funeral. *'foolish
 very unnecessary.'*

THE BROOK.

HERE, by this brook, we parted; I to the
 East
 And he for Italy — too late — too late :
 One whom the strong sons of the world
 despise;
 For lucky rhymes to him were scrip and
 share,
 And mellow metres more than cent for
 cent;
 Nor could he understand how money
 breeds,
 Thought it a dead thing; yet himself
 could make
 The thing that is not as the thing that
 is.
 O had he lived! In our schoolbooks we
 say,
 Of those that held their heads above the
 crowd,
 They flourished then or then; but life in
 him
 Could scarce be said to flourish, only
 touch'd
 On such a time as goes before the leaf,
 When all the wood stands in a mist of
 green,
 And nothing perfect: yet the brook he
 loved,
 For which, in branding summers of
 Bengal,
 Or ev'n the sweet half-English Neilgherry
 air
 I panted, seems, as I re-listen to it,
 Prattling the primrose fancies of the boy,
 To me that loved him; for 'O brook,'
 he says,
 'O babbling brook,' says Edmund in his
 rhyme,
 'Whence come you?' and the brook, why
 not? replies.

I come from haunts of coot and hern,
 I make a sudden sally,
 And sparkle out among the fern,
 To bicker down a valley.

By thirty hills I hurry down,
 Or slip between the ridges,
 By twenty thorns, a little town,
 And half a hundred bridges.

Till last by Philip's farm I flow
 To join the brimming river,
 For men may come and men may go,
 But I go on for ever.

'Poor lad, he died at Florence, quite
 worn out,
 Travelling to Naples. There is Darnley
 bridge,
 It has more ivy; there the river; and
 there
 Stands Philip's farm where brook and
 river meet.

I chatter over stony ways,
 In little sharps and trebles,
 I bubble into eddying bays,
 I babble on the pebbles.

With many a curve my banks I fret
 By many a field and fallow,
 And many a fairy foreland set
 With willow-weed and mallow.

I chatter, chatter, as I flow
 To join the brimming river,
 For men may come and men may go,
 But I go on for ever.

'But Philip chatter'd more than brook
 or bird;
 Old Philip; all about the fields you
 caught
 His weary daylong chirping, like the
 dry
 High-elbow'd grigs that leap in summer
 grass.

I wind about, and in and out,
 With here a blossom sailing,
 And here and there a lusty trout,
 And here and there a grayling,

And here and there a foamy flake
 Upon me, as I travel
 With many a silvery waterbreak
 Above the golden gravel,

And draw them all along, and flow
 To join the brimming river,
 For men may come and men may go,
 But I go on for ever.

'O darling Katie Willows, his one child!
A maiden of our century, yet most meek;
A daughter of our meadows, yet not coarse;
Straight, but as lissome as a hazel wand;
Her eyes a bashful azure, and her hair
In gloss and hue the chestnut, when the shell
Divides threefold to show the fruit within.

'Sweet Katie, once I did her a good turn,
Her and her far-off cousin and betrothed,
James Willows, of one name and heart with her.
For here I came, twenty years back — the week
Before I parted with poor Edmund; crost
By that old bridge which, half in ruins then,
Still makes a hoary eyebrow for the gleam
Beyond it, where the waters marry — crost.
Whistling a random bar of Bonny Doon,
And push'd at Philip's garden-gate. The gate,
Half-parted from a weak and scolding hinge,
Stuck; and he clamour'd from a case-ment, "Run"
To Katie somewhere in the walks below,
"Run, Katie!" Katie never ran: she moved
To meet me, winding under woodbine bowers,
A little flutter'd, with her eyelids down,
Fresh apple-blossom, blushing for a boon.

'What was it? less of sentiment than sense
Had Katie; not illiterate; nor of those
Who dabbling in the fount of fictive tears,
And nursed by mealy-mouth'd philanthropies,
Divorce the Feeling from her mate the Deed.

'She told me. She and James had quarrell'd. Why?
What cause of quarrel? None, she said,
no cause;
James had no cause: but when I press the cause,

I learnt that James had flickering jealousies
Which anger'd her. Who anger'd James?
I said.
But Katie snatch'd her eyes at once from mine,
And sketching with her slender pointed foot
Some figure like a wizard pentagram
On garden gravel, let my query pass
Unclaim'd, in flushing silence, till I ask'd
If James were coming. "Coming every day,"
She answer'd, "ever longing to explain,
But evermore her father came across
With some long-winded tale, and broke him short;
And James departed vexed with him and her."
How could I help her? "Would I — was it wrong?"
(Claspt hands and that petitionary grace
Of sweet seventeen subdued me ere she spoke)
"O would I take her father for one hour.
For one half-hour, and let him talk to me!"
And even while she spoke, I saw where James
Made toward us, like a wader in the surf,
Beyond the brook, waist-deep in meadow-sweet.

'O Katie, what I suffer'd for your sake!
For in I went, and call'd old Philip out.
To show the farm: full willingly he rose:
He led me thro' the short sweet-smelling lanes
Of his wheat-suburb, babbling as he went.
He praised his land, his horses, his machines;
He praised his ploughs, his cows, his hogs, his dogs;
He praised his hens, his geese, his guinea-hens;
His pigeons, who in session on their roofs
Approved him, bowing at their own deserts:
Then from the plaintive mother's teat he took
Her blind and shuddering puppies, naming each,
And naming those, his friends, for whom they were:

Then crost the common into Darnley
 chase
 To show Sir Arthur's deer. In copse
 and fern
 Twinkled the innumerable ear and tail.
 Then, seated on a serpent-rooted beech,
 He pointed out a pasturing colt, and
 said:

"That was the four-year-old I sold the
 Squire."

And there he told a long long-winded tale
 Of how the Squire had seen the colt at
 grass,

And how it was the thing his daughter
 wish'd,

And how he sent the bailiff to the farm
 To learn the price, and what the price he
 ask'd,

And how the bailiff swore that he was
 mad,

But he stood firm; and so the matter
 hung;

He gave them line: and five days after
 that

He met the bailiff at the Golden Fleece,
 Who then and there had offer'd some-
 thing more,

But he stood firm; and so the matter
 hung;

He knew the man; the colt would fetch
 its price;

He gave them line: and how by chance
 at last

(It might be May or April, he forgot,
 The last of April or the first of May)

He found the bailiff riding by the farm,
 And, talking from the point, he drew
 him in,

And there he mellow'd all his heart with
 ale,

Until they closed a bargain, hand in hand.

'Then, while I breathed in sight of
 haven, he,

Poor fellow, could he help it? recom-
 menced,

And ran thro' all the coltish chronicle,
 Wild Will, Black Bess, Tantivy, Tallyho,
 Reform, White Rose, Bellerophon, the
 Jilt,

Arbaces, and Phenomenon, and the rest,
 Till, not to die a listener, I arose,
 And with me Philip, talking still; and so

We turn'd our foreheads from the falling
 sun,

And following our own shadows thrice
 as long

As when they follow'd us from Philip's
 door,

Arrived, and found the sun of sweet con-
 tent

Re-risen in Katie's eyes, and all things
 well.

I steal by lawns and grassy plots,

I slide by hazel covers;

I move the sweet forget-me-nots

That grow for happy lovers.

I slip, I slide, I gloom, I glance,

Among my skimming swallows;

I make the netted sunbeam dance

Against my sandy shallows.

I murmur under moon and stars

In brambly wildernesses;

I linger by my shingly bars;

I loiter round my cresses;

And out again I curve and flow

To join the brimming river,

For men may come and men may go,

But I go on for ever.

Yes, men may come and go; and these
 are gone,

All gone. My dearest brother, Edmund,
 sleeps,

Not by the well-known stream and rustic
 spire,

But unfamiliar Arno, and the dome

Of Brunelleschi; sleeps in peace: and he,
 Poor Philip, of all his lavish waste of
 words

Remains the lean P. W. on his tomb:

I scraped the lichen from it: Katie walks
 By the long wash of Australasian seas

Far off, and holds her head to other
 stars,

And breathes in April-autumns. All are
 gone.'

So Lawrence Aylmer, seated on a stile
 In the long hedge, and rolling in his
 mind

Old waifs of rhyme, and bowing o'er the
 brook

A tansured head in middle age forlorn,

Mused, and was mute. On a sudden a
 low breath
 Of tender air made tremble in the
 hedge
 The fragile bindweed-bells and briony
 rings;
 And he look'd up. There stood a maiden
 near,
 Waiting to pass. In much amaze he
 stared
 On eyes a bashful azure, and on hair
 In gloss and hue the chestnut, when the
 shell
 Divides threefold to show the fruit within:
 Then, wondering, ask'd her, 'Are you
 from the farm?'
 'Yes,' answer'd she. 'Pray stay a little:
 pardon me;
 What do they call you?' 'Katie.' 'That
 were strange.
 What surname?' 'Willows.' 'No!'
 'That is my name.'
 'Indeed!' and here he look'd so self-
 perplex,
 That Katie laugh'd, and laughing blush'd,
 till he
 Laugh'd also, but as one before he
 wakes,
 Who feels a glimmering strangeness in
 his dream.
 Then looking at her: 'Too happy, fresh
 and fair,
 Too fresh and fair in our sad world's best
 bloom,
 To be the ghost of one who bore your
 name
 About these meadows, twenty years ago.'

'Have you not heard?' said Katie, 'we
 came back.
 We bought the farm we tenanted be-
 fore.
 Am I so like her? so they said on
 board.
 Sir, if you knew her in her English
 days,
 My mother, as it seems you did, the days
 That most she loves to talk of, come
 with me.
 My brother James is in the harvest-
 field:
 But she—you will be welcome—O, come
 in!'

AYLMER'S FIELD.

1793.

DUST are our frames; and, gilded dust,
 our pride
 Looks only for a moment whole and
 sound;
 Like that long-buried body of the king,
 Found lying with his urns and ornaments,
 Which at a touch of light, an air of
 heaven,
 Slipt into ashes, and was found no more.

Here is a story which in rougher shape
 Came from a grizzled cripple, whom I
 saw
 Sunning himself in a waste field alone—
 Old, and a mine of memories—who had
 served,
 Long since, a bygone Rector of the place,
 And been himself a part of what he told.

SIR AYLMER AYLMER, that almighty
 man,
 The county God—in whose capacious
 hall,
 Hung with a hundred shields, the family
 tree
 Sprang from the midriff of a prostrate
 king—
 Whose blazing wyvern weathercock'd the *dragon*
 spire,
 Stood from his walls and wing'd his entry-
 gates
 And swang besides on many a windy
 sign—
 Whose eyes from under a pyramidal head
 Saw from his windows nothing save his
 own—
 What lovelier of his own had he than
 her,
 His only child, his Edith, whom he loved
 As heiress and not heir regretfully?
 But 'he that marries her marries her
 name'—
 This fiat somewhat soothed himself and
 wife,
 His wife a faded beauty of the Baths,
 Insipid as the Queen upon a card;
 Her all of thought and bearing hardly
 more
 Than his own shadow in a sickly sun.

A land of hops and poppy-mingled
 corn,
 Little about it stirring save a brook !
 A sleepy land, where under the same
 wheel
 The same old rut would deepen year by
 year;
 Where almost all the village had one
 name;
 Where Aylmer followed Aylmer at the
 Hall
 And Averill Averill at the Rectory
 Thrice over; so that Rectory and Hall,
 Bound in an immemorial intimacy,
 Were open to each other; tho' to dream
 That Love could bind them closer well
 had made
 The hoar hair of the Baronet bristle up
 With horror, worse than had he heard
 his priest
 Preach an inverted scripture, sons of
 men
 Daughters of God; so sleepy was the
 land.

And might not Averill, had he will'd
 it so,
 Somewhere beneath his own low range
 of roofs,
 Have also set his many-shielded tree?
 There was an Aylmer-Averill marriage
 once,
 When the red rose was redder than itself,
 And York's white rose as red as Lancas-
 ter's,
 With wounded peace which each had
 prick'd to death.
 'Not proven,' Averill said, or laughingly,
 'Some other race of Averills'—prov'n
 or no,
 What cared he? what, if other or the
 same?
 He lean'd not on his fathers but himself.
 But Leolin, his brother, living oft
 With Averill, and a year or two before
 Call'd to the bar, but ever call'd away
 By one low voice to one dear neighbour-
 hood,
 Would often, in his walks with Edith,
 claim
 A distant kinship to the gracious blood
 That shook the heart of Edith hearing
 him.

Sanguine he was: a but less vivid hue
 Than of that islet in the chestnut-bloom
 Flamed in his cheek; and eager eyes,
 that still
 Took joyful note of all things joyful,
 beam'd
 Beneath a manelike mass of rolling gold,
 Their best and brightest, when they dwell
 on hers,
 Edith, whose pensive beauty, perfect else.
 But subject to the season or the mood,
 Shone like a mystic star between the less
 And greater glory varying to and fro,
 We know not wherefore; bounteously
 made,
 And yet so finely, that a troublous touch
 Thinn'd, or would seem to thin her in a
 day,
 A joyous to dilate, as toward the light.
 And these had been together from the
 first.
 Leolin's first nurse was, five years after,
 hers:
 So much the boy foreran; but when his
 date
 Doubled her own, for want of playmates,
 he
 (Since Averill was a decad and a half
 His elder, and their parents underground)
 Had tost his ball and flown his kite, and
 roll'd
 His hoop to pleasure Edith, with her dipt
 Against the rush of the air in the prone
 swing,
 Made blossom-ball or daisy-chain, ar-
 ranged
 Her garden, sow'd her name and kept
 it green
 In living letters, told her fairy-tales,
 Show'd her the fairy footings on the
 grass,
 The little dell of cowslip, fairy palms,
 The petty marestail forest, fairy pines,
 Or from the tiny pitted target blew
 What look'd a flight of fairy arrows aim'd
 All at one mark, all hitting: make-be-
 lieves
 For Edith and himself: or else he forged,
 But that was later, boyish histories
 Of battle, bold adventure, dungeon,
 wreck,
 Flights, terrors, sudden rescues, and true
 love

Crown'd after trial; sketches rude and faint,

But where a passion yet unborn perhaps
Lay hidden as the music of the moon
Sleeps in the plain eggs of the nightingale.

And thus together, save for college-times
Or Temple-eaten terms, a couple, fair
As ever painter painted, poet sang,
Or Heaven in lavish bounty moulded, grew.

And more and more, the maiden woman-grown,

He wasted hours with Averill; there, when first

The tented winter-field was broken up
Into that phalanx of the summer spears
That soon should wear the garland; there again

When burr and bine were gather'd; lastly there

At Christmas; ever welcome at the Hall,
On whose dull sameness his full tide of youth

Broke with a phosphorescence charming even

My lady; and the Baronet yet had laid
No bar between them: dull and self-involved,

Tall and erect, but bending from his height

With half-allowing smiles for all the world,

And mighty courteous in the main—his pride

Lay deeper than to wear it as his ring—
He, like an Aylmer in his Aylmerism,
Would care no more for Leolin's walking with her

Than for his old Newfoundland's, when they ran

To loose him at the stables, for he rose
Twofooted at the limit of his chain,

Roaring to make a third: how should Love,

Whom the cross-lightnings of four chance-met eyes

Flash into fiery life from nothing, follow
Such dear familiarities of dawn?

Seldom, but when he does, Master of all.

So these young hearts not knowing
that they loved,

Not she at least, nor conscious of a bar
Between them, nor by plight or broken ring

Bound, but an immemorial intimacy,
Wander'd at will, and oft accompanied
By Averill: his, a brother's love, that hung

With wings of brooding shelter o'er her peace,

Might have been other, save for Leolin's—

Who knows? but so they wander'd, hour by hour

Gather'd the blossom that rebloom'd, and drank

The magic cup that fill'd itself anew.

A whisper half reveal'd her to herself.
For out beyond her lodges, where the brook

Vocal, with here and there a silence, ran
By sallowy rims, arose the labourers' homes,

A frequent haunt of Edith, on low knolls
That dimpling died into each other, huts
At random scatter'd, each a nest in bloom.

Her art, her hand, her counsel all had wrought

About them: here was one that, summer-blanch'd,

Was parcel-bearded with the traveller's-joy

In Autumn, parcel ivy-clad; and here
The warm-blue breathings of a hidden hearth

Broke from a bower of vine and honeysuckle:

One look'd all rosetree, and another wore
A close-set robe of jasmine sown with stars:

This had a rosy sea of gillyflowers
About it; this, a milky-way on earth,

Like visions in the Northern dreamer's heavens,

A lily-avenue climbing to the doors;
One, almost to the martin-haunted eaves

A summer burial deep in hollyhocks;
Each, its own charm; and Edith's everywhere;

And Edith ever visitant with him,
He but less loved than Edith, of her poor:

For she — so lowly-lovely and so loving,
 Queenly responsive when the loyal hand
 Rose from the clay it work'd in as she
 past,
 Not sowing hedgerow texts and passing
 by,
 Nor dealing goodly counsel from a height
 That makes the lowest hate it, but a
 voice
 Of comfort and an open hand of help,
 A splendid presence flattering the poor
 roofs
 Revered as theirs, but kindlier than
 themselves
 To ailing wife or wailing infancy
 Or old bedridden palsy, — was adored;
 He, loved for her and for himself. A
 grasp
 Having the warmth and muscle of the
 heart,
 A childly way with children, and a laugh
 Ringing like proven golden coinage true,
 Were no false passport to that easy
 realm,
 Where once with Leolin at her side the
 girl,
 Nursing a child, and turning to the
 warmth
 The tender pink five-beaded baby-soles,
 Heard the good mother softly whisper
 'Bless,
 God bless 'em: marriages are made in
 Heaven.'

A flash of semi-jealousy clear'd it to
 her.
 My lady's Indian kinsman unannounced
 With half a score of swarthy faces came.
 His own, tho' keen and bold and soldierly
 Sear'd by the close ecliptic, was not fair;
 Fairer his talk, a tongue that ruled the
 hour,
 Tho' seeming boastful: so when first he
 dash'd
 Into the chronicle of a deedful day,
 Sir Aylmer half forgot his lazy smile
 Of patron 'Good! my lady's kinsman!
 good!'
 My lady with her fingers interlock'd,
 And rotatory thumbs on silken knees,
 Call'd all her vital spirits into each ear
 To listen: unawares they flitted off,

Busying themselves about the flowerage
 That stood from out a stiff brocade in
 which,
 The meteor of a splendid season, she,
 Once with this kinsman, ah so long ago,
 Stept thro' the stately minuet of those
 days:
 But Edith's eager fancy hurried with
 him
 Snatch'd thro' the perilous passes of his
 life:
 Till Leolin ever watchful of her eye,
 Hated him with a momentary hate.
 Wife-hunting, as the ramour ran, was
 he:
 I know not, for he spoke not, only
 shower'd
 His oriental gifts on every one
 And most on Edith: like a storm he
 came,
 And shook the house, and like a storm
 he went.

Among the gifts he left her (possibly
 He flow'd and ebb'd uncertain, to return
 When others had been tested) there was
 one,
 A dagger, in rich sheath with jewels
 on it
 Sprinkled about in gold that branch'd
 itself
 Fine as ice-ferns on January panes
 Made by a breath. I know not whence
 at first,
 Nor of what race, the work; but as he
 told
 The story, storming a hill-fort of thieves
 He got it; for their captain after fight,
 His comrades having fought their last
 below,
 Was climbing up the valley; at whom
 he shot:
 Down from the beetling crag to which
 he clung
 Tumbled the tawny rascal at his feet,
 This dagger with him, which when now
 admired
 By Edith whom his pleasure was to
 please,
 At once the costly Sahib yielded to her.

And Leolin, coming after he was gone,
 Tost over all her presents petulantly:

And when she show'd the wealthy scab-
bard, saying
'Look what a lovely piece of workman-
ship!'
Slight was his answer, 'Well — I care
not for it.'
Then playing with the blade he prick'd
his hand,
'A gracious gift to give a lady, this!'
'But would it be more gracious,' ask'd
the girl,
'Were I to give this gift of his to one
That is no lady?' 'Gracious? No,'
said he.
'Me? — but I cared not for it. O par-
don me,
I seem to be ungraciousness itself.'
'Take it,' she added sweetly, 'tho' his
gift;
For I am more ungracious ev'n than you,
I care not for it either;' and he said
'Why then I love it:' but Sir Aylmer
past,
And neither loved nor liked the thing
he heard.

The next day came a neighbour.
Blues and reds
They talk'd of: blues were sure of it, he
thought:
Then of the latest fox — where started
— kill'd
In such a bottom: 'Peter had the brush,
My Peter, first:' and did Sir Aylmer
know
That great pock-pitten fellow had been
caught?
Then made his pleasure echo, hand to
hand,
And rolling as it were the substance of it
Between his palms a moment up and
down —
'The birds were warm, the birds were
warm upon him;
We have him now:' and had Sir Ayl-
mer heard —
Nay, but he must — the land was ring-
ing of it —
This blacksmith border-marriage — one
they knew —
Raw from the nursery — who could trust
a child?
That cursed France with her egalities!

And did Sir Aylmer (deferentially
With nearing chair and lower'd accent)
think —
For people talk'd — that it was wholly
wise
To let that handsome fellow Averill walk
So freely with his daughter? people
talk'd —
The boy might get a notion into him;
The girl might be entangled ere she
knew.
Sir Aylmer Aylmer slowly stiffening
spoke:
'The girl and boy, Sir, know their differ-
ences!'
'Good,' said his friend, 'but watch!'
and he, 'Enough,
More than enough, Sir! I can guard my
own.'
They parted, and Sir Aylmer Aylmer
watch'd.

Pale, for on her the thunders of the
house
Had fallen first, was Edith that same
night;
Pale as the Jephtha's daughter, a rough
piece
Of early rigid colour, under which
Withdrawing by the counter door to that
Which Leolin open'd, she cast back upon
him
A piteous glance, and vanish'd. He, as
one
Caught in a burst of unexpected storm,
And pelted with outrageous epithets,
Turning beheld the Powers of the House
On either side the hearth, indignant; her,
Cooling her false cheek with a feather fan,
Him, glaring, by his own stale devil
spurr'd,
And, like a beast hard-ridden, breathing
hard.
'Ungenerous, dishonourable, base,
Presumptuous! trusted as he was with her,
The sole succeder to their wealth, their
lands,
The last remaining pillar of their house,
The one transmitter of their ancient name,
Their child.' 'Our child!' 'Our heiress!'
'Ours!' for still,
Like echoes from beyond a hollow, came
Her sicklier iteration. Last he said,

'Boy, mark me! for your fortunes are to make.

I swear you shall not make them out of mine.

Now inasmuch as you have practised on her,

Perplexed her, made her half forget herself, Swerve from her duty to herself and us — Things in an Aylmer deem'd impossible, Far as we track ourselves — I say that this —

Else I withdraw favour and countenance From you and yours for ever — shall you do.

Sir, when you see her — but you shall not see her —

No, you shall write, and not to her, but me:

And you shall say that having spoken with me,

And after look'd into yourself, you find That you meant nothing — as indeed you know

That you meant nothing. Such a match as this!

Impossible, prodigious!' These were words,

As meted by his measure of himself, Arguing boundless forbearance: after which,

And Leolin's horror-stricken answer, 'I So foul a traitor to myself and her, Never oh never,' for about as long As the wind-hover hangs in balance, paused

Sir Aylmer reddening from the storm within,

Then broke all bonds of courtesy, and crying,

'Boy, should I find you by my doors again,

My men shall lash you from them like a dog;

Hence!' with a sudden execration drove The footstool from before him, and arose; So, stammering 'scoundrel' out of teeth that ground

As in a dreadful dream, while Leolin still Retreated half-aghast, the fierce old man Follow'd, and under his own lintel stood Storming with lifted hands, a hoary face Meet for the reverence of the hearth, but now,

Beneath a pale and unimpassion'd moon, Vext with unworthy madness, and deform'd.

Slowly and conscious of the rageful eye That watch'd him, till he heard the ponderous door

Close, crashing with long echoes thro' the land,

Went Leolin; then, his passions all in flood

And masters of his motion, furiously Down thro' the bright lawns to his brother's ran,

And foam'd away his heart at Averill's ear:

Whom Averill solaced as he might, amazed:

The man was his, had been his father's friend:

He must have seen, himself had seen it: long;

He must have known, himself had known: besides,

He never yet had set his daughter forth Here in the woman-markets of the west, Where our Caucasians let themselves be sold.

Some one, he thought, had slander'd Leolin to him.

'Brother, for I have loved you more as son

Than brother, let me tell you: I myself — What is their pretty saying? jilted, is it? Jilted I was: I say it for your peace.

Pain'd, and, as bearing in myself the shame

The woman should have borne, humiliated,

I lived for years a stunted sunless life; Till after our good parents past away Watching your growth, I seem'd again to grow.

Leolin, I almost sin in envying you: The very whitest lamb in all my fold Loves you: I know her: the worst thought she has

Is whiter even than her pretty hand: She must prove true: for, brother, where two fight

The strongest wins, and truth and love are strength,

And you are happy: let her parents be!

But Leolin cried out the more upon them —
 Insolent, brainless, heartless! heiress, wealth,
 Their wealth, their heiress! wealth enough was theirs
 For twenty matches. Were he lord of this,
 Why twenty boys and girls should marry on it,
 And forty blest ones bless him, and himself
 Be wealthy still, ay wealthier. He believed
 This filthy marriage-hindering Mammon made
 The harlot of the cities: nature crost
 Was mother of the foul adulteries
 That saturate soul with body. Name, too! name,
 Their ancient name! they *might* be proud; its worth
 Was being Edith's. Ah how pale she had look'd,
 Darling, to-night! they must have rated her
 Beyond all tolerance. These old pheasant-lords,
 These partridge-breeders of a thousand years,
 Who had mildew'd in their thousands, doing nothing
 Since Egbert — why, the greater their disgrace!
 Fall back upon a name! rest, rot in that!
 Not *keep* it noble, make it nobler? fools, With such a vantage-ground for nobleness!
 He had known a man, a quintessence of man,
 The life of all — who madly loved — and he,
 Thwarted by one of these old father-fools, Had rioted his life out, and made an end.
He would not do it! her sweet face and faith
Held him from that: but he had powers, he knew it:
 Back would he to his studies, make a name, Name, fortune too: the world should ring of him
 To shame these mouldy Aylmers in their graves:

Chancellor, or what is greatest would he be —

'O brother, I am grieved to learn your grief —
 Give me my fling, and let me say my say.'

At which, like one that sees his own excess,
 And easily forgives it as his own,
 He laugh'd; and then was mute; but presently
 Wept like a storm: and honest Averill seeing
 How low his brother's mood had fallen, fetch'd
 His richest beeswing from a binn reserved
 For banquets, praised the waning red, and told
 The vintage — when *this* Aylmer came of age —
 Then drank and past it; till at length the two,
 Tho' Leolin flamed and fell again, agreed
 That much allowance must be made for men.

After an angry dream this kindlier glow
 Faded with morning, but his purpose held.

Yet once by night again the lovers met,
 A perilous meeting under the tall pines
 That darken'd all the northward of her Hall.

Him, to her meek and modest bosom prest
 In agony, she promised that no force,
 Persuasion, no, nor death could alter her:
 He, passionately hopefuller, would go,
 Labour for his own Edith, and return
 In such a sunlight of prosperity
 He should not be rejected. 'Write to me!

They loved me, and because I love their child

They hate me: there is war between us, dear,

Which breaks all bonds but ours; we must remain

Sacred to one another.' So they talk'd,
 Poor children, for their comfort: the wind blew;

The rain of heaven, and their own bitter tears,

Tears, and the careless rain of heaven, mixt

Upon their faces, as they kiss'd each other
In darkness, and above them roar'd the
pine.

* So Leolin went; and as we task our-
selves

To learn a language known but smatter-
ingly

In phrases here and there at random,
toil'd

Mastering the lawless science of our law,
That codeless myriad of precedent,
That wilderness of single instances,
Thro' which a few, by wit or fortune led,
May beat a pathway out to wealth and
fame.

The jests, that flash'd about the pleader's
room,

Lightning of the hour, the pun, the
scurrilous tale, —

Old scandals buried now seven decads
deep

In other scandals that have lived and
died,

And left the living scandal that shall
die —

Were dead to him already; bent as he
was

To make disproof of scorn, and strong in
hopes,

And prodigal of all brain-labour he,
Charier of sleep, and wine, and exercise,

Except when for a breathing-while at eve,
Some niggard fraction of an hour, he ran

Beside the river-bank: and then indeed
Harder the times were, and the hands of

power
Were bloodier, and the according hearts
of men

Seem'd harder too; but the soft river-
breeze,

Which fann'd the gardens of that rival
rose

Yet fragrant in a heart remembering
His former talks with Edith, on him

breathed
Far purer in his rushings to and fro,

After his books, to flush his blood with
air,

Then to his books again. My lady's
cousin,

Half-sickening of his pension'd afternoon,
Drove in upon the student once or twice,

Ran a Malayan amuck against the times,
Had golden hopes for France and all
mankind,

Answer'd all queries touching those at
home

With a heaved shoulder and a saucy
smile,

And fain had haled him out into the
world,

And air'd him there: his nearer friend
would say,

'Screw not the chord too sharply lest it
snap.'

Then left alone he pluck'd her dagger
forth

From where his worldless heart had kept
it warm,

Kissing his vows upon it like a knight.

And wrinkled benchers often talk'd of
him

Approvingly, and prophesied his rise:
For heart, I think, help'd head: her

letters too,

Tho' far between, and coming fitfully
Like broken music, written as she found

Or made occasion, being strictly watch'd,
Charm'd him thro' every labyrinth till he

saw
An end, a hope, a light breaking upon
him.

But they that cast her spirit into flesh,
Her worldly-wise begetters, plagued them-
selves

To sell her, those good parents, for her
good.

Whatever eldest-born of rank or wealth
Might lie within their compass, him they

lured
Into their net made pleasant by the baits

Of gold and beauty, wooing him to woo.
So month by month the noise about their

doors,
And distant blaze of those dull banquets,

made
The nightly wiper of their innocent hare

Falter before he took it. All in vain.
Sullen, defiant, pitying, wroth, return'd

Leolin's rejected rivals from their suit
So often, that the folly taking wings

Slipt o'er those lazy limits down the wind
With rumour, and became in other fields
A mockery to the yeomen over ale,

And laughter to their lords: but those at home,

As hunters round a hunted creature draw
The cordon close and closer toward the death,

Narrow'd her goings out and comings in;
Forbade her first the house of Averill,
Then closed her access to the wealthier farms,

Last from her own home-circle of the poor

They barr'd her: yet she bore it: yet her cheek

Kept colour: wondrous! but, O mystery!
What amulet drew her down to that old oak,

So old, that twenty years before, a part
Falling had let appear the brand of John —

Once grovelike, each huge arm a tree,
but now

The broken base of a black tower, a cave
Of touchwood, with a single flourishing spray.

There the manorial lord too curiously
Raking in that millennial touchwood-dust
Found for himself a bitter treasure-trove;
Burst his own wyvern on the seal, and read
Writhing a letter from his child, for which
Came at the moment Leolin's emissary,
A crippled lad, and coming turn'd to fly,
But scared with threats of jail and halter gave

To him that fluster'd his poor parish wits
The letter which he brought, and swore besides

To play their go-between as heretofore
Nor let them know themselves betray'd;
and then,

Soul-stricken at their kindness to him,
went

Hating his own lean heart and miserable.

Thenceforward oft from out a despot dream

The father panting woke, and oft, as dawn
Aroused the black republic on his elms,
Sweeping the frothy from the fescue brush'd

Thro' the dim meadow toward his treasure-trove,

Seized it, took home, and to my lady, —
who made

A downward crescent of her minion mouth,

Listless in all despondence, — read; and tore,

As if the living passion symbol'd there
Were living nerves to feel the rent; and burnt,

Now chafing at his own great self defied,
Now striking on huge stumbling-blocks of scorn

In babyisms, and dear diminutives
Scatter'd all over the vocabulary
Of such a love as like a chidden child,
After much wailing, hush'd itself at last
Hopeless of answer: then tho' Averill wrote

And bade him with good heart sustain himself —

All would be well — the lover heeded not,
But passionately restless came and went,
And rustling once at night about the place,
There by a keeper shot at, slightly hurt,
Raging return'd: nor was it well for her
Kept to the garden now, and grove of pines,

Watch'd even there; and one was set to watch

The watcher, and Sir Aylmer watch'd them all.

Yet bitter from his readings: once indeed,

Warm'd with his wines, or taking pride in her,

She look'd so sweet, he kiss'd her tenderly
Not knowing what possess'd him: that one kiss

Was Leolin's one strong rival upon earth;
Seconded, for my lady follow'd suit,
Seem'd hope's returning rose: and then ensued

A Martin's summer of his faded love,
Or ordeal by kindness; after this
He seldom crost his child without a sneer;
The mother flow'd in shallower acrimo-
nies:

Never one kindly smile, one kindly word:
So that the gentle creature shut from all
Her charitable use, and face to face
With twenty months of silence, slowly lost
Nor greatly cared to lose, her hold on life.
Last, some low fever ranging round to spy

The weakness of a people or a house,

too elaborate

Like flies that haunt a wound, or deer, or
men,
Or almost all that is, hurting the hurt —
Save Christ as we believe him — found
the girl
And flung her down upon a couch of
fire,
Where careless of the household faces
near,
And crying upon the name of Leolin,
She, and with her the race of Aylmer,
past.

Star to star vibrates light : may soul to
soul
Strike thro' a finer element of her own?
So, — from afar, — touch as at once? or
why
That night, that moment, when she named
his name,
Did the keen shriek, 'Yes, love, yes, Edith,
yes,'
Shrill, till the comrade of his chambers
woke,
And came upon him half-arisen from sleep,
With a weird bright eye, sweating and
trembling,
His hair as it were crackling into flames,
His body half flung forward in pursuit,
And his long arms stretch'd as to grasp a
flyer :
Nor knew he wherefore he had made the
cry ;
And being much befool'd and idioted
By the rough amity of the other, sank
As into sleep again. The second day,
My lady's Indian kinsman rushing in,
A breaker of the bitter news from home,
Found a dead man, a letter edged with
death
Beside him, and the dagger which himself
Gave Edith, redden'd with no bandit's
blood :
'From Edith' was engraven on the blade.

Then Averill went and gazed upon his
death.
And when he came again, his flock be-
lieved —
Beholding how the years which are not
Time's
Had blasted him — that many thousand
days

Were clipt by horror from his term of
life.

Yet the sad mother, for the second death
Scarce touch'd her thro' that nearness of
the first,

And being used to find her pastor texts,
Sent to the harrow'd brother, praying
him

To speak before the people of her child,
And fix the Sabbath. Darkly that day
rose :

Autumn's mock sunshine of the faded
woods

Was all the life of it; for hard on these,
A breathless burthen of low-folded
heavens

Stified and chill'd at once; but every roof
Sent out a listener : many too had known
Edith among the hamlets round, and
since

The parents' harshness and the hapless
loves

And double death were widely murmur'd,
left

Their own gray tower, or plain-faced
tabernacle,

To hear him; all in mourning these, and
those

With blots of it about them, ribbon, glove
Or kerchief; while the church, — one
night, except

For greenish glimmering thro' the lancets,
— made

Still paler the pale head of him, who
tower'd

Above them, with his hopes in either
grave.

Long o'er his bent brows linger'd
Averill,

His face magnetic to the hand from which
Livid he pluck'd it forth, and labour'd
thro'

His brief prayer-prelude, gave the verse
'Behold,

Your house is left unto you desolate !'

But lapsed into so long a pause again
As half amazed, half frighted all his flock :
Then from his height and loneliness of
grief

Bore down in flood, and dash'd his angry
heart

Against the desolations of the world.

Never since our bad earth became one
sea,

Which rolling o'er the palaces of the
proud,

And all but those who knew the living
God—

Eight that were left to make a purer
world—

When since had flood, fire, earthquake,
thunder, wrought

Such waste and havock as the idolatries,
Which from the low light of mortality

Shot up their shadows to the Heaven of
Heavens,

And worshipt their own darkness in the
Highest?

'Gash thyself, priest, and honour thy
brute Baäl,

And to thy worst self sacrifice thyself,
For with thy worst self hast thou clothed

thy God.
Then came a Lord in no wise like to

Baäl.
The babe shall lead the lion. Surely now

The wilderness shall blossom as the rose.
Crown thyself, worm, and worship thine

own lusts!—
No coarse and blockish God of acreage

Stands at thy gate for thee to grovel to—
Thy God is far diffused in noble groves

And princely halls, and farms, and flowing
lawns,

And heaps of living gold that daily grow,
And title-scrolls and gorgeous heraldries.

In such a shape dost thou behold thy
God.

Thou wilt not gash thy flesh for him; for
thine

Fares richly, in fine linen, not a hair
Ruffled upon the scarfskin, even while

The deathless ruler of thy dying house
Is wounded to the death that cannot die;

And tho' thou numberest with the fol-
lowers

Of One who cried, "Leave all and follow
me."

Thee therefore with His light about thy
feet,

Thee with His message ringing in thine
ears,

Thee shall thy brother man, the Lord from
Heaven,

Born of a village girl, carpenter's son,

Wonderful, Prince of peace, the Mighty
God,

Count the more base idolater of the two;
Crueller: as not passing thro' the fire

Bodies, but souls—thy children's—thro'
the smoke,

The blight of low desires—darkening
thine own

To thine own likeness; or if one of
these,

Thy better born unhappily from thee,
Should, as by miracle, grow straight and

fair—
Friends, I was bid to speak of such a

one
By those who most have cause to sorrow

for her—
Fairer than Rachel by the palmy well,

Fairer than Ruth among the fields of
corn,

Fair as the Angel that said "Hail!" she
seem'd,

Who entering fill'd the house with sudden
light.

For so mine own was brighten'd: where
indeed

The roof so lowly but that beam of
Heaven

Dawn'd sometime thro' the doorway?
whose the babe

Too ragged to be fondled on her lap,
Warm'd at her bosom? The poor child

of shame,
The common care whom no one cared

for, leapt
To greet her, wasting his forgotten heart,

As with the mother he had never known,
In gambols; for her fresh and innocent

eyes
Had such a star of morning in their blue,

That all neglected places of the field
Broke into nature's music when they saw

her.
Low was her voice, but won mysterious

way
Thro' the seal'd ear to which a louder

one
Was all but silence—free of alms her

hand—
The hand that robed your cottage-walls

with flowers
Has often toil'd to clothe your little

ones;

How often placed upon the sick man's
brow
Cool'd it, or laid his feverous pillow
smooth!

Had you one sorrow and she shared it
not?

One burthen and she would not lighten
it?

One spiritual doubt she did not soothe?
Or when some heat of difference sparkled
out,

How sweetly would she glide between
your wraths,

And steal you from each other! for she
walk'd

Wearing the light yoke of that Lord of
love,

Who still'd the rolling wave of Galilee!
And one — of him I was not bid to
speak —

Was always with her, whom you also
knew.

Him too you loved, for he was worthy
love.

And these had been together from the
first;

They might have been together till the
last.

Friends, this frail bark of ours, when
sorely tried,

May wreck itself without the pilot's
guilt,

Without the captain's knowledge: hope
with me.

Whose shame is that, if he went hence
with shame?

Nor mine the fault, if losing both of
these

I cry to vacant chairs and widow'd walls,
"My house is left unto me desolate."

While thus he spoke, his hearers wept;
but some,

Sons of the glebe, with other frowns than
those

That knit themselves for summer shadow,
scowl'd

At their great lord. He, when it seem'd
he saw

No pale sheet-lightnings from afar, but
fork'd

Of the near storm, and aiming at his
head,

working on feelings.

Sat anger-charm'd from sorrow, soldier-
like,

Erect: but when the preacher's cadence
flow'd

Softening thro' all the gentle attributes
Of his lost child, the wife, who watch'd

his face,

Paled at a sudden twitch of his iron
mouth;

And, 'O pray God that he hold up,' she
thought,

'Or surely I shall shame myself and him.'

'Nor yours the blame — for who beside
your hearths

Can take her place — if echoing me you
cry

"Our house is left unto us desolate"?

But thou, O thou that killest, hadst thou
known,

O thou that stonest, hadst thou under-
stood

The things belonging to thy peace and
ours!

Is there no prophet but the voice that
calls

Doom upon kings, or in the waste "Re-
pent"?

Is not our own child on the narrow way,
Who down to those that saunter in the
broad

Cries "Come up hither," as a prophet to
us?

Is there no stoning save with flint and
rock?

Yes, as the dead we weep for testify —
No desolation but by sword and fire?

Yes, as your moanings witness, and my-
self

Am lonelier, darker, earthlier for my loss.
Give me your prayers, for he is past your
prayers,

Not past the living fount of pity in
Heaven.

But I that thought myself long-suffering,
meek,

Exceeding "poor in spirit" — how the
words

Have twisted back upon themselves, and
mean

Vileness, we are grown so proud — I
wish'd my voice

A rushing tempest of the wrath of God

To blow these sacrifices thro' the world —
 Sent like the twelve-divided concubine
 To inflame the tribes: but there — out
 yonder — earth
 Lightens from her own central Hell —
 O there
 The red fruit of an old idolatry —
 The heads of chiefs and princes fall so
 fast,
 They cling together in the ghastly sack —
 The land all shambles — naked marriages
 Flash from the bridge, and ever-murder'd
 France,
 By shores that darken with the gathering
 wolf,
 Runs in a river of blood to the sick
 sea.
 Is this a time to madden madness then?
 Was this a time for these to flaunt their
 pride?
 May Pharaoh's darkness, folds as dense
 as those
 Which hid the Holiest from the people's
 eyes
 Ere the great death, shroud this great
 sin from all!
 Doubtless our narrow world must canvass
 it:
 O rather pray for those and pity them,
 Who, thro' their own desire accom-
 plish'd, bring
 Their own gray hairs with sorrow to the
 grave —
 Who broke the bond which they desired
 to break,
 Which else had link'd their race with
 times to come —
 Who wove coarse webs to snare her
 purity,
 Grossly contriving their dear daughter's
 good —
 Poor souls, and knew not what they did,
 but sat
 Ignorant, devising their own daughter's
 death!
 May not that earthly chastisement suffice?
 Have not our love and reverence left
 them bare?
 Will not another take their heritage?
 Will there be children's laughter in their
 hall
 For ever and for ever, or one stone
 Left on another, or is it a light thing

That I, their guest, their host, their
 ancient friend,
 I made by these the last of all my race,
 Must cry to these the last of theirs, as
 cried
 Christ ere His agony to those that swore
 Not by the temple but the gold, and made
 Their own traditions God, and slew the
 Lord,
 And left their memories a world's curse —
 "Behold,
 Your house is left unto you desolate"?

Ended he had not, but she brook'd no
 more:
 Long since her heart had beat remorse-
 lessly,
 Her cramp'd-up sorrow pain'd her, and a
 sense
 Of meanness in her unresisting life.
 Then their eyes vext her; for on entering
 He had cast the curtains of their seat
 aside —
 Black velvet of the costliest — she herself
 Had seen to that: fain had she closed
 them now,
 Yet dared not stir to do it, only near'd
 Her husband inch by inch, but when she
 laid,
 Wifelike, her hand in one of his, he veil'd
 His face with the other, and at once, as
 falls
 A creeper when the prop is broken, fell
 The woman shrieking at his feet, and
 swoon'd.
 Then her own people bore along the
 nave
 Her pendent hands, and narrow meagre
 face
 Seam'd with the shallow cares of fifty
 years:
 And her the Lord of all the landscape
 round
 Ev'n to its last horizon, and of all
 Who peer'd at him so keenly, follow'd
 out
 Tall and erect, but in the middle aisle
 Reel'd, as a footsore ox in crowded
 ways
 Stumbling across the market to his death,
 Unpitied; for he groped as blind, and
 seem'd
 Always about to fall, grasping the pews

And oaken finials till he touch'd the
door;
Yet to the lychgate, where his chariot
stood,
Strode from the porch, tall and erect
again.

But nevermore did either pass the gate
Save under pall with bearers. In one
month,

Thro' weary and yet ever wearier hours,
The childless mother went to seek her
child;

And when he felt the silence of his
house

About him, and the change and not the
change,

And those fixt eyes of painted ancestors
Staring for ever from their gilded walls
On him their last descendant, his own
head

Began to droop, to fall; the man became
Imbecile; his one word was 'desolate;'

Dead for two years before his death was
he; lost his mind.

But when the second Christmas came,
escaped

His keepers, and the silence which he
felt,

To find a deeper in the narrow gloom
By wife and child; nor wanted at his
end

The dark retinue reverencing death
At golden thresholds; nor from tender
hearts,

And those who sorrow'd o'er a vanish'd
race,

Pity, the violet on the tyrant's grave.

Then the great Hall was wholly broken
down,

And the broad woodland parcell'd into
farms;

And where the two contrived their
daughter's good,

Lies the hawk's cast, the mole has made
his run,

The hedgehog underneath the plantain
bores,

The rabbit fondles his own harmless
face,

The slow-worm creeps, and the thin
weasel there

Follows the mouse, and all is open field.

SEA DREAMS.

A CITY clerk, but gently born and bred;
His wife, an unknown artist's orphan
child —

One babe was theirs, a Margaret, three
years old:

They, thinking that her clear germander
eye

Droopt in the giant-factored city-gloom,
Came, with a month's leave given them,
to the sea:

For which his gains were dock'd, however
small:

Small were his gains, and hard his work;
besides,

Their slender household fortunes (for the
man

Had risk'd his little) like the little thrift,
Trembled in perilous places o'er a deep:

And oft, when sitting all alone, his face
Would darken, as he cursed his credulous-
ness,

And that one unctuous mouth which lured
him, rogue,

To buy strange shares in some Peruvian
mine.

Now seaward-bound for health they
gain'd a coast,

All sand and cliff and deep-inrunning
cave,

At close of day; slept, woke, and went
the next,

The Sabbath, pious variers from the
church,

To chapel; where a heated pulpiteer,
Not preaching simple Christ to simple
men,

Announced the coming doom, and ful-
minated

Against the scarlet woman and her creed;
For sideways up he swung his arms, and
shriek'd

'Thus, thus with violence,' ev'n as if he
held

The Apocalyptic milestone, and himself
Were that great Angel; 'Thus with
violence

Shall Babylon be cast into the sea;
Then comes the close.' The gentle-
hearted wife

Sat shuddering at the ruin of a world;
He at his own: but when the wordy storm

new life zone - a new Renaissance in animal life.

Had ended, forth they came and paced
the shore,

Ran in and out the long sea-framing caves,
Drank the large air, and saw, but scarce
believed

(The sootflake of so many a summer still
Clung to their fancies) that they saw, the
sea.

So now on sand they walk'd, and now on
cliff,

Lingering about the thymy promontories,
Till all the sails were darken'd in the west,
And rosed in the east: then homeward
and to bed:

Where she, who kept a tender Christian
hope,

Haunting a holy text, and still to that
Returning, as the bird returns, at night,
'Let not the sun go down upon your
wrath,'

Said, 'Love, forgive him: ' but he did not
speak;

And silenced by that silence lay the wife,
Remembering her dear Lord who died
for all.

And musing on the little lives of men,
And how they mar this little by their feuds.

But while the two were sleeping, a full
tide

Rose with ground-swell, which, on the
foremost rocks

Touching, upjetted in spirits of wild sea-
smoke,

And scaled in sheets of wasteful foam,
and fell

In vast sea-cataracts — ever and anon
Dead claps of thunder from within the
cliffs

Heard thro' the living roar. At this the
babe,

Their Margaret cradled near them, wail'd
and woke

The mother, and the father suddenly cried,
'A wreck, a wreck!' then turn'd, and
groaning said,

'Forgive! How many will say, "for-
give," and find

A sort of absolution in the sound
To hate a little longer! No; the sin
That neither God nor man can well for-
give,

Hypocrisy, I saw it in him at once.
Is it so true that second thoughts are best?
Not first, and third, which are a ripper first?
Too ripe, too late! they come too late
for use.

Ah love, there surely lives in man and
beast

Something divine to warn them of their
foes:

And such a sense, when first I fronted
him,

Said, "Trust him not;" but after, when
I came

To know him more, I lost it, knew him
less;

Fought with what seem'd my own un-
charity;

Sat at his table; drank his costly wines;
Made more and more allowance for his
talk;

Went further, fool! and trusted him with
all,

All my poor scrapings from a dozen years
Of dust and deskwork: there is no such
mine,

None; but a gulf of ruin, swallowing gold,
Not making. Ruin'd! ruin'd! the sea
roars

Ruin: a fearful night!

'Not fearful; fair,'

Said the good wife, 'if every star in
heaven

Can make it fair: you do but hear the tide.
Had you ill dreams?'

'O yes,' he said, 'I dream'd

Of such a tide swelling toward the land,
And I from out the boundless outer deep
Swept with it to the shore, and enter'd one
Of those dark caves that run beneath the
cliffs.

I thought the motion of the boundless
deep

Bore thro' the cave, and I was heaved
upon it

In darkness: then I saw one lovely star
Larger and larger. "What a world," I
thought,

"To live in!" but in moving on I found
Only the landward exit of the cave,
Bright with the sun upon the stream
beyond:

And near the light a giant woman sat,
 All over earthy, like a piece of earth,
 A pickaxe in her hand: then out I slipt
 Into a land all sun and blossom, trees
 As high as heaven, and every bird that
 sings:

And here the night-light flickering in my
 eyes
 Awoke me.'

'That was then your dream,' she said,
 'Not sad, but sweet.'

'So sweet, I lay,' said he,
 'And mused upon it, drifting up the
 stream

In fancy, till I slept again, and pieced
 The broken vision; for I dream'd that still
 The motion of the great deep bore me on,
 And that the woman walk'd upon the
 brink:

I wonder'd at her strength, and ask'd her
 of it:

"It came," she said, "by working in the
 mines:"

O then to ask her of my shares, I thought;
 And ask'd; but not a word; she shook
 her head.

And then the motion of the current
 ceased,

And there was rolling thunder; and we
 reach'd

A mountain, like a wall of burs and
 thorns;

But she with her strong feet up the steep
 hill

Trod out a path: I follow'd; and at top
 She pointed seaward: there a fleet of
 glass,

That seem'd a fleet of jewels under me,
 Sailing along before a gloomy cloud
 That not one moment ceased to thunder,
 past

In sunshine: right across its track there
 lay,

Down in the water, a long reef of gold,
 Or what seem'd gold: and I was glad at
 first

To think that in our often-ransack'd world
 Still so much gold was left; and then I
 fear'd

Lest the gay navy there should splinter
 on it,

And fearing waved my arm to warn them
 off;

An idle signal, for the brittle fleet
 (I thought I could have died to save it)
 near'd,

Touch'd, clink'd, and clash'd, and van-
 ish'd; and I woke,

I heard the clash so clearly. Now I see
 My dream was Life; the woman honest
 Work;

And my poor venture but a fleet of glass
 Wreck'd on a reef of visionary gold.'

'Nay,' said the kindly wife to comfort
 him,

'You raised your arm, you tumbled down
 and broke

The glass with little Margaret's medicine
 in it;

And, breaking that, you made and broke
 your dream:

A trifle makes a dream, a trifle breaks.'

'No trifle,' groan'd the husband; 'yes-
 terday

I met him suddenly in the street, and ask'd
 That which I ask'd the woman in my
 dream.

Like her, he shook his head. "Show me
 the books!"

He dodged me with a long and loose
 account.

"The books, the books!" but he, he
 could not wait,

Bound on a matter he of life and death:
 When the great Books (see Daniel seven
 and ten)

Were open'd, I should find he meant me
 well;

And then began to bloat himself, and ooze
 All over with the fat affectionate smile
 That makes the widow lean. "My dearest
 friend,

Have faith, have faith! We live by faith,"
 said he;

"And all things work together for the
 good

Of those" — it makes me sick to quote
 him — last

Gript my hand hard, and with God-bless-
 you went.

I stood like one that had received a blow:
 I found a hard friend in his loose accounts,

A loose one in the hard grip of his hand,
 A curse in his God-bless-you: then my
 eyes
 Pursued him down the street, and far
 away,
 Among the honest shoulders of the crowd,
 Read rascal in the motions of his back,
 And scoundrel in the supple-sliding knee.'

'Was he so bound, poor soul?' said
 the good wife;
 'So are we all: but do not call him, love,
 Before you prove him, rogue, and proved,
 forgive.
 His gain is loss; for he that wrongs his
 friend
 Wrongs himself more, and ever bears
 about
 A silent court of justice in his breast,
 Himself the judge and jury, and himself
 The prisoner at the bar, ever condemn'd:
 And that drags down his life: then comes
 what comes
 Hereafter: and he meant, he said he
 meant,
 Perhaps he meant, or partly meant, you
 well.'

"With all his conscience and one eye
 askew" —
 Love, let me quote these lines, that you
 may learn
 A man is likewise counsel for himself,
 Too often, in that silent court of yours —
 "With all his conscience and one eye
 askew,
 So false, he partly took himself for true;
 Whose pious talk, when most his heart
 was dry,
 Made wet the crafty crowsfoot round his
 eye;
 Who, never naming God except for gain,
 So never took that useful name in vain,
 Made Him his catspaw and the Cross his
 tool,
 And Christ the bait to trap his dupe and
 fool;
 Nor deeds of gift, but gifts of grace he
 forged,
 And snake-like slimed his victim ere he
 gorged;
 And oft at Bible meetings, o'er the rest
 Arising, did his holy oily best,

Dropping the too rough H in Hell and
 Heaven,
 To spread the Word by which himself
 had thriven."
 How like you this old satire?'

'Nay,' she said,
 'I loathe it: he had never kindly heart,
 Nor ever cared to better his own kind,
 Who first wrote satire, with no pity in it.
 But will you hear *my* dream, for I had one
 That altogether went to music? Still
 It awed me.'

Then she told it, having dream'd
 Of that same coast.

— But round the North, a light,
 A belt, it seem'd, of luminous vapour, lay,
 And ever in it a low musical note
 Swell'd up and died; and, as it swell'd,
 a ridge
 Of breaker issued from the belt, and still
 Grew with the growing note, and when
 the note
 Had reach'd a thunderous fulness, on
 those cliffs
 Broke, mixt with awful light (the same as
 that
 Living within the belt) whereby she saw
 That all those lines of cliffs were cliffs no
 more,
 But huge cathedral fronts of every age,
 Grave, florid, stern, as far as eye could
 see,
 One after one: and then the great ridge
 drew,
 Lessening to the lessening music, back,
 And past into the belt and swell'd again
 Slowly to music: ever when it broke
 The statues, king or saint, or founder fell;
 Then from the gaps and chasms of ruin
 left
 Came men and women in dark clusters
 round,
 Some crying, 'Set them up! they shall
 not fall!'
 And others, 'Let them lie, for they have
 fall'n.'
 And still they strove and wrangled: and
 she grieved
 In her strange dream, she knew not why
 to find

What does little birdie say
 In her nest at peep of day?
 Let me fly, says little birdie,
 Mother, let me fly away.
 Birdie, rest a little longer,
 Till the little wings are stronger
 So she rests a little longer,
 Then she flies away.

What does little baby say,
 In her bed at peep of day?
 Baby says, like little birdie,
 Let me rise and fly away.
 Baby, sleep a little longer,
 Till the little limbs are stronger.
 If she sleeps a little longer,
 Baby too shall fly away.

'She sleeps: let us too, let all evil,
 sleep.
 He also sleeps—another sleep than
 ours.
 He can do no more wrong: forgive him,
 dear,
 And I shall sleep the sounder!'

Then the man,
 'His deeds yet live, the worst is yet to
 come.
 Yet let our sleep for this one night be
 sound:
 I do forgive him!'

'Thanks, my love,' she said,
 'Your own will be the sweeter,' and they
 slept.

LUCRETIVS. a true
 character. Great philosopher
 LUCILIA, wedded to Lucretius, found
 Her master cold; for when the morning
 flush
 Of passion and the first embrace had died
 Between them, tho' he lov'd her none the
 less,
 Yet often when the woman heard his
 foot
 Return from paces in the field, and ran
 To greet him with a kiss, the master took
 Small notice, or austere, for—his mind
 Half buried in some weightier argument,
 Or fancy-borne perhaps upon the rise
 And long roll of the Hexameter—he past

To turn and ponder those three hundred
 scrolls *Epinurus*
 Left by the Teacher, whom he held divine.
 She brook'd it not; but wrathful, petulant,
 Dreaming some rival, sought and found
 a witch
 Who brew'd the philtre which had power,
 they said,
 To lead an errant passion home again.
 And this, at times, she mingled with his
 drink,
 And this destroy'd him; for the wicked
 broth
 Confused the chemic labour of the blood,
 And tickling the brute brain within the
 man's
 Made havock among those tender cells,
 and check'd
 His power to shape: he loathed himself;
 and once
 After a tempest woke upon a morn
 That mock'd him with returning calm,
 and cried:

'Storm in the night! for thrice I heard
 the rain
 Rushing; and once the flash of a
 thunderbolt—
 Methought I never saw so fierce a fork—
 Struck out the streaming mountain-side,
 and show'd
 A riotous confluence of watercourses
 Blanching and billowing in a hollow of it,
 Where all but yester-eve was dusty-dry.

'Storm, and what dreams, ye holy
 Gods, what dreams!
 For thrice I waken'd after dreams. Per-
 chance
 We do but recollect the dreams that come
 Just ere the waking: terrible! for it seem'd
 A void was made in Nature; all her bonds
 Crack'd; and I saw the flaring atom-
 streams
 And torrents of her myriad universe,
 Ruining along the illimitable inane, atom theory
 Fly on to clash together again, and make in poetry
 Another and another frame of things
 For ever: that was mine, my dream, I
 knew it—
 Of and belonging to me, as the dog
 With inward yelp and restless forefoot
 plies

His function of the woodland: but the next!

I thought that all the blood by Sylla shed
Came driving rainlike down again on earth,

And where it dash'd the reddening meadow, sprang

No dragon warriors from Cadmean teeth,
For these I thought my dream would show to me,

But girls, Hetairai, curious in their art,
Hired animalisms, vile as those that made

The mulberry-faced Dictator's orgies worse

Than aught they fable of the quiet Gods.
And hands they mixt, and yell'd and round me drove

In narrowing circles till I yell'd again
Half-suffocated, and sprang up, and saw —
Was it the first beam of my latest day?

'Then, then, from utter gloom stood out the breasts,
The breasts of Helen, and hoveringly a sword

Now over and now under, now direct,
Pointed itself to pierce, but sank down shamed

At all that beauty; and as I stared, a fire,

The fire that left a roofless Ilion,
Shot out of them, and scorch'd me that I woke.

'Is this thy vengeance, holy Venus, thine,

Because I would not one of thine own doves,

Not ev'n a rose, were offer'd to thee? thine,

Forgetful how my rich procemion makes
Thy glory fly along the Italian field,
In lays that will outlast thy Deity?

'Deity? nay, thy worshippers. My tongue

Trips, or I speak profanely. Which of these

Angers thee most, or angers thee at all?
Not if thou be'st of those who, far aloof
From envy, hate and pity, and spite and scorn,

Live the great life which all our greatest
fain

Would follow, centr'd in eternal calm.

'Nay, if thou canst, O Goddess, like ourselves

Touch, and be touch'd, then would I cry to thee

To kiss thy Mavors, roll thy tender arms
Round him, and keep him from the lust of blood

That makes a steaming slaughter-house of Rome.

'Ay, but I meant not thee; I meant not her,

? Whom all the pines of Ida shook to see
Slide from that quiet heaven of hers, and tempt

The Trojan, while his neat-herds were abroad;

Nor her that o'er her wounded hunter wept

Her Deity false in human-amorous tears; *Adonis*

Nor whom her beardless apple-arbiter
Decided fairest. Rather, O ye Gods,
Poet-like, as the great Sicilian called

Calliope to grace his golden verse —
Ay, and this Kypris also — did I take
That popular name of thine to shadow forth

The all-generating powers and genial heat

Of Nature, when she strikes thro' the thick blood

Of cattle, and light is large, and lambs are glad

Nosing the mother's udder, and the bird
Makes his heart voice amid the blaze of flowers:

Which things appear the work of mighty Gods.

'The Gods! and if I go *my* work is left

Unfinish'd — *if* I go. [The Gods, who haunt

The lucid interspace of world and world,
Where never creeps a cloud, or moves a wind,

Nor ever falls the least white star of snow,

Nor ever lowest roll of thunder moans,

Nor sound of human sorrow mounts to
mar

Their sacred everlasting calm! and such,
Not all so fine, nor so divine a calm,
Not such, nor all unlike it, man may gain
Letting his own life go. The Gods, the
Gods!

If all be atoms, how then should the
Gods

Being atomic not be dissoluble, *Ensouled*
Not follow the great law? My master
held

That Gods there are, for all men so
believe.

I prest my footsteps into his, and meant
Surely to lead my *Memmius* in a train
Of flowery clauses onward to the proof
That Gods there are, and deathless.
Meant? I meant?

I have forgotten what I meant: my mind
Stumbles, and all my faculties are lamed.

'Look where another of our Gods, the
Sun,

Apollo, Delius, or of older use
All-seeing Hyperion — what you will —
Has mounted yonder; since he never
sware,

Except his wrath were wreak'd on
wretched man,
That he would only shine among the
dead

Hereafter; tales! for never yet on earth
Could dead flesh creep, or bits of roast-
ing ox

Moan round the spit — nor knows he
what he sees;

King of the East altho' he seem, and
girt

With song and flame and fragrance,
slowly lifts

His golden feet on those empurpled
stairs

That climb into the windy halls of
heaven:

And here he glances on an eye new-born,
And gets for greeting but a wail of pain;
And here he stays upon a freezing orb
That fain would gaze upon him to the
last;

And here upon a yellow eyelid fall'n
And closed by those who mourn a friend
in vain,

Not thankful that his troubles are no
more.

And me, altho' his fire is on my face
Blinding, he sees not, nor at all can tell
Whether I mean this day to end myself,
Or lend an ear to Plato where he says,
That men like soldiers may not quit the
post

Allotted by the Gods: but he that holds
The Gods are careless, wherefore need he
care

Greatly for them, nor rather plunge at
once,

Being troubled, wholly out of sight, and
sink

Past earthquake — ay, and gout and
stone, that break

Body toward death, and palsy, death-in-
life,

And wretched age — and worst disease
of all, *Essence of Form*

These prodigies of myriad nakednesses,
And twisted shapes of lust, unspeakable,
Abominable, strangers at my hearth
Not welcome, harpies miring every dish,
The phantom husks of something foully
done,

And fleeting thro' the boundless universe,
And blasting the long quiet of my breast
With animal heat and dire insanity?

'How should the mind, except it loved
them, clasp

These idols to herself? or do they fly
Now thinner, and now thicker, like the
flakes

In a fall of snow, and so press in, per-
force

Of multitude, as crowds that in an hour
Of civic tumult jam the doors, and bear
The keepers down, and throng, their
rags and they

The basest, far into that council-hall
Where sit the best and stateliest of the
land?

'Can I not fling this horror off me
again,

Seeing with how great ease Nature can
smile,

Balmier and nobler from her bath of
storm,

At random ravage? and how easily

The mountain there has cast his cloudy
slough,
Now towering o'er him in serenest air,
A mountain o'er a mountain,—ay, and
within
All hollow as the hopes and fears of
men?

'But who was he, that in the garden
snared

Picus and Faunus, rustic Gods? a tale
To laugh at—more to laugh at in my-
self—

For look! what is it? there? yon arbutus
Totters; a noiseless riot underneath
Strikes through the wood, sets all the
tops quivering—

The mountain quickens into Nymph and
Faun;

And here an Oread—how the sun de-
lights

To glance and shift about her slippery
sides,

And rosy knees and supple roundedness,
And budded bosom-peaks—who this
way runs

Before the rest—A satyr, a satyr, see,
Follows; but him I proved impossible;
Twy-natured is no nature: yet he draws
Nearer and nearer, and I scan him now
Beastlier than any phantom of his kind
That ever butted his rough brother-brute
For lust or lusty blood or provender:
I hate, abhor, spit, sicken at him; and
she

Loathes him as well; such a precipitate
heel,

Fledged as it were with Mercury's ankle-
wing,

Whirls her to me: but will she fling her-
self,

Shameless upon me? Catch her, goat-
foot: nay,

Hide, hide them, million-myrtled wilder-
ness,

And cavern-shadowing laurels, hide! do
I wish—

What?—that the bush were leafless? or
to whelm

All of them in one massacre? O ye Gods,
I know you careless, yet, behold, to you
From childly wont and ancient use I
call—

I thought I lived securely as yourselves—
No lewdness, narrowing envy, monkey-
spite,

No madness of ambition, avarice, none:
No larger feast than under plane or pine
With neighbours laid along the grass, to
take

Only such cups as left us friendly-warm,
Affirming each his own philosophy—
Nothing to mar the sober majesties
Of settled, sweet, Epicurean life.

But now it seems some unseen monster
lays

His vast and filthy hands upon my will,
Wrenching it backward into his; and
spoils

My bliss in being; and it was not great;
For save when shutting reasons up in
rhythm,

Or Heliconian honey in living words,
To make a truth less harsh, I often grew
Tired of so much within our little life,
Or of so little in our little life—

Poor little life that toddles half an hour
Crown'd with a flower or two, and there
an end—

And since the nobler pleasure seems to
fade,

Why should I, beastlike as I find myself,
Not manlike end myself?—our privi-
lege—

What beast has heart to do it? And
what man,

What Roman would be dragg'd in tri-
umph thus?

Not I; not he, who bears one name
with her

Whose death-blow struck the dateless
doom of kings,

When, brooking not the Tarquin in her
veins,

She made her blood in sight of Collatine
And all his peers, flushing the guiltless
air,

Spout from the maiden fountain in her
heart.

And from it sprang the Commonwealth,
which breaks

As I am breaking now!

'And therefore now
Let her, that is the womb and tomb of all,
Great Nature, take, and forcing far apart

get information about a poem, then read it.

Those blind beginnings that have made
me man,
Dash them anew together at her will
Thro' all her cycles — into man once
more,
Or beast or bird or fish, or opulent flower:
But till this cosmic order everywhere
Shatter'd into one earthquake in one
day
Cracks all to pieces, — and that hour
perhaps
Is not so far when momentary man
Shall seem no more a something to him-
self,
But he, his hopes and hates, his homes
and fanes,
And even his bones long laid within the
grave,
The very sides of the grave itself shall
pass,
Vanishing, atom and void, atom and
void,
Into the unseen for ever, — till that hour,
My golden work in which I told a truth
That stays the rolling Ixionian wheel,
And numbs the Fury's ringlet-snake, and
plucks
The mortal soul from out immortal hell,

Shall stand: ay, surely: then it falls at last
And perishes as I must; for O Thou,
Passionless bride, divine Tranquillity,
Yearn'd after by the wisest of the wise,
Who fail to find thee, being as thou art
Without one pleasure and without one
pain,
Howbeit I know thou surely must be mine
Or soon or late, yet out of season, thus
I woo thee roughly, for thou carest not
How roughly men may woo thee so they
win —
Thus — thus: the soul flies out and dies
in the air.'

With that he drove the knife into his
side:
She heard him raging, heard him fall;
ran in,
Beat breast, tore hair, cried out upon
herself
As having fail'd in duty to him, shriek'd
That she but meant to win him back, fell
on him,
Clasp'd, kiss'd him, wail'd: he answer'd,
'Care not thou!
Thy duty? What is duty? Fare thee
well!'

*Original → what matters? all is over:
fair thee well*

THE PRINCESS;

A MEDLEY. *(p. game Ten. used to play)*

PROLOGUE. 1847.

SIR Walter Vivian all a summer's day
Gave his broad lawns until the set of
sun
Up to the people: thither flock'd at
noon
His tenants, wife and child, and thither
half
The neighbouring borough with their
Institute
Of which he was the patron. I was
there
From college, visiting the son, — the son
A Walter too, — with others of our set,
Five others: we were seven at Vivian-
place.

And me that morning Walter show'd
the house,
Greek, set with busts: from vases in the
hall
Flowers of all heavens, and lovelier than
their names,
Grew side by side; and on the pavement
lay
Carved stones of the Abbey-ruin in the
park,
Huge Ammonites, and the first bones of
Time;
And on the tables every clime and age
Jumbled together; celts and calumets,
Claymore and snowshoe, toys in lava
fans
Of sandal, amber, ancient rosaries.

*Full of anachronisms Ten's best humor
Anachronisms here.*

Specimen

Laborious orient ivory sphere in sphere.
The cursed Malayan crease, and battle-
clubs
From the isles of palm: and higher on
the walls,
Betwixt the monstrous horns of elk and
deer,
His own forefathers' arms and armour
hung.

And 'This,' he said, 'was Hugh's at
Agincourt;
And that was old Sir Ralph's at Ascalon:
A good knight he! we keep a chronicle
With all about him'—which he brought,
and I
Dived in a hoard of tales that dealt with
knights,
Half-legend, half-historic, counts and
kings
Who laid about them at their wills and
died;
And mixt with these, a lady, one that
arm'd
Her own fair head, and sallying thro' the
gate,
Had beat her foes with slaughter from
her walls.

'O miracle of women,' said the book,
'O noble heart who, being strait-besieged
By this wild king to force her to his wish,
Nor bent, nor broke, nor shunn'd a
soldier's death,
But now when all was lost or seem'd as
lost—
Her stature more than mortal in the burst
Of sunrise, her arm lifted, eyes on fire—
Brake with a blast of trumpets from the
gate,
And, falling on them like a thunderbolt,
She trampled some beneath her horses'
heels,
And some were whelm'd with missiles of
the wall,
And some were push'd with lances from
the rock,
And part were drown'd within the whirl-
ing brook:
O miracle of noble womanhood!'

So sang the gallant glorious chronicle;
And, I all rapt in this, 'Come out,' he said,

'To the Abbey: there is Aunt Elizabeth
And sister Lilia with the rest.' We went.
(I kept the book and had my finger in it)
Down thro' the park: strange was the
sight to me;
For all the sloping pasture murmur'd,
sown
With happy faces and with holiday.
There moved the multitude, a thousand
heads:
The patient leaders of their Institute
Taught them with facts. One rear'd a
font of stone
And drew, from butts of water on the
slope,
The fountain of the moment, playing,
now
A twisted snake, and now a rain of pearls,
Or steep-up spout whereon the gilded
ball
Danced like a wisp: and somewhat lower
down
A man with knobs and wires and vials
fired
A cannon: Echo answer'd in her sleep
From hollow fields: and here were tele-
scopes
For azure views; and there a group of
girls
In circle waited, whom the electric shock
Dislink'd with shrieks and laughter:
round the lake
A little clock-work steamer paddling plied
And shook the lilies: perch'd about the
knolls
A dozen angry models jetted steam:
A petty railway ran: a fire-balloon
Rose gem-like up before the dusky groves
And dropt a fairy parachute and past:
And there thro' twenty posts of telegraph
They flash'd a saucy message to and fro
Between the mimic stations; so that sport
Went hand in hand with Science; other
where
Pure sport: a herd of boys with clamour
bowl'd
And stump'd the wicket; babies roll'd
about
Like tumbled fruit in grass; and men
and maids
Arranged a country dance, and flew thro'
light
And shadow, while the twanging violin

Struck up with Soldier-laddie, and over-
head

The broad ambrosial aisles of lofty lime
Made noise with bees and breeze from
end to end.

Strange was the sight and smacking of
the time;

And long we gazed, but satiated at length
Came to the ruins. High-arch'd and ivy-
claspt,

Of finest Gothic lighter than a fire,
'Thro' one wide chasm of time and frost
they gave

The park, the crowd, the house; but all
within

The sward was trim as any garden lawn:
And here we lit on Aunt Elizabeth,
And Lilia with the rest, and lady friends
From neighbour seats: and there was
Ralph himself,

A broken statue propt against the wall,
As gay as any. Lilia, wild with sport,
Half child half woman as she was, had
wound

A scarf of orange round the stony helm,
And robed the shoulders in a rosy silk,
That made the old warrior from his ivied
nook

Glow like a sunbeam: near his tomb a feast
Shone, silver-set; about it lay the guests,
And there we join'd them: then the
maiden Aunt

Took this fair day for text, and from it
preach'd

An universal culture for the crowd,
And all things great; but we, unworthier,
told

Of college: he had climb'd across the
spikes,

And he had squeezed himself betwixt
the bars,

And he had breathed the Proctor's dogs;
and one

Discuss'd his tutor, rough to common men,
But honeying at the whisper of a lord;
And one the Master, as a rogue in grain
Veneer'd with sanctimonious theory.

But while they talk'd, above their
heads I saw

The feudal warrior lady-clad; which
brought

My book to mind: and opening this I
read

Of old Sir Ralph a page or two that rang
With tilt and tourney; then the tale of
her

That drove her foes with slaughter from
her walls,

And much I praised her nobleness, and
'Where,'

Ask'd Walter, patting Lilia's head (she
lay

Beside him) 'lives there such a woman
now?'

Quick answer'd Lilia, 'There are thou-
sands now

Such women, but convention beats them
down:

It is but bringing up; no more than
that:

You men have done it: how I hate you
all!

Ah, were I something great! I wish I
were

Some mighty poetess, I would shame
you then,

That love to keep us children! O I wish
That I were some great princess, I would
build

Far off from men a college like a man's,
And I would teach them all that men are
taught;

We are twice as quick!' And here she
shook aside

The hand that play'd the patron with her
curls.

And one said smiling, 'Pretty were the
sight

If our old halls could change their sex,
and flaunt

With prudes for proctors, dowagers for
deans,

And sweet girl-graduates in their golden
hair.

I think they should not wear our rusty
gowns,

But move as rich as Emperor-moths, or
Ralph

Who shines so in the corner; yet I fear,
If there were many Lilies in the brood,

However deep you might embower the
nest,

Herminie - from East

Some boy would spy it.'

At this upon the sward
She tapt her tiny silken-sandal'd foot:
'That's your light way; but I would
make it death
For any male thing but to peep at us.'

Petulant she spoke, and at herself she
laugh'd;

A rosebud set with little wilful thorns,
And sweet as English air could make her,
she:

But Walter hail'd a score of names upon
her,

And 'petty Ogress,' and 'ungrateful Puss,'
And swore he long'd at college, only
long'd,

All else was well, for she-society.
They boated and they cricketed; they
talk'd

At wine, in clubs, of art, of politics;
They lost their weeks; they vexed the
souls of deans;

They rode; they betted; made a hun-
dred friends,

And caught the blossom of the flying
terms,

But miss'd the mignonette of Vivian-place,
The little hearth-flower Lilia. Thus he
spoke,

Part banter, part affection.

'True,' she said,
'We doubt not that. O yes, you miss'd
us much.

I'll stake my ruby ring upon it you did.'

She held it out; and as a parrot turns
Up thro' gilt wires a crafty loving eye,
And takes a lady's finger with all care,
And bites it for true heart and not for
harm,

So he with Lilia's. Daintily she shriek'd
And wrung it. 'Doubt my word again!'
he said.

'Come, listen! here is proof that you
were miss'd:

We seven stay'd at Christmas up to read;
And there we took one tutor as to read:
The hard-grain'd Muses of the cube and
square

Were out of season: never man, I think,
So moulder'd in a sinecure as he:

For while our cloisters echo'd frosty feet,

And our long walks were stript as bare
as brooms,

We did but talk you over, pledge you all
In wassail; often, like as many girls —
Sick for the hollies and the yews of home —
As many little trifling Liliads — play'd
Charades and riddles as at Christmas
here,

And *what's my thought* and *when* and
where and *how*,

And often told a tale from mouth to
mouth

As here at Christmas.'

She remember'd that:
A pleasant game, she thought: she liked
it more

Than magic music, forfeits, all the rest.
But these — what kind of tales did men
tell men,

She wonder'd, by themselves?

A half-disdain
Perch'd on the pouted blossom of her
lips:

And Walter nodded at me; 'He began,
The rest would follow, each in turn; and so
We forged a sevenfold story. Kind?
what kind?

Chimeras, crotchets, Christmas solecisms,
Seven-headed monsters only made to kill
Time by the fire in winter.'

'Kill him now,
The tyrant! kill him in the summer too,'
Said Lilia; 'Why not now?' the maiden
Aunt.

'Why not a summer's as a winter's tale?
A tale for summer as befits the time,
And something it should be to suit the
place,

Heroic, for a hero lies beneath,
Grave, solemn!'

Walter warp'd his mouth at this
To something so mock-solemn, that I
laugh'd

And Lilia woke with sudden-shrilling
mirth

And echo like a ghostly woodpecker,
Hid in the ruins; till the maiden Aunt
(A little sense of wrong had touch'd her
face

With colour) turn'd to me with 'As you
will;

Heroic if you will, or what you will,
Or be yourself your hero if you will.'

'Take Lilia, then, for heroine,' clam-
our'd he,
'And make her some great Princess, six
feet high,
Grand, epic, homicidal; and be you
The Prince to win her!'

'Then follow me, the Prince,'
I answer'd, 'each be hero in his turn!
Seven and yet one, like shadows in a
dream. —

Heroic seems our Princess as required —
But something made to suit with Time
and place,

A Gothic ruin and a Grecian house,
A talk of college and of ladies' rights,
A feudal knight in silken masquerade,
And, yonder, shrieks and strange experi-
ments

For which the good Sir Ralph had burnt
them all —

This *were* a medley! we should have him
back

Who told the "Winter's tale" to do it
for us.

No matter: we will say whatever comes.
And let the ladies sing us, if they will,
From time to time, some ballad or a song
To give us breathing-space.'

So I began,
And the rest follow'd: and the women
sang

Between the rougher voices of the men,
Like linnets in the pauses of the wind:
And here I give the story and the songs.

I.

A prince I was, blue-eyed, and fair in
face,
Of temper amorous, as the first of May,
With lengths of yellow ringlet, like a girl,
For on my cradle shone the Northern
star.

There lived an ancient legend in our
house.

Some sorcerer, whom a far-off grandsire
burnt

Because he cast no shadow, had foretold,
Dying, that none of all our blood should
know

The shadow from the substance, and that
one

Should come to fight with shadows and
to fall.

For so, my mother said, the story ran.
And, truly, waking dreams were, more or
less,

An old and strange affection of the house.
Myself too had weird seizures, Heaven
knows what:

On a sudden in the midst of men and day,
And while I walk'd and talk'd as hereto-
fore,

I seem'd to move among a world of
ghosts,

And feel myself the shadow of a dream.
Our great court-Galen poised his gilt-head
cane,

And paw'd his beard, and mutter'd 'cata-
lepsy.'

My mother pitying made a thousand
prayers;

My mother was as mild as any saint,
Half-canonised by all that look'd on her,
So gracious was her tact and tenderness:
But my good father thought a king a
king;

He cared not for the affection of the
house;

He held his sceptre like a pedant's wand
To lash offence, and with long arms and
hands

Reach'd out, and pick'd offenders from
the mass

For judgment.

Now it chanced that I had been,
While life was yet in bud and blade,
betroth'd

To one, a neighbouring Princess: she
to me

Was proxy-wedded with a bootless calf
At eight years old; and still from time
to time

Came murmurs of her beauty from the
South,

And of her brethren, youths of puissance;
And still I wore her picture by my heart,
And one dark tress; and all around them
both

Sweet thoughts would swarm as bees
about their queen.

But when the days drew nigh that I
should wed,

My father sent ambassadors with furs

And jewels, gifts, to fetch her: these
brought back
A present, a great labour of the loom;
And therewithal an answer vague as
wind:
Besides, they saw the king; he took the
gifts;
He said there was a compact; that was
true:
But then she had a will; was he to blame?
And maiden fancies; loved to live alone
Among her women; certain, would not
wed.

That morning in the presence room I
stood
With Cyril and with Florian, my two
friends:
The first, a gentleman of broken means
(His father's fault) but given to starts
and bursts
Of revel; and the last, my other heart,
And almost my half-self, for still we
moved
Together, twinn'd as horse's ear and eye.

Now, while they spake, I saw my
father's face
Grow long and troubled like a rising
moon,
Inflamed with wrath: he started on his
feet,
Tore the king's letter, snow'd it down,
and rent
The wonder of the loom thro' warp and
woof
From skirt to skirt; and at the last he
sware
That he would send a hundred thousand
men,
And bring her in a whirlwind: then he
chew'd
The thrice-turn'd cud of wrath, and
cook'd his spleen,
Communing with his captains of the war.

At last I spoke. 'My father, let me go.
It cannot be but some gross error lies
In this report, this answer of a king,
Whom all men rate as kind and hospitable:
Or, maybe, I myself, my bride once seen,
Whate'er my grief to find her less than
fame,

May rue the bargain made.' And Florian
said:
'I have a sister at the foreign court,
Who moves about the Princess; she, you
know,
Who wedded with a nobleman from
thence:
He, dying lately, left her, as I hear,
The lady of three castles in that land:
Thro' her this matter might be sifted
clean.'
And Cyril whisper'd: 'Take me with you
too.'
Then laughing 'what, if these weird
seizures come
Upon you in those lands, and no one near
To point you out the shadow from the
truth!
Take me: I'll serve you better in a
strait;
I grate on rusty fancies here: 'but 'No!
Roar'd the rough king, 'you shall not;
we ourself
Will crush her pretty maiden fancies dead
In iron gauntlets: break the council up.'

But when the council broke, I rose and
past
Thro' the wild woods that hung about the
town;
Found a still place, and pluck'd her like-
ness out;
Laid it on flowers, and watch'd it lying
bathed
In the green gleam of dewy-tassell'd trees:
What were those fancies? wherefore
break her troth?
Proud look'd the lips: but while I medi-
tated
A wind arose and rush'd upon the South,
And shook the songs, the whispers, and
the shrieks
Of the wild woods together; and a Voice
Went with it, 'Follow, follow, thou shalt
win.'

Then, ere the silver sickle of that month
Became her golden shield, I stole from
court
With Cyril and with Florian, unperceived,
Cat-footed thro' the town and half in
dread
To hear my father's clamour at our backs

1. *Worshipped knowledge.*
2. *keeping of the child.*

With Ho! from some bay-window shake
the night;
But all was quiet: from the bastion'd
walls
Like threaded spiders, one by one, we
dropt,
And flying reach'd the frontier: then we
crost
To a livelier land; and so by tilth and
grange,
And vines, and blowing bosks of wilder-
ness,
We gain'd the mother-city thick with
towers,
And in the imperial palace found the
king.

His name was Gama; crack'd and
small his voice,
But bland the smile that like a wrinkling
wind
On glassy water drove his cheek in lines;
A little dry old man, without a star,
Not like a king: three days he feasted
us,
And on the fourth I spake of why we
came,
And my betroth'd. 'You do us, Prince,'
he said,
Airing a snowy hand and signet gem,
'All honour. We remember love our-
selves
In our sweet youth: there did a compact
pass
Long summers back, a kind of cere-
mony—
I think the year in which our olives
fail'd.

I would you had her, Prince, with all my
heart.
With my full heart: but there were
widows here,
Two widows, Lady Psyche, Lady Blanche;
They fed her theories, in and out of place
Maintaining that with equal husbandry
The woman were an equal to the man.
They harp'd on this; with this our ban-
quets rang;
Our dances broke and buzz'd in knots of
talk;
Nothing but this; my very ears were hot
To hear them: knowledge, so my daughter
held,

Was all in all: they had but been, she
thought,
As children; they must lose the child,
assume
The woman: then, Sir, awful odes she
wrote,
Too awful, sure, for what they treated of,
But all she is and does is awful; odes
About this losing of the child; and rhymes
And dismal lyrics, prophesying change
Beyond all reason: these the women
sang;
And they that know such things—I
sought but peace;
No critic I—would call them master-
pieces:
They master'd *me*. At last she begg'd a
boon,
A certain summer-palace which I have
Hard by your father's frontier: I said no,
Yet being an easy man, gave it: and
there,
All wild to found an University
For maidens, on the spur she fled; and
more
We know not,—only this: they see no
men,
Not ev'n her brother Arac, nor the twins
Her brethren, tho' they love her, look
upon her
As on a kind of paragon; and I
(Pardon me saying it) were much loth to
breed
Dispute betwixt myself and mine: but
since
(And I confess with right) you think me
bound
In some sort, I can give you letters to her;
'And yet, to speak the truth, I rate your
chance
Almost at naked nothing.'

Thus the king;
And I, tho' nettled that he seem'd to slur
With garrulous ease and oily courtesies
Our formal compact, yet, not less (all frets
But chafing me on fire to find my bride)
Went forth again with both my friends.
We rode
Many a long league back to the North.
At last
From hills, that look'd across a land of
hope,
We dropt with evening on a rustic town

Set in a gleaming river's crescent-curve,
Close at the boundary of the liberties;
There, enter'd an old hostel, call'd mine
host

To council, plied him with his richest
wines,
And show'd the late-writ letters of the
king.

He with a long low sibilation, stared
As blank as death in marble; then ex-
claim'd

Averring it was clear against all rules
For any man to go: but as his brain
Began to mellow, 'If the king,' he said,
'Had given us letters, was he bound to
speak?

The king would bear him out; and at
the last —

The summer of the vine in all his veins —
'No doubt that we might make it worth
his while.

She once had past that way; he heard
her speak;

She scared him; life! he never saw the
like;

She look'd as grand as doomsday and as
grave:

And he, he revered his liege-lady
there;

He always made a point to post with
mares;

His daughter and his housemaid were the
boys:

The land, he understood, for miles about
Was till'd by women; all the swine were
sows,

And all the dogs' —

But while he jested thus,
A thought flash'd thro' me which I clothed
in act,

Remembering how we three presented
Maid

Or Nymph, or Goddess, at high tide of
feast,

In masque or pageant at my father's court.
We sent mine host to purchase female
gear;

He brought it, and himself, a sight to
shake

The midriff of despair with laughter, help
To lace us up, till, each, in maiden
plumes

We rustled: him we gave a costly bribe
To guerdon silence, mounted our good
steeds,
And boldly ventured on the liberties.

We follow'd up the river as we rode,
And rode till midnight when the college
lights

Began to glitter firefly-like in copse
And linden alley: then we past an arch,
Whereon a woman-statue rose with wings
From four wing'd horses dark against the
stars;

And some inscription ran along the front,
But deep in shadow: further on we
gain'd

A little street half garden and half house;
But scarce could hear each other speak
for noise

Of clocks and chimes, like silver hammers
falling

On silver anvils, and the splash and stir
Of fountains spouted up and showering
down

In meshes of the jasmine and the rose:
And all about us peal'd the nightingale,
Rapt in her song, and careless of the
snare.

There stood a bust of Pallas for a sign,
By two sphere lamps blazon'd like Heaven
and Earth

With constellation and with continent,
Above an entry: riding in, we call'd;
A plump-arm'd Ostleress and a stable
wench

Came running at the call, and help'd us
down.

Then stept a buxom hostess forth, and
sail'd,

Full-blown, before us into rooms which
gave

Upon a pillar'd porch, the bases lost.
In laurel: her we ask'd of that and this.

And who were tutors. 'Lady Blanche'
she said,

'And Lady Psyche.' 'Which was pree-
tiest,

Best-natured?' 'Lady Psyche.' 'Here
are we,'

One voice, we cried; and I sat down and
wrote,

In such a hand as when a field of corn

Bows all its ears before the roaring East;

'Three ladies of the Northern empire
pray
Your Highness would enroll them with
your own,
As Lady Psyche's pupils.'

This I seal'd:
The seal was Cupid bent above a scroll,
And o'er his head Uranian Venus hung,
And raised the blinding bandage from his
eyes:

I gave the letter to be sent with dawn;
And then to bed, where half in doze I
seem'd

To float about a glimmering night, and
watch

A full sea glazed with muffled moonlight,
swell

On some dark shore just seen that it was
rich.

Psyche - 2044
Fast unity. II. Princess same

As thro' the land at eve we went, age,
And pluck'd the ripen'd ears,
We fell out, my wife and I,
O we fell out I know not why,
And kiss'd again with tears.
And blessings on the falling out
That all the more endears,
When we fall out with those we love
And kiss again with tears!
For when we came where lies the child
We lost in other years,
There above the little grave,
O there above the little grave,
We kiss'd again with tears.

At break of day the College Portress
came:

She brought us Academic silks, in hue
The lilac, with a silken hood to each,
And zoned with gold; and now when
these were on,

And we as rich as moths from dusk
cocoon,

She, curtsying her obeisance, let us know
The Princess Ida waited: out we paced,
I first, and following thro' the porch that
sang

All round with laurel, issued in a court
Compact of lucid marbles, boss'd with
lengths

Of classic frieze, with ample awnings gay

Betwixt the pillars, and with great urns
of flowers.

The Muses and the Graces, group'd in
threes,

Enring'd a billowing fountain in the
midst;

And here and there on lattice edges lay
Or book or lute; but hastily we past,
And up a flight of stairs into the hall.

There at a board by tome and paper
sat,

With two tame leopards couch'd beside
her throne,

All beauty compass'd in a female form,
The Princess; liker to the inhabitant

Of some clear planet close upon the Sun,
Than our man's earth; such eyes were in
her head,

And so much grace and power, breathing
down

From over her arch'd brows, with every
turn

Lived thro' her to the tips of her long
hands,

And to her feet. She rose her height,
and said:

'We give you welcome: not without
redound

Of use and glory to yourselves ye come,
The first-fruits of the stranger: aftertime,

And that full voice which circles round
the grave,

Will rank you nobly, mingled up with me.
What! are the ladies of your land so
tall?

'We of the court,' said Cyril. 'From
the court,'

She answer'd, 'then ye know the Prince?'
and he:

'The climax of his age! as tho' there were
One rose in all the world, your Highness
that,

He worships your ideal: ' she replied:
'We scarcely thought in our own hall to
hear

This barren verbiage, current among men,
Light coin, the tinsel clink of compliment.

Your flight from out your bookless wilds
would seem

As arguing love of knowledge and of
power;

Your language proves you still the child.

Indeed,

We dream not of him: when we set our hand

To this great work, we purposed with ourself

Never to wed. You likewise will do well,
Ladies, in entering here, to cast and fling

The tricks, which make us toys of men,
that so,

Some future time, if so indeed you will,
You may with those self-styled our lords ally

Your fortunes, justlier balanced, scale with scale.'

At those high words, we conscious of ourselves,

Perused the matting; then an officer
Rose up, and read the statutes, such as these:

(1) Not for three years to correspond with home;

(2) Not for three years to cross the liberties;

(3) Not for three years to speak with any men;

And many more, which hastily subscribed,
We enter'd on the boards: and 'Now,' she cried,

'Ye are green wood, see ye warp not.
Look, our hall!

Our statues! — not of those that men desire,

Sleek Odalisques, or oracles of mode,
Nor stunted squaws of West or East; but she

That taught the Sabine how to rule, and she

The foundress of the Babylonian wall,
The Carian Artemisia strong in war,

The Rhodope, that built the pyramid,
Celia, Cornelia with the Palmyrene

That fought Aurelian, and the Roman brows

Of Agrippina. Dwell with these, and lose

Convention, since to look on noble forms
Makes noble thro' the sensuous organism

That which is higher. O lift your natures up:

Embrace our aims: work out your freedom. Girls,

Knowledge is now no more a fountain

Drunk deep, until the habits of the slave,

The sins of emptiness, gossip and spite
And slander, die. Better not be at all

Than not be noble. Leave us: you may go:

To-day the Lady Psyche will harangue
The fresh arrivals of the week before;

For they press in from all the provinces,
And fill the hive.'

She spoke, and bowing waved
Dismissal: back again we crost the court

To Lady Psyche's: as we enter'd in,
There sat along the forms, like morning doves

That sun their milky bosoms on the thatch,

A patient range of pupils; she herself
Erect behind a desk of satin-wood,

A quick brunette, well-moulded, falcon eyed,

And on the hither side, or so she look'd,
Of twenty summers. At her left, a child,

In shining draperies, headed like a star,
Her maiden babe, a double April old,

Aglaia slept. We sat: the Lady glanced:
Then Florian, but no livelier than the

dame
That whisper'd 'Asses' ears' among the sedge,

'My sister.' 'Comely, too, by all that's fair,'

Said Cyril. 'O hush, hush!' and she began.

'This world was once a fluid haze of light,

Till toward the centre set the starry tides,
And eddied into suns, that wheeling cast

The planets: then the monster, then the man;

Tattoo'd or woaded, winter-clad in skins
Raw from the prime, and crushing down

his mate;

As yet we find in barbarous isles, and here

Among the lowest.'

Thereupon she took
A bird's-eye-view of all the ungracious

past;

Glanced at the legendary Amazon
As emblematic of a nobler age;

Appraised the Lycian custom, spoke of those
That lay at wine with Lar and Lucumo;
Ran down the Persian, Grecian, Roman lines
Of empire, and the woman's state in each,
How far from just; till warming with her theme
She fulminated out her scorn of laws ^{German} Salique
And little-footed China, touch'd on Mahomet ^{Believable for a German}
With much contempt, and came to chivalry:
When some respect, however slight, was paid
To woman, superstition all awry:
However then commenced the dawn: a beam
Had slanted forward, falling in a land
Of promise; fruit would follow. Deep, indeed,
Their debt of thanks to her who first had dared
To leap the rotten pales of prejudice,
Disyoke their necks from custom, and assert
None lordlier than themselves but that which made
Woman and man. She had founded; they must build.
Here might they learn whatever men were taught:
Let them not fear: some said their heads were less:
Some men's were small; not they the least of men;
For often fineness compensated size:
Besides the brain was like the hand, and grew
With using; thence the man's, if more was more;
He took advantage of his strength to be
First in the field: some ages had been lost;
But woman ripen'd earlier, and her life
Was longer; and albeit their glorious names
Were fewer, scatter'd stars, yet since in truth
The highest is the measure of the man,
And not the Kaffir, Hottentot, Malay,
Nor those horn-handed breakers of the glebe,

But Homer, Plato, Verulam; even so
With woman: and in arts of government
Elizabeth and others; arts of war
The peasant Joan and others; arts of grace
Sappho and others vied with any man:
And, last not least, she who had left her place,
And bow'd her state to them, that they might grow
To use and power on this Oasis, apt
In the arms of leisure, sacred from the blight
Of ancient influence and scorn.

At last
She rose upon a wind of prophecy
Dilating on the future; 'everywhere
Two heads in council, two beside the
hearth,
Two in the tangled business of the world,
Two in the liberal offices of life,
Two plummets dropt for one to sound
the abyss
Of science, and the secrets of the mind:
Musician, painter, sculptor, critic, more:
And everywhere the broad and bounteous Earth
Should bear a double growth of those rare souls,
Poets, whose thoughts enrich the blood of the world.'

She ended here, and beckon'd us: the rest
Parted; and, glowing full-faced welcome, she
Began to address us, and was moving on
In gratulation, till as when a boat
Tacks, and the slacken'd sail flaps, all her voice
Faltering and fluttering in her throat, she
cried Here the rhythm is similar to his
'My brother!' 'Well, my sister.' 'O,' that which follows.
she said,
'What do you here? and in this dress?
and these?
Why who are these? a wolf within the fold!
A pack of wolves! the Lord be gracious to me!
A plot, a plot, to ruin all!' 'No plot, no plot,' he answer'd.
'Wretched boy,

Summary of new ideal of women

19th Cent. Jane Austen George Eliot

How saw you not the inscription on the
gate,

LET NO MAN ENTER IN ON PAIN OF
DEATH?'

'And if I had,' he answer'd, 'who could
think

The softer Adams of your Academe,
O sister, Sirens tho' they be, were such
As chanted on the blanching bones of
men?'

'But you will find it otherwise,' she said.
'You jest: ill jesting with edge-tools!
my vow

Binds me to speak, and O that iron will,
That axelike edge unturnable, our Head,
The Princess.' 'Well then, Psyche, take
my life,

And nail me like a weasel on a grange
For warning: bury me beside the gate,
And cut this epitaph above my bones;
Here lies a brother by a sister slain,
All for the common good of womankind.'

'Let me die too,' said Cyril, 'having
seen

And heard the Lady Psyche.'

I struck in:

'Albeit so mask'd, Madam, I love the
truth;

Receive it; and in me behold the Prince
Your countryman, affianced years ago
To the Lady Ida: here, for here she was,
And thus (what other way was left) I
came.'

'O Sir, O Prince, I have no country;
none;

If any, this; but none. Whate'er I was
Disrooted, what I am is grafted here.

Affianced, Sir? love-whispers may not
breathe

Within this vestal limit, and how should
I,

Who am not mine, say, live: the thunder-
bolt

Hangs silent; but prepare: I speak; it
falls.'

'Yet pause,' I said: 'for that inscription
there,

I think no more of deadly lurks therein,
Than in a clapper clapping in a garth,
To scare the fowl from fruit: if more
there be,

If more and acted on, what follows?
war;

Your own work marr'd: for this your
Academe,

Whichever side be Victor, in the halloo
Will topple to the trumpet down, and
pass

With all fair theories only made to gild
A stormless summer.' 'Let the Princess
judge

Of that,' she said: 'farewell, Sir — and
to you.

I shudder at the sequel, but I go.'

'Are you that Lady Psyche,' I rejoind'd,
'The fifth in line from that old Florian,
Yet hangs his portrait in my father's hall
(The gaunt old Baron with his beetle brow
Sun-shaded in the heat of dusty fights)
As he bestrode my Grandsire, when he
fell,

And all else fled? we point to it, and we
say,

The loyal warmth of Florian is not cold,
But branches current yet in kindred
veins.'

'Are you that Psyche,' Florian added;
'she

With whom I sang about the morning
hills,

Flung ball, flew kite, and raced the
purple fly,

And snared the squirrel of the glen? are
you

That Psyche, wont to bind my throbbing
brow,

To smoothe my pillow, mix the foaming
draught

Of fever, tell me pleasant tales, and read
My sickness down to happy dreams? are
you

That brother-sister Psyche, both in one?
You were that Psyche, but what are you
now?'

'You are that Psyche,' Cyril said, 'for
whom

I would be that for ever which I seem,
Woman, if I might sit beside your feet,
And glean your scatter'd sapience.'

Then once more,

'Are you that Lady Psyche,' I began,
'That on her bridal morn before she
past

From all her old companions, when the
king

Kiss'd her pale cheek, declared that
 ancient ties
 Would still be dear beyond the southern
 hills;
 That were there any of our people there
 In want or peril, there was one to hear
 And help them? look! for such are
 these and I.
 'Are you that Psyche,' Florian ask'd,
 'to whom,
 In gentler days, your arrow-wounded
 fawn
 Came flying while you sat beside the
 well?
 The creature laid his muzzle on your lap,
 And sobb'd, and you sobb'd with it, and
 the blood
 Was sprinkled on your kirtle, and you
 wept.
 That was fawn's blood, not brother's,
 yet you wept.
 O by the bright head of my little niece,
 You were that Psyche, and what are
 you now?'
 'You are that Psyche,' Cyril said again,
 'The mother of the sweetest little maid,
 That ever crowd'd for kisses.'
 'Out upon it!'
 She answer'd, 'peace! and why should
 I not play
 The Spartan Mother with emotion, be
 The Lucius Junius Brutus of my kind?
 Him you call great: he for the common
 weal,
 The fading politics of mortal Rome,
 As I might slay this child, if good need
 were,
 Slew both his sons: and I, shall I, on
 whom
 The secular emancipation turns
 Of half this world, be swerved from right
 to save
 A prince, a brother? a little will I yield.
 Best so, perchance, for us, and well for
 you.
 O hard, when love and duty clash! I
 fear
 My conscience will not count me fleck-
 less; yet—
 Hear my conditions: promise (otherwise
 You perish) as you came, to slip away,
 To-day, to-morrow, soon: it shall be
 said,

These women were too barbarous, would
 not learn;
 They fled, who might have shamed us:
 promise, all.'

What could we else, we promised
 each; and she,
 Like some wild creature newly-caged,
 commenced

A to-and-fro, so pacing till she paused
 By Florian; holding out her lily arms
 Took both his hands, and smiling faintly
 said:

'I knew you at the first: tho' you have
 grown

You scarce have alter'd: I am sad and
 glad

To see you, Florian. I give thee to
 death

My brother! it was duty spoke, not I.
 My needful seeming harshness, pardon it.
 Our mother, is she well?'

With that she kiss'd
 His forehead, then, a moment after,
 clung

About him, and betwixt them blossom'd
 up

From out a common vein of memory
 Sweet household talk, and phrases of
 the hearth,

And far allusion, till the gracious dews
 Began to glisten and to fall: and while
 They stood, so rapt, we gazing, came a
 voice,

'I brought a message here from Lady
 Blanche.'

Back started she, and turning round we
 saw

The Lady Blanche's daughter where she
 stood,

Melissa, with her hand upon the lock,
 A rosy blonde, and in a college gown,
 That clad her like an April daffodilly
 (Her mother's colour) with her lips
 apart,

And all her thoughts as fair within her
 eyes,

As bottom agates seen to wave and float
 In crystal currents of clear morning seas.

So stood that same fair creature at the
 door.

Then Lady Psyche, 'Ah — Melissa — you!

You heard us?' and Melissa, 'O pardon me

I heard, I could not help it, did not wish:

But, dearest Lady, pray you fear me not, Nor think I bear that heart within my breast,

To give three gallant gentlemen to death.' 'I trust you,' said the other, 'for we two Were always friends, none closer, elm and vine:

But yet your mother's jealous temperament—

Let not your prudence, dearest, drowse, or prove

The Danaïd of a leaky vase, for fear This whole foundation ruin, and I lose My honour, these their lives.' 'Ah, fear me not,'

Replied Melissa; 'no—I would not tell, No, not for all Aspasia's cleverness, No, not to answer, Madam, all those hard things

That Sheba came to ask of Solomon.' 'Be it so,' the other, 'that we still may lead

The new light up, and culminate in peace, For Solomon may come to Sheba yet.' Said Cyril, 'Madam, he the wisest man Feasted the woman wisest then, in halls Of Lebanonian cedar: nor should you (Tho', Madam, *you* should answer, *we* would ask)

Less welcome find among us, if you came Among us, debtors for our lives to you, Myself for something more.' He said not what,

But 'Thanks,' she answer'd, 'Go: we have been too long

Together: keep your hoods about the face;

They do so that affect abstraction here. Speak little; mix not with the rest; and hold

Your promise: all, I trust, may yet be well.'

We turn'd to go, but Cyril took the child,

And held her round the knees against his waist,

And blew the swoll'n cheek of a trumpeter,

While Psyche watch'd them, smiling and the child

Push'd her flat hand against his face and laugh'd;

And thus our conference closed.

And then we stroll'd For half the day thro' stately theatres Bench'd crescent-wise. In each we sat, we heard

The grave Professor. On the lecture slate

The circle rounded under female hands With flawless demonstration: follow'd then

A classic lecture, rich in sentiment, With scraps of thundrous Epic lilted out By violet-hooded Doctors, elegies And quoted odes, and jewels five-words long

That on the stretch'd forefinger of all Time

Sparkle for ever: then we dipt in all That treats of whatsoever is, the state, The total chronicles of man, the mind, The morals, something of the frame, the rock,

The star, the bird, the fish, the shell, the flower,

Electric, chemic laws, and all the rest, And whatsoever can be taught and known;

Till like three horses that have broken fence,

And glutted all night long breast-deep in corn,

We issued gorged with knowledge, and I spoke:

'Why, Sirs, they do all this as well as we.'

'They hunt old trails,' said Cyril, 'very well;

But when did woman ever yet invent?'

'Ungracious!' answered Florian; 'have you learnt

No more from Psyche's lecture, you that talk'd

The trash that made me sick, and almost sad?'

'O trash,' he said, 'but with a kernel in it. Should I not call her wise, who made me wise?

And learnt? I learnt more from her in a flash,

Than if my brainpan were an empty hull,
And every Muse tumbled a science in.
A thousand hearts lie fallow in these halls,
And round these halls a thousand baby
loves

Fly twanging headless arrows at the
hearts,

Whence follows many a vacant pang;
but O

With me, Sir, enter'd in the bigger boy,
The Head of all the golden-shafted firm,
The long-limb'd lad that had a Psyche
too;

He cleft me thro' the stomacher; and
now

What think you of it, Florian? do I chase
The substance or the shadow? will it
hold?

I have no sorcerer's malison on me,
No ghostly hauntings like his Highness. I
Flatter myself that always everywhere
I know the substance when I see it.

Well,
Are castles shadows? Three of them?
Is she

The sweet proprietress a shadow? If not,
Shall those three castles patch my tatter'd coat?

For dear are those three castles to my
wants,

And dear is sister Psyche to my heart,
And two dear things are one of double
worth,

And much I might have said, but that
my zone

Unmann'd me: then the Doctors! O to
hear

The Doctors! O to watch the thirsty
plants

Imbibing! once or twice I thought to roar,
To break my chain, to shake my mane:
but thou,

Modulate me, Soul of mincing mimicry!
Make liquid treble of that bassoon, my
throat;

Abase those eyes that ever loved to meet
Star-sisters answering under crescent
brows;

Abate the stride, which speaks of man,
and loose

A flying charm of blushes o'er this cheek,
Where they like swallows coming out of
time

Will wonder why they came: but hark
the bell

For dinner, let us go!'

And in we stream'd
Among the columns, pacing staid and still
By twos and threes, till all from end to end
With beauties every shade of brown and
fair

In colours gayer than the morning mist,
The long hall glitter'd like a bed of
flowers.

How might a man not wander from his
vits

Pierced thro' with eyes, but that I kept
mine own

Intent on her, who rapt in glorious dreams,
The second-sight of some Astræan age,
Sat compass'd with professors: they, the
while,

Discuss'd a doubt and tost it to and fro:
A clamour thicken'd, mixt with inmost
terms

Of art and science: Lady Blanche alone
Of faded form and haughtiest lineaments,
With all her autumn tresses falsely brown,
Shot sidelong daggers at us, a tiger-cat
In act to spring.

At last a solemn grace
Concluded, and we sought the gardens:
there

One walk'd reciting by herself, and one
In this hand held a volume as to read,
And smoothed a petted peacock down
with that:

Some to a low song oar'd a shallop by,
Or under arches of the marble bridge
Hung, shadow'd from the heat: some
hid and sought

In the orange thickets: others tost a ball
Above the fountain-jets, and back again
With laughter: others lay about the
lawns,

Of the older sort, and murmur'd that their
May

Was passing: what was learning unto
them?

They wish'd to marry; they could rule a
house;

Men hated learned women: but we three
Sat muffled like the Fates; and often
came

Melissa hitting all we saw with shafts
Of gentle satire, kin to charity,

My regent there because of her love for the Princess
 Lady Blanche - " " " " fool husband.
 Princess - " " " " feminine father.
 176 THE PRINCESS; A MEDLEY.

That harm'd not: then day droopt; the
 chapel bells
 Call'd us: we left the walks; we mixt
 with those
 Six hundred maidens clad in purest white,
 Before two streams of light from wall to
 wall,
 While the great organ almost burst his
 pipes,
 Groaning for power, and rolling thro' the
 court
 A long melodious thunder to the sound
 Of solemn psalms, and silver litanies,
 The work of Ida, to call down from
 Heaven
 A blessing on her labours for the world.

Idyle of Theocritus. Tenn makes over
 III.

Sweet and low, sweet and low,
 Wind of the western sea,
 Low, low, breathe and blow,
 Wind of the western sea!
 Over the rolling waters go,
 Come from the dying moon, and blow,
 Blow him again to me;
 While my little one, while my pretty one, sleeps.

✓
 Present
 unity

Sleep and rest, sleep and rest,
 Father will come to thee soon;
 Rest, rest, on mother's breast,
 Father will come to thee soon;
 Father will come to his babe in the nest,
 Silver sails all out of the west
 Under the silver moon:
 Sleep, my little one, sleep, my pretty one, sleep.

Morn in the white wake of the morning
star

Came furrowing all the orient into gold.
 We rose, and each by other drest with
 care

Descended to the court that lay three parts
 in shadow, but the Muses' heads were
 touch'd
 Above the darkness from their native East.

There while we stood beside the fount,
 and watch'd
 Or seem'd to watch the dancing bubble,
 approach'd
 Melissa, tinged with wan from lack of
 sleep,
 Or grief, and glowing round her dewy
 eyes

The circled Iris of a night of tears;
 'And fly,' she cried, 'O fly, while yet you
 may!
 My mother knows: 'and when I ask'd
 her 'how,'
 'My fault,' she wept, 'my fault! and yet
 not mine;
 Yet mine in part. O hear me, pardon
 me.
 My mother, 'tis her wont from night to
 night
 To rail at Lady Psyche and her side.
 She says the Princess should have been
 the Head,
 Herself and Lady Psyche the two arms;
 And so it was agreed when first they
 came;
 But Lady Psyche was the right hand now,
 And she the left, or not, or seldom used;
 Hers more than half the students, all the
 love.
 And so last night she fell to canvass you:
 Her countrywomen! she did not envy her.
 "Who ever saw such wild barbarians?
 Girls?—more like men!" and at these
 words the snake,
 My secret, seem'd to stir within my breast;
 And oh, Sirs, could I help it, but my cheek
 Began to burn and burn, and her lynx eye
 To fix and make me hotter, till she
 laugh'd:
 "O marvellously modest maiden, you!
 Men! girls, like men! why, if they had
 been men
 You need not set your thoughts in rubric
 thus
 For wholesale comment." Pardon, I am
 shamed
 That I must needs repeat for my excuse
 What looks so little graceful: "men"
 (for still
 My mother went revolving on the word)
 "And so they are,—very like men in-
 deed—
 And with that woman closeted for hours!"
 Then came these dreadful words out one
 by one,
 "Why—these—*are*—men:" I shud-
 der'd: "and you know it."
 "O ask me nothing," I said: "And she
 knows too,
 And she conceals it." So my mother
 clutch'd

The truth at once, but with no word from
me;
And now thus early risen she goes to
inform
The Princess: Lady Psyche will be
crush'd;
But you may yet be saved, and therefore
fly:
But heal me with your pardon ere you go.'

'What pardon, sweet Melissa, for a
blush?'
Said Cyril: 'Pale one, blush again: than
wear
Those lilies, better blush our lives away.
Yet let us breathe for one hour more in
Heaven,'
He added, 'lest some classic Angel speak
In scorn of us, "They mounted, Gany-
medes,
To tumble, Vulcans, on the second morn."
But I will melt this marble into wax
To yield us farther furlough:' and he
went.

Melissa shook her doubtful curls, and
thought
He scarce would prosper. 'Tell us,'
Florian ask'd,
'How grew this feud betwixt the right
and left.'

'O long ago,' she said, 'betwixt these two
Division smoulders hidden; 'tis my
mother,

Too jealous, often fretful as the wind
Pent in a crevice: much I bear with her:
I never knew my father, but she says
(God help her) she was wedded to a fool;
And still she rail'd against the state of
things.

She had the care of Lady Ida's youth,
And from the Queen's decease she brought
her up.

But when your sister came she won the
heart

Of Ida: they were still together, grew
(For so they said themselves) inosculated;
Consonant chords that shiver to one note;
One mind in all things: yet my mother
still

Affirms your Psyche thieved her theories,
And angled with them for her pupil's love:
She calls her plagiarist; I know not what:

But I must go: I dare not tarry,' and
light,
As flies the shadow of a bird, she fled.

Then murmur'd Florian gazing after
her,
'An open-hearted maiden, true and pure.
If I could love, why this were she: how
pretty
Her blushing was, and how she blush'd
again,
As if to close with Cyril's random wish:
Not like your Princess cramm'd with
erring pride,
Nor like poor Psyche whom she drags in
tow.'

'The crane,' I said, 'may chatter of the
crane,
The dove may murmur of the dove, but I
An eagle clang an eagle to the sphere.
My princess, O my princess! true she errs,
But in her own grand way: being herself
Three times more noble than three score
of men,
She sees herself in every woman else,
And so she wears her error like a crown
To blind the truth and me: for her, and
her,
Hebes are they to hand ambrosia, mix
The nectar; but—ah she—whene'er she
moves
The Samian Herè rises and she speaks
A Memnon smitten with the morning
Sun.'

So saying from the court we paced,
and gain'd
The terrace ranged along the Northern
front,
And leaning there on those balusters, high
Above the empurpled champaign, drank
the gale
That blown about the foliage underneath,
And sated with the innumerable rose,
Beat balm upon our eyelids. Hither came
Cyril, and yawning 'O hard task,' he
cried;
'No fighting shadows here! I forced a
way
Thro' solid opposition crabb'd and gnarl'd.
Better to clear prime forests, heave and
thump

A league of street in summer solstice
 down,
 Than hammer at this reverend gentle-
 woman.
 I knock'd and bidden, enter'd; found
 her there
 At point to move, and settled in her
 eyes
 The green malignant light of coming
 storm.
 Sir, I was courteous, every phrase well-
 oil'd,
 As man's could be; yet maiden-meeek I
 pray'd
 Concealment: she demanded who we
 were,
 And why we came? I fabled nothing fair,
 But, your example pilot, told her all.
 Up went the hush'd amaze of hand and
 eye.
 But when I dwelt upon your old affiance,
 She answer'd sharply that I talk'd astray.
 I urged the fierce inscription on the gate,
 And our three lives. True—we had
 limed ourselves
 With open eyes, and we must take the
 chance.
 But such extremes, I told her, well might
 harm
 The woman's cause. "Not more than
 now," she said,
 "So puddled as it is with favouritism."
 I tried the mother's heart. Shame might
 befall
 Melissa, knowing, saying not she knew:
 Her answer was, "Leave me to deal with
 that."
 I spoke of war to come and many deaths,
 And she replied, her duty was to speak,
 And duty duty, clear of consequences.
 I grew discouraged, Sir; but since I knew
 No rock so hard but that a little wave
 May beat admission in a thousand years,
 I recommenced; "Decide not ere you
 pause.
 I find you here but in the second place,
 Some say the third—the authentic foun-
 dress you.
 I offer boldly: we will seat you highest:
 Wink at our advent: help my prince to
 gain
 His rightful bride, and here I promise
 you

Some palace in our land, where you shall
 reign
 The head and heart of all our fair she-
 world,
 And your great name flow on with broad-
 ening time
 For ever." Well, she balanced this a
 little,
 And told me she would answer us to-day,
 Meantime be mute: thus much, nor more
 I gain'd.'

He ceasing, came a message from the
 Head.
 'That afternoon the Princess rode to take
 The dip of certain strata to the North.
 Would we go with her? we should find
 the land
 Worth seeing; and the river made a fall
 Out yonder:' then she pointed on to
 where
 A double hill ran up his furrowy forks
 Beyond the thick-leaved platans of the
 vale.

Agreed to, this, the day fled on thro'
 all
 Its range of duties to the appointed hour.
 Then summon'd to the porch we went.
 She stood
 Among her maidens, higher by the head,
 Her back against a pillar, her foot on
 one
 Of those tame leopards. Kittenlike he
 roll'd
 And paw'd about her sandal. I drew
 near;
 I gazed. On a sudden my strange seizure
 came
 Upon me, the weird vision of our house:
 The Princess Ida seem'd a hollow show,
 Her gay-fur'd cats a painted fantasy,
 Her college and her maidens empty
 masks,
 And I myself the shadow of a dream,
 For all things were and were not. Yet
 I felt
 My heart beat thick with passion and
 with awe;
 Then from my breast the involuntary
 sigh
 Brake, as she smote me with the light of
 eyes

That lent my knee desire to kneel, and
shook

My pulses, till to horse we got, and so
Went forth in long retinue following up
The river as it narrow'd to the hills.

I rode beside her and to me she said:
'O friend, we trust that you esteem'd us
not

Too harsh to your companion yesternorn;
Unwillingly we spake.' 'No — not to her,'
I answer'd, 'but to one of whom we spake
Your Highness might have seem'd the
thing you say.'

'Again?' she cried, 'are you ambassa-
dresses

From him to me? we give you, being
strange,

A license: speak, and let the topic die.'

I stammer'd that I knew him — could
have wish'd —

'Our king expects — was there no pre-
contract?

There is no truer-hearted — ah, you seem
All he prefigured, and he could not see
The bird of passage flying south but
long'd

To follow: surely, if your Highness keep
Your purport, you will shock him ev'n to
death,

Or baser courses, children of despair.'

'Poor boy,' she said, 'can he not read
— no books?

Quoit, tennis, ball — no games? nor deals
in that

Which men delight in, martial exercise?
To nurse a blind ideal like a girl,

Methinks he seems no better than a girl;
As girls were once, as we ourself have
been:

We had our dreams; perhaps he mixt
with them:

We touch on our dead self, nor shun to
do it,

Being other — since we learnt our mean-
ing here,

To lift the woman's fall'n divinity
Upon an even pedestal with man.'

She paused, and added with a haughtier
smile

'And as to precontracts, we move, my
friend,

At no man's beck, but know ourself and
thee,

O Vashti, noble Vashti! Summon'd out
She kept her state, and left the drunken
king

To brawl at Shushan underneath the
palms.'

'Alas your Highness breathes full
East,' I said,

'On that which leans to you. I know
the Prince,

I prize his truth: and then how vast a
work

To assail this gray preëminence of man!
You grant me license; might I use it?

think;
Ere half be done perchance your life may
fail;

Then comes the feeblèr heiress of your
plan,

And takes and ruins all; and thus your
pains

May only make that footprint upon sand
Which old-recurring waves of prejudice

Resmooth to nothing: might I dread
that you,

With only Fame for spouse and your
great deeds

For issue, yet may live in vain, and miss,
Meanwhile, what every woman counts

her due,
Love, children, happiness?'

And she exclaim'd,
'Peace, you young savage of the Northern
wild!

What! tho' your Prince's love were like
a God's,

Have we not made ourself the sacrifice?
You are bold indeed: we are not talk'd

to thus:

Yet will we say for children, would they
grew

Like field-flowers everywhere! we like
them well:

But children die; and let me tell you,
girl,

Howe'er you babble, great deeds cannot
die;

They with the sun and moon renew their
light

*Keeping house and rearing children is a great
deed.*

For ever, blessing those that look on them.

Children—that men may pluck them from our hearts,

Kill us with pity, break us with ourselves—

O—children—there is nothing upon earth

More miserable than she that has a son And sees him err: nor would we work for fame;

Tho' she perhaps might reap the applause of Great,

Who learns the one POW STO whence afterwards

May move the world, tho' she herself effect But little: wherefore up and act, nor shrink

For fear our solid aim be dissipated By frail successors. Would, indeed, we had been,

In lieu of many mortal flies, a race Of giants living, each, a thousand years, That we might see our own work out, and watch

The sandy footprint harden into stone.'

I answer'd nothing, doubtful in myself If that strange Poet-princess with her grand

Imaginations might at all be won.

And she broke out interpreting my thoughts:

'No doubt we seem a kind of monster to you;

We are used to that: for women, up till this

Cramp'd under worse than South-sea-isle taboo,

Dwarfs of the gynæceum, fail so far

In high desire, they know not, cannot guess

How much their welfare is a passion to us. If we could give them surer, quicker proof—

Oh if our end were less achievable By slow approaches, than by single act Of immolation, any phase of death, We were as prompt to spring against the pikes,

Or down the fiery gulf as talk of it, To compass our dear sisters' liberties.'

She bow'd as if to veil a noble tear; And up we came to where the river sloped

To plunge in cataract, shattering on black blocks

A breadth of thunder. O'er it shook the woods,

And danced the colour, and, below, stuck out

The bones of some vast bulk that lived and roar'd

Before man was. She gazed awhile and said,

'As these rude bones to us, are we to her

'That will be.' 'Dare we dream of that,' I ask'd,

'Which wrought us, as the workman and his work,

'That practice betters?' 'How,' she cried, 'you love

The metaphysics! read and earn our prize. Tenn.

A golden brooch: beneath an emerald plane ^{not so dumb.}

Sits Diotima, teaching him that died Of hemlock; our device; wrought to the life;

She rapt upon her subject, he on her: For there are schools for all.' 'And yet,' I said,

'Methinks I have not found among them all

One ^{medical school} anatomic.' 'Nay, we thought of that,'

She answer'd, 'but it pleased us not: in truth

We shudder but to dream our maids should ape

Those monstrous males that carve the living hound. The first

And cram him with the fragments of the grave,

Or in the dark dissolving human heart, And holy secrets of this microcosm.

Dabbling a shameless hand with shameful jest,

Encarnalise their spirits: yet we know Knowledge is knowledge, and this matter hangs:

Howbeit ourself, foreseeing casualty, Nor willing men should come among us, learnt,

the first want needed doctors

For many weary moons before we came,
This craft of healing. Were you sick,
 ourselves
Would tend upon you. To your ques-
tion now,
Which touches on the workman and his
work.

Let there be light and there was light:
 'tis so:

For was, and is, and will be, are but is;
And all creation is one act at once,
The birth of light: but we that are not
all,

As parts, can see but parts, now this,
 now that,

And live, perforce, from thought to
thought, and make

One act a phantom of succession: thus
Our weakness somehow shapes the
shadow, Time;

But in the shadow will we work, and
mould

The woman to the fuller day.'

 She spake
With kindled eyes: we rode a league
beyond,

And, o'er a bridge of pinewood crossing,
came

On flowery levels underneath the crag,
Full of all beauty. 'O how sweet,' I said
(For I was half-oblivious of my mask),
'To linger here with one that loved us.'

 'Yea,'
She answer'd, 'or with fair philosophies
That lift the fancy; for indeed these
fields

Are lovely, lovelier not the Elysian
lawns,

Where paced the Demigods of old, and
saw

The soft white vapour streak the crowned
towers

Built to the Sun:' then, turning to her
maids,

'Pitch our pavilion here upon the sward;
Lay out the viands.' At the word, they
raised

A tent of satin, elaborately wrought
With fair Corinna's triumph; here she
stood, Greek Poesies

Engirt with many a florid maiden-cheek,
The woman-conqueror; woman-con-
quer'd there

The bearded Victor of ten-thousand
hymns,

And all the men mourn'd at his side:
 but we

Set forth to climb; then, climbing, Cyril
kept

With Psyche, with Melissa Florian, I
With mine affianced. Many a little hand

Glanced like a touch of sunshine on the
rocks,

Many a light foot shone like a jewel
set

In the dark crag: and then we turn'd,
 we wound

About the cliffs, the copses, out and in,
Hammering and clinking, chattering

stony names
Of shale and hornblende, rag and trap

 and tuff,
Amygdaloid and trachyte, till the Sun

Grew broader toward his death and fell,
 and all

The rosy heights came out above the
lawns.

IV. Song - High spot in

The splendour falls on castle walls
And snowy summits old in story:

The long light shakes across the lakes,

And the wild cataract leaps in glory.

Blow, bugle, blow, set the wild echoes flying,

Blow, bugle; answer, echoes, dying, dying,

dying.

O hark, O hear! how thin and clear,

And thinner, clearer, farther going!

O sweet and far from cliff and scar

The horns of Elfland faintly blowing!

Blow, let us hear the purple glens replying:

Blow, bugle; answer, echoes, dying, dying,

dying.

O love, they die in yon rich sky,

They faint on hill or field or river:

Our echoes roll from soul to soul,

And grow for ever and for ever.

Blow, bugle, blow, set the wild echoes flying,

And answer, echoes, answer, dying, dying,

dying.

'There sinks the nebulous star we call

the Sun,

If that hypothesis of theirs be sound,'

Said Ida; 'let us down and rest;' and

 we

Unity of Future - first spiritual

passion is handed down thru

family love - this grows louder

Geology
hike

marvellous crescendo!

Down from the lean and wrinkled precipices,
By every coppice-feather'd chasm and cleft,
Dropt thro' the ambrosial gloom to where below
No bigger than a glow-worm shone the tent
Lamp-lit from the inner. Once she lean'd on me,
Descending; once or twice she lent her hand,
And blissful palpitations in the blood,
Stirring a sudden transport rose and fell.

But when we planted level feet, and dipt
Beneath the satin dome and enter'd in,
There leaning deep in broider'd down we sank
Our elbows: on a tripod in the midst
A fragrant flame rose, and before us glow'd
Fruit, blossom, viand, amber wine, and gold.

Then she, 'Let some one sing to us:
lightlier move
The minutes fledged with music:' and a maid,
Of those beside her, smote her harp, and sang.

Exquisite lines

'Tears, idle tears, I know not what they mean,
Tears from the depth of some divine despair
Rise in the heart, and gather to the eyes,
In looking on the happy Autumn-fields,
And thinking of the days that are no more.

'Fresh as the first beam glittering on a sail,
That brings our friends up from the underworld,
Sad as the last which reddens over one
That sinks with all we love below the verge;
So sad, so fresh, the days that are no more.

'Ah, sad and strange as in dark summer dawns
The earliest pipe of half-awaken'd birds
To dying ears, when unto dying eyes
The casement slowly grows a glimmering square;
So sad, so strange, the days that are no more.

'Dear as remember'd kisses after death,
And sweet as those by hopeless fancy feign'd
On lips that are for others; deep as love,
Deep as first love, and wild with all regret;
O Death in Life, the days that are no more.'

She ended with such passion that the tear,
She sang of, shook and fell, an erring pearl
Lost in her bosom: but with some disdain
Answer'd the Princess, 'If indeed there haunt
About the moulder'd lodges of the Past
So sweet a voice and vague, fatal to men,
Well needs it we should cram our ears with wool
And so pace by: but thine are fancies hatch'd
In silken-folded idleness; nor is it
Wiser to weep a true occasion lost,
But trim our sails, and let old bygones be,
While down the streams that float us each and all
To the issue, goes, like glittering bergs of ice,
Throne after throne, and molten on the waste
Becomes a cloud: for all things serve their time
Toward that great year of equal might and rights,
Nor would I fight with iron laws, in the end
Found golden: let the past be past; let be
Their cancell'd Babels: tho' the rough kex break
The starr'd mosaic, and the beard-blown goat
Hang on the shaft, and the wild figtree split
Their monstrous idols, care not while we hear
A trumpet in the distance pealing news
Of better, and Hope, a poisoning eagle, burns
Above the unrisen morrow:' then to me;
'Know you no song of your own land,' she said,
'Not such as moans about the retrospect,
But deals with the other distance and the hues
Of promise; not a death's-head at the wine.'

This expresses real sentiment - which is deep.

Keats 'Ode to Melancholly'

This song is enough to have made Tennyson famous. This is a unique example of Blank verse with a fine lyric quality.

Lawrence Stern - Tristan Shantag

Miller's Tale - first short story in Eng. language according to technique

THE PRINCESS; A MEDLEY.

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Then I remember'd one myself had
made,
What time I watch'd the swallow wing-
ing south
From mine own land, part made long
since, and part
Now while I sang, and maidenlike as
far
As I could ape their treble, did I sing.

'O Swallow, Swallow, flying, flying South,
Fly to her, and fall upon her gilded eaves,
And tell her, tell her, what I tell to thee.

'O tell her, Swallow, thou that knowest each,
That bright and fierce and fickle is the South,
And dark and true and tender is the North.

'O Swallow, Swallow, if I could follow, and
light
Upon her lattice, I would pipe and trill,
And cheep and twitter twenty million loves.

'O were I thou that she might take me in,
And lay me on her bosom, and her heart
Would rock the snowy cradle till I died.

'Why lingereth she to clothe her heart with love,
Delaying as the tender ash delays
To clothe herself, when all the woods are green?

'O tell her, Swallow, that thy brood is flown:
Say to her, I do but wanton in the South,
But in the North long since my nest is made.

'O tell her, brief is life but love is long,
And brief the sun of summer in the North,
And brief the moon of beauty in the South.

'O Swallow, flying from the golden woods,
Fly to her, and pipe and woo her, and make her
mine,
And tell her, tell her, that I follow thee.'

I ceased, and all the ladies, each at
each,
Like the Ithacensian suitors in old time,
Stared with great eyes, and laugh'd with
alien lips,
And knew not what they meant; for still
my voice
Rang false: but smiling, 'Not for thee,'
she said,
'O Bulbul, any rose of Gulistan
Shall burst her veil: marsh-divers, rather,
maid,

Shall croak thee sister, or the meadow
crake

Grate her harsh kindred in the grass:
and this

A mere love-poem! O for such, my friend,
We hold them slight: they mind us of
the time

When we made bricks in Egypt. Knaves
are men,

That lute and flute fantastic tenderness,
And dress the victim to the offering up.
And paint the gates of Hell with Paradise,
And play the slave to gain the tyranny.
Poor soul! I had a maid of honour once;
She wept her true eyes blind for such a
one,

A rogue of canzonets and serenades.

I loved her. Peace be with her. She
is dead.

So they blaspheme the muse! But great
is song

Used to great ends: ourself have often
tried

Valkyrian hymns, or into rhythm have
dash'd

The passion of the prophetess; for song
Is duer unto freedom, force and growth
Of spirit than to junketing and love.

Love is it? Would this same mock-love,
and this

Mock-Hymen were laid up like winter
bats,

Till all men grew to rate us at our worth,
Not vassals to be beat, nor pretty babes
To be dandled, no, but living wills, and
sphered

Whole in ourselves and owed to none.
Enough!

But now to leaven play with profit, you,
Know you no song, the true growth of
your soil,

That gives the manners of your country-
women?'

She spoke and turn'd her sumptuous
head with eyes

Of shining expectation fixt on mine.

Then while I dragg'd my brains for such
a song,

Cyril, with whom the bell-mouth'd glass
had wrought,

Or master'd by the sense of sport, began
To troll a careless, careless tavern-catch

Persian nightingale - sang only to the rose.

Of Moll and Meg, and strange experiences
Unmeet for ladies. Florian nodded at
him,
I frowning; Psyche flush'd and wann'd
and shook;
The ladylike Melissa droop'd her brows;
'Forbear,' the Princess cried; 'Forbear,
Sir, I;
And heated thro' and thro' with wrath
and love,
I smote him on the breast; he started
up;
There rose a shriek as of a city sack'd;
Melissa clamour'd, 'Flee the death;' 'To
horse,'
Said Ida; 'home! to horse!' and fled,
as flies
A troop of snowy doves athwart the dusk,
When some one batters at the dovecote
doors,
Disorderly the women. Alone I stood
With Florian, cursing Cyril, vex'd at heart,
In the pavilion: there like parting hopes
I heard them passing from me: hoof by
hoof,
And every hoof a knell to my desires,
Clang'd on the bridge; and then another
shriek,
'The Head, the Head, the Princess, O
the Head!'
For blind with rage she miss'd the plank,
and roll'd
In the river. Out I sprang from glow to
gloom:
There whirl'd her white robe like a
blossom'd branch
Rapt to the horrible fall: a glance I
gave,
No more; but woman-vested as I was
Plunged; and the flood drew; yet I
caught her; then
Oaring one arm, and bearing in my left
The weight of all the hopes of half the
world,
Strove to buffet to land in vain. A tree
Was half-disrooted from his place and
stoop'd
To drench his dark locks in the gurgling
wave
Mid-channel. Right on this we drove
and caught,
And grasping down the boughs I gain'd
the shore.

There stood her maidens glimmeringly
group'd
In the hollow bank. One reaching for-
ward drew
My burthen from mine arms; they cried
'she lives.'
They bore her back into the tent: but I,
So much a kind of shame within me
wrought,
Not yet endured to meet her opening
eyes,
Nor found my friends; but push'd alone
on foot
(For since her horse was lost I left her
mine)
Across the woods, and less from Indian
craft
Than beelike instinct hiveward, found at
length
The garden portals. Two great statues,
Art
And Science, Caryatids, lifted up
A weight of emblem, and betwixt were
valves
Of open-work in which the hunter rued
His rash intrusion, manlike, but his
brows
Had sprouted, and the branches there-
upon
Spread out at top, and grinly spiked the
gates.

A little space was left between the
horns,
Thro' which I clamber'd o'er at top with
pain,
Dropt on the sward, and up the linden
walks,
And, tost on thoughts that changed from
hue to hue,
Now poring on the glowworm, now the
star,
I paced the terrace, till the Bear had
wheel'd
Thro' a great arc his seven slow suns.
A step
Of lightest echo, then a loftier form
Than female, moving thro' the uncertain
gloom,
Disturb'd me with the doubt 'if this were
she,'
But it was Florian. 'Hist, O hist,' he
said,

'They seek us: out so late is out of rules.

Moreover "seize the strangers" is the cry. How came you here?' I told him: 'I,' said he,

'Last of the train, a moral leper, I, To whom none spake, half-sick at heart, return'd.

Arriving all confused among the rest With hooded brows I crept into the hall, And, couch'd behind a Judith, underneath

The head of Holofernes peep'd and saw. Girl after girl was call'd to trial: each Disclaim'd all knowledge of us: last of all,

Melissa: trust me, Sir, I pitied her. She, question'd if she knew us men, at first

Was silent; closer prest, denied it not: And then, demanded if her mother knew,

Or Psyche, she affirm'd not, or denied: From whence the Royal mind, familiar with her,

Easily gather'd either guilt. She sent For Psyche, but she was not there; she call'd

For Psyche's child to cast it from the doors;

She sent for Blanche to accuse her face to face;

And I slipt out: but whither will you now?

And where are Psyche, Cyril? both are fled:

What, if together? that were not so well. Would rather we had never come! I dread

His wildness, and the chances of the dark.'

'And yet,' I said, 'you wrong him more than I

That struck him: this is proper to the clown,

Tho' smock'd, or furr'd and purpled, still the clown,

To harm the thing that trusts him, and to shame

That which he says he loves: for Cyril, how'er

He deal in frolic, as to-night — the song

Might have been worse and sinn'd in grosser lips

Beyond all pardon — as it is, I hold These flashes on the surface are not he.

He has a solid base of temperament:

But as the waterlily starts and slides

Upon the level in little puffs of wind,

Tho' anchor'd to the bottom, such is he,

Wordsworth used this

Scarce had I ceased when from a tamar-figur risk near

Two Proctors leapt upon us, crying, 'Names:.'

He, standing still, was clutch'd; but I began

To thrid the musky-circled mazes, wind And double in and out the boles, and race

By all the fountains: fleet I was of foot: Before me shower'd the rose in flakes; behind

I heard the puff'd pursuer; at mine ear Bubbled the nightingale and heeded not,

And secret laughter tickled all my soul. At last I hook'd my ankle in a vine, That claspt the feet of a Mnemosyne, And falling on my face was caught and known.

They haled us to the Princess where she sat

High in the hall: above her droop'd a lamp,

And made the single jewel on her brow

Burn like the mystic fire on a mast-head,

Prophet of storm: a handmaid on each side

Bow'd toward her, combing out her long black hair

Damp from the river; and close behind her stood

Eight daughters of the plough, stronger than men,

Huge women blowzed with health, and wind, and rain,

And labour. Each was like a Druid rock;

Or like a spire of land that stands apart Cleft from the main, and wail'd about with mews.

Then, as we came, the crowd dividing
 clove
 An advent to the throne: and there-
 beside,
 Half-naked as if caught at once from
 bed
 And tumbled on the purple footcloth, lay
 The lily-shining child; and on the left,
 Bow'd on her palms and folded up from
 wrong,
 Her round white shoulder shaken with
 her sobs,
 Melissa knelt; but Lady Blanche erect
 Stood up and spake, an affluent orator.

'It was not thus, O Princess, in old
 days:
 You prized my counsel, lived upon my
 lips:
 I led you then to all the Castalies;
 I fed you with the milk of every Muse;
 I loved you like this kneeler, and you
 me
 Your second mother: those were gra-
 cious times.
 Then came your new friend: you began
 to change —
 I saw it and grieved — to slacken and to
 cool;
 Till taken with her seeming openness
 You turn'd your warmer currents all to
 her,
 To me you froze: this was my meed for
 all.
 Yet I bore up in part from ancient love,
 And partly that I hoped to win you back,
 And partly conscious of my own deserts,
 And partly that you were my civil head,
 And chiefly you were born for something
 great,
 In which I might your fellow-worker be,
 When time should serve; and thus a
 noble scheme
 Grew up from seed we two long since
 had sown;
 In us true growth, in her a Jonah's gourd,
 Up in one night and due to sudden sun:
 We took this palace; but even from the
 first
 You stood in your own light and darken'd
 mine.
 What student came but that you planed
 her path

To Lady Psyche, younger, not so wise,
 A foreigner, and I your countrywoman,
 I your old friend and tried, she new in all?
 But still her lists were swell'd and mine
 were lean;
 Yet I bore up in hope she would be
 known:
 Then came these wolves: *they* knew her:
they endured,
 Long-closeted with her the yestermorn,
 To tell her what they were, and she to
 hear:
 And me none told: not less to an eye
 like mine
 A lidless watcher of the public weal,
 Last night, their mask was patent, and
 my foot
 Was to you: but I thought again: I fear'd
 To meet a cold "We thank you, we shall
 hear of it
 From Lady Psyche:" you had gone to
 her,
 She told, perforce; and winning easy
 grace,
 No doubt, for slight delay, remain'd
 among us
 In our young nursery still unknown, the
 stem
 Less grain than touchwood, while my
 honest heat
 Were all miscounted as malignant haste
 To push my rival out of place and power.
 But public use required she should be
 known;
 And since my oath was ta'en for public
 use,
 I broke the letter of it to keep the sense.
 I spoke not then at first, but watch'd
 them well,
 Saw that they kept apart, no mischief
 done;
 And yet this day (tho' you should hate
 me for it)
 I came to tell you; found that you had
 gone,
 Ridd'n to the hills, she likewise: now, I
 thought,
 That surely she will speak; if not, then I:
 Did she? These monsters blazon'd what
 they were,
 According to the coarseness of their kind,
 For thus I hear; and known at last (my
 work)

And full of cowardice and guilty shame,
I grant in her some sense of shame, she
flies;

And I remain on whom to wreak your
rage,

I, that have lent my life to build up yours,
I that have wasted here health, wealth,
and time,

And talent, I — you know it — I will not
boast:

Dismiss me, and I prophesy your plan,
Divorced from my experience, will be
chaff

For every gust of chance, and men will
say

We did not know the real light, but
chased

The wisp that flickers where no foot can
tread.'

She ceased: the Princess answer'd
coldly, 'Good:

Your oath is broken: we dismiss you: go.
For this lost lamb (she pointed to the
child)

Our mind is changed: we take it to our-
self.'

Thereat the Lady stretch'd a vulture
throat,

And shot from crooked lips a haggard
smile.

'The plan was mine. I built the nest,'
she said,

'To hatch the cuckoo. Rise!' and
stoop'd to updrag

Melissa: she, half on her mother propt,
Half-drooping from her, turn'd her face,
and cast

A liquid look on Ida, full of prayer,
Which melted Florian's fancy as she
hung,

A Niobéan daughter, one arm out,
Appealing to the bolts of Heaven; and
while

We gazed upon her came a little stir
About the doors, and on a sudden rush'd
Among us, out of breath, as one pursued,
A woman-post in flying raiment. Fear
Stared in her eyes, and chalk'd her face,
and wing'd

Her transit to the throne, whereby she
fell

Delivering seal'd dispatches which the
Head

Took half-amazed, and in her lion's mood
Tore open, silent we with blind surmise
Regarding, while she read, till over brow
And cheek and bosom brake the wrath-
ful bloom

As of some fire against a stormy cloud,
When the wild peasant rights himself,
the rick

Flames, and his anger reddens in the
heavens;

For anger most it seem'd, while now her
breast,

Beaten with some great passion at her
heart,

Palpitated, her hand shook, and we heard
In the dead hush the papers that she held
Rustle: at once the lost lamb at her feet
Sent out a bitter bleating for its dam;
The plaintive cry jarr'd on her ire; she
crush'd

The scrolls together, made a sudden turn
As if to speak, but, utterance failing her,
She whirl'd them on to me, as who
should say

'Read,' and I read — two letters — one
her sire's.

'Fair daughter, when we sent the
Prince your way

We knew not your ungracious laws,
which learnt,

We, conscious of what temper you are
built,

Came all in haste to hinder wrong, but
fell

Into his father's hands, who has this
night,

You lying close upon his territory,
Slipt round and in the dark invested you,
And here he keeps me hostage for his
son.'

The second was my father's running
thus:

'You have our son: touch not a hair of
his head:

Render him up unscathed: give him your
hand:

Cleave to your contract: tho' indeed we
hear

You hold the woman is the better man;

A rampant heresy, such as if it spread
 Would make all women kick against
 their Lords
 Thro' all the world, and which might
 well deserve
 That we this night should pluck your
 palace down;
 And we will do it, unless you send us
 back
 Our son, on the instant, whole.'
 So far I read;
 And then stood up and spoke impetu-
 ously.

'O not to pry and peer on your reserve,
 But led by golden wishes, and a hope
 The child of regal compact, did I break
 Your precinct; not a scorner of your sex
 But venerator, zealous it should be
 All that it might be: hear me, for I bear,
 Tho' man, yet human, whatsoe'er your
 wrongs,
 From the flaxen curl to the gray lock a
 life
 Less mine than yours: my nurse would
 tell me of you;
 I babbled for you, as babies for the moon,
 Vague brightness; when a boy, you
 stoop'd to me
 From all high places, lived in all fair
 lights,
 Came in long breezes rapt from inmost
 south
 And blown to inmost north; at eve and
 dawn
 With Ida, Ida, Ida, rang the woods;
 The leader wildswan in among the stars
 Would clang it, and lapt in wreaths of
 glowworm light
 The mellow breaker murmur'd Ida. Now,
 Because I would have reach'd you, had
 you been
 Sphered up with Cassiopëia, or the en-
 throned
 Persephonë in Hades, now at length,
 Those winters of abeyance all worn out,
 A man I came to see you: but, indeed,
 Not in this frequency can I lend full
 tongue,
 O noble Ida, to those thoughts that wait
 On you, their centre: let me say but this,
 That many a famous man and woman,
 town

And landskip, have I heard of, after seen
 The dwarfs of presage: tho' when known,
 there grew
 Another kind of beauty in detail
 Made them worth knowing; but in you
 I found
 My boyish dream involved and dazzled
 down
 And master'd, while that after-beauty
 makes
 Such head from act to act, from hour to
 hour,
 Within me, that except you slay me here,
 According to your bitter statute-book,
 I cannot cease to follow you, as they say
 The seal does music; who desire you
 more
 Than growing boys their manhood; dy-
 ing lips,
 With many thousand matters left to do,
 The breath of life; O more than poor
 men wealth,
 Than sick men health — yours, yours, not
 mine — but half
 Without you; with you, whole; and of
 those halves
 You worthiest; and howe'er you block
 and bar
 Your heart with system out from mine, I
 hold
 That it becomes no man to nurse despair,
 But in the teeth of clench'd antagonisms
 To follow up the worthiest till he die:
 Yet that I came not all unauthorised
 Behold your father's letter.'

 On one knee
 Kneeling, I gave it, which she caught,
 and dash'd
 Unopen'd at her feet: a tide of fierce
 Invective seem'd to wait behind her lips,
 As waits a river level with the dam
 Ready to burst and flood the world with
 foam:
 And so she would have spoken, but there
 rose
 A hubbub in the court of half the maids
 Gather'd together: from the illumined hall
 Long lanes of splendour slanted o'er a
 press
 Of snowy shoulders, thick as herded
 ewes,
 And rainbow robes, and gems and gem-
 like eyes,

And gold and golden heads; they to and
fro
Fluctuated, as flowers in storm, some red,
some pale,
All open-mouth'd, all gazing to the light,
Some crying there was an army in the
land,
And some that men were in the very
walls,
And some they cared not; till a clamour
grew
As of a new-world Babel, woman-built,
And worse-confounded: high above them
stood
The placid marble Muses, looking peace.

Not peace she look'd, the Head: but
rising up
Robed in the long night of her deep hair,
so
To the open window moved, remaining
there
Fixt like a beacon-tower above the waves
Of tempest, when the crimson-rolling eye
Glared ruin, and the wild birds on the
light
Dash themselves dead. She stretch'd
her arms and call'd
Across the tumult and the tumult fell.

'What fear ye, brawlers? am not I
your Head?
On me, me, me, the storm first breaks:
I dare
All these male thunderbolts: what is it
ye fear?
Peace! there are those to avenge us and
they come:
If not,—myself were like enough, O
girls,
To unfurl the maiden banner of our rights,
And clad in iron burst the ranks of war,
Or, falling, protomartyr of our cause,
Die: yet I blame you not so much for
fear;
Six thousand years of fear have made you
that
From which I would redeem you: but
for those
That stir this hubbub—you and you—I
know
Your faces there in the crowd—to-morrow
morn

We hold a great convention: then shall
they
That love their voices more than duty,
learn
With whom they deal, dismiss'd in shame
to live
No wiser than their mothers, household
stuff,
Live chattels, mincers of each other's
fame,
Full of weak poison, turnspits for the
clown,
The drunkard's football, laughing-stocks
of Time,
Whose brains are in their hands and in
their heels,
But fit to flaunt, to dress, to dance, to
thrum,
To tramp, to scream, to burnish, and to
scour,
For ever slaves at home and fools abroad.'

She, ending, waved her hands: thereat
the crowd
Muttering, dissolved: then with a smile,
that look'd
A stroke of cruel sunshine on the cliff,
When all the glens are drown'd in azure
gloom
Of thunder-shower, she floated to us and
said:

'You have done well and like a
gentleman,
And like a prince: you have our thanks
for all:
And you look well too in your woman's
dress:
Well have you done and like a gentleman.
You saved our life: we owe you bitter
thanks:
Better have died and spilt our bones in
the flood—
Then men had said—but now—What
hinders me
To take such bloody vengeance on you
both?—
Yet since our father—Wasps in our good
hive,
You would-be quenchers of the light to
be,
Barbarians, grosser than your native
bears—

O would I had his sceptre for one hour!
You that have dared to break our bound,
and gull'd

Our servants, wrong'd and lied and
thwarted us —

I wed with thee! I bound by precontract
Your bride, your bonds slave! not tho' all
the gold

That veins the world were pack'd to
make your crown,

And every spoken tongue should lord
you. Sir,

Your falsehood and yourself are hateful
to us:

I trample on your offers and on you:
Begone: we will not look upon you more.
Here, push them out at gates.'

In wrath she spake.

Then those eight mighty daughters of the
plough

Bent their broad faces toward us and
address'd

Their motion: twice I sought to plead
my cause,

But on my shoulder hung their heavy
hands,

The weight of destiny: so from her face
They push'd us, down the steps, and
thro' the court,

And with grim laughter thrust us out at
gates.

We cross'd the street and gain'd a petty
mound

Beyond it, whence we saw the lights and
heard

The voices murmuring. While I listen'd,
came

On a sudden the weird seizure and the
doubt:

I seem'd to move among a world of
ghosts;

The Princess with her monstrous woman-
guard,

The jest and earnest working side by side,
The cataract and the tumult and the kings
Were shadows; and the long fantastic
night

With all its doings had and had not been,
And all things were and were not.

This went by
As strangely as it came, and on my spirits
Settled a gentle cloud of melancholy;

Not long; I shook it off; for spite of
doubts

And sudden ghostly shadowings I was one
To whom the touch of all mischance but
came

As night to him that sitting on a hill
Sees the midsummer, midnight, Norway
sun

Set into sunrise; then we moved away.

Thy voice is heard thro' rolling drums,
That beat to battle where he stands:

Thy face across his fancy comes,
And gives the battle to his hands:

A moment, while the trumpets blow,
He sees his brood about thy knee;

The next, like fire he meets the foe,
And strikes him dead for thine and thee.

So Lilia sang: we thought her half-
possess'd,

She struck such warbling fury thro' the
words;

And, after, feigning pique at what she
call'd

The raillery, or grotesque, or false sub-
lime —

Like one that wishes at a dance to change
The music — clapt her hands and cried
for war,

Or some grand fight to kill and make an
end:

And he that next inherited the tale
Half turning to the broken statue, said,
'Sir Ralph has got your colours: if I prove
Your knight, and fight your battle, what
for me?'

It chanced, her empty glove upon the
tomb

Lay by her like a model of her hand.
She took it and she flung it. 'Fight;
she said,

'And make us all we would be, great and
good.'

He knightlike in his cap instead of
casque,

A cap of Tyrol borrow'd from the hall,
Arranged the favour, and assumed the
Prince.

v.

Now, scarce three paces measured from
the mound,

We stumbled on a stationary voice,

And 'Stand, who goes?' 'Two from
the palace,' I.

'The second two: they wait,' he said,
'pass on;

His Highness wakes:' and one, that
clash'd in arms,

By glimmering lanes and walls of canvas
led

Threading the soldier-city, till we heard
The drowsy folds of our great ensign
shake

From blazon'd lions o'er the imperial tent
Whispers of war.

Entering, the sudden light
Dazed me half-blind: I stood and seem'd
to hear,

As in a poplar grove when a light wind
wakes

A lisp of the innumerable leaf and dies,
Each hissing in his neighbour's ear; and
then

A strangled titter, out of which there
brake

On all sides, clamouring etiquette to
death,

Unmeasured mirth; while now the two
old kings

Began to wag their baldness up and
down,

The fresh young captains flash'd their
glittering teeth,

The huge bush-bearded Barons heaved
and blew,

And slain with laughter roll'd the gilded
Squire.

At length my Sire, his rough cheek
wet with tears,

Panted from weary sides, 'King, you are
free!

We did but keep you surety for our son,
If this be he,—or a draggled mawkin,
thou,

That tends her bristled grunterns in the
sludge:'

For I was drench'd with ooze, and torn
with briers,

More crumpled than a poppy from the
sheath,

And all one rag, disprinc'd from head to
heel.

Then some one sent beneath his vaulted
palm

A whisper'd jest to some one near him,
'Look,

He has been among his shadows.' 'Satan
take

The old women and their shadows! (thus
the King

Roar'd) make yourself a man to fight with
men.

Go: Cyril told us all.'

As boys that slink
From ferule and the trespass-chiding eye,
Away we stole, and transient in a trice
From what was left of faded woman-
slough

To sheathing splendours and the golden
scale

Of harness, issued in the sun, that now
Leapt from the dewy shoulders of the
Earth,

And hit the Northern hills. Here Cyril
met us.

A little shy at first, but by and by
We twain, with mutual pardon ask'd and
given

For stroke and song, resolder'd peace,
whereon

Follow'd his tale. Amazed he fled away
Thro' the dark land, and later in the night

Had come on Psyche weeping: 'then we
fell

Into your father's hand, and there she
lies,

But will not speak, nor stir.'

He show'd a tent
A stone-shot off: we enter'd in, and there
Among piled arms and rough accoutre-
ments,

Pitiful sight, wrapp'd in a soldier's cloak,
Like some sweet sculpture draped from
head to foot,

And push'd by rude hands from its
pedestal,

All her fair length upon the ground she
lay:

And at her head a follower of the camp,
A charr'd and wrinkled piece of woman-
hood,

Sat watching like a watcher by the dead.

Then Florian knelt, and 'Come,' he
whisper'd to her,

'Lift up your head, sweet sister: lie not
thus.

What have you done but right? you could
not slay

Me, nor your prince: look up: be comforted:

Sweet is it to have done the thing one
ought,

When fall'n in darker ways.' And likewise I:

'Be comforted: have I not lost her too,
In whose least act abides the nameless
charm

That none has else for me?' She heard,
she moved,

She moan'd, a folded voice; and up she
sat,

And raised the cloak from brows as pale
and smooth

As those that mourn half-shrouded over
death

In deathless marble. 'Her,' she said,
'my friend—

Parted from her—betray'd her cause
and mine—

Where shall I breathe? why kept ye not
your faith?

O base and bad! what comfort? none
for me!

To whom remorseful Cyril, 'Yet I pray
Take comfort: live, dear lady, for your
child!'

At which she lifted up her voice and cried.

'Ah me, my babe, my blossom, ah, my
child,

My one sweet child, whom I shall see no
more!

For now will cruel Ida keep her back;
And either she will die from want of care,

Or sicken with ill-usage, when they say
The child is hers—for every little fault,

The child is hers; and they will beat my
girl

Remembering her mother: O my flower!
Or they will take her, they will make her
hard,

And she will pass me by in after-life
With some cold reverence worse than
were she dead.

Ill mother that I was to leave her there,
To lag behind, scared by the cry they
made,

The horror of the shame among them all:
But I will go and sit beside the doors,

And make a wild petition night and day.
Until they hate to hear me like a wind

Waiting for ever, till they open to me,
And lay my little blossom at my feet,

My babe, my sweet Aglaia, my one child
And I will take her up and go my way,

And satisfy my soul with kissing her:
Ah! what might that man not deserve of
me

Who gave me back my child?' 'Be
comforted,'

Said Cyril, 'you shall have it;' but again
She veil'd her brows, and prone she sank,
and so

Like tender things that being caught feign
death,

Spoke not, nor stirr'd.

By this a murmur ran
Thro' all the camp and inward raced the
scouts

With rumour of Prince Arac hard at hand.
We left her by the woman, and without

Found the gray kings at parle: and 'Look
you,' cried

My father, 'that our compact be fulfill'd:
You have spoilt this child; she laughs at
you and man:

She wrongs herself, her sex, and me, and
him:

But red-faced war has rods of steel and
fire;

She yields, or war.'

Then Gama turn'd to me:
'We fear, indeed, you spent a stormy
time

With our strange girl: and yet they say
that still

You love her. Give us, then, your mind
at large:

How say you, war or not?'

'Not war, if possible,
O king,' I said, 'lest from the abuse of
war,

The desecrated shrine, the trampled year,
The smouldering homestead, and the
household flower

Torn from the lintel—all the common
wrong—

A smoke go up thro' which I loom to her
Three times a monster: now she lightens
scorn

At him that mars her plan, but then
would hate

(And every voice she talk'd with ratify it,
And every face she look'd on justify it)
The general foe. More soluble is this
knot,

By gentleness than war. I want her love.
What were I nigher this altho' we dash'd
Your cities into shards with catapults,
She would not love; — or brought her
chain'd, a slave,

The lifting of whose eyelash is my lord,
Not ever would she love; but brooding
turn

The book of scorn, till all my fitting
chance

Were caught within the record of her
wrongs,

And crush'd to death: and rather, Sire,
than this

I would the old God of war himself were
dead,

Forgotten, rusting on his iron hills,
Rotting on some wild shore with ribs of
wreck,

Or like an old-world mammoth bulk'd in
ice,

Not to be molten out.'

And roughly spake I

My father, 'Tut, you know them not, the
girls.

Boy, when I hear you prate I almost think
That idiot legend credible. Look you,
Sir!

Man is the hunter; woman is his game:
The sleek and shining creatures of the
chase,

We hunt them for the beauty of their
skins;

They love us for it, and we ride them
down.

Whedding and siding with them! Out!
for shame!

Boy, there's no rose that's half so dear to
them

As he that does the thing they dare not do,
Breathing and sounding beauteous battle,
comes

With the air of the trumpet round him,
and leaps in

Among the women, snares them by the
score

Flatter'd and fluster'd, wins, tho' dash'd
with death

He reddens what he kisses: thus I won

Your mother, a good mother, a good wife,
Worth winning; but this firebrand —
gentleness

To such as her! if Cyril spake her true,
To catch a dragon in a cherry net,
To trip a tigress with a gossamer,
Were wisdom to it.'

'Yea but Sire,' I cried,

'Wild natures need wise curbs. The
soldier? No:

What dares not Ida do that she should
prize

The soldier? I beheld her, when she rose
The yesternight, and storming in extremes,
Stood for her cause, and flung defiance
down

Gagelike to man, and had not shunn'd the
death,

No, not the soldier's: yet I hold her, king,
True woman: but you clash them all in
one,

That have as many differences as we.

The violet varies from the lily as far
As oak from elm: one loves the soldier,
one

The silken priest of peace, one this, one
that,

And some unworthily; their sinless faith,
A maiden moon that sparkles on a sty,
Glorifying clown and satyr; whence they
need

More breadth of culture: is not Ida right?
They worth it? truer to the law within?

Severer in the logic of a life?

Twice as magnetic to sweet influences
Of earth and heaven? and she of whom
you speak,

My mother, looks as whole as some serene
Creation minted in the golden moods
Of sovereign artists; not a thought, a
touch,

But pure as lines of green that streak the
white

Of the first snowdrop's inner leaves; I say,
Not like the piebald miscellany, man,
Bursts of great heart and slips in sensual
mire, **Double Standard**

But whole and one: and take them all
in-all,

Were we ourselves but half as good, as
kind,

As truthful, much that Ida claims as
right

beautiful idealization of women. Victorian

Fathers opinion of women.

Tess of Durberrille - Hardy gives death blow to this stand

Had ne'er been mooted, but as frankly
 theirs
 As dues of Nature. To our point: not
 war:

Lest I lose all'

'Nay, nay, you spake but sense,'
 Said Gama. 'We remember love ourself
 In our sweet youth; we did not rate him
 then

This red-hot iron to be shaped with blows.
 You talk almost like *Ida*: *she* can talk;
 And there is something in it as you say:
 But you talk kindlier: we esteem you for
 it.—

He seems a gracious and a gallant Prince,
 I would he had our daughter: for the
 rest,

Our own detention, why, the causes
 weigh'd,

Fatherly fears—you used us courteously—
 We would do much to gratify your
 Prince—

We pardon it; and for your ingress here
 Upon the skirt and fringe of our fair
 land,

You did but come as goblins in the night,
 Nor in the furrow broke the ploughman's
 head,

Nor burnt the grange, nor buss'd the
 milking-maid,

Nor robb'd the farmer of his bowl of
 cream:

But let your Prince (our royal word
 upon it,

He comes back safe) ride with us to our
 lines,

And speak with Arac: Arac's word is
 thrice

As ours with *Ida*: something may be
 done—

I know not what—and ours shall see us
 friends.

You, likewise, our late guests, if so you
 will,

Follow us: who knows? we four may
 build some plan

Foursquare to opposition.'

Here he reach'd
 White hands of farewell to my sire, who
 growl'd

An answer which, half-muffled in his
 beard,

Let so much out as gave us leave to go.

Then rode we with the old king across
 the lawns

Beneath huge trees, a thousand rings of
 Spring

In every hole, a song on every spray
 Of birds that piped their Valentines, and
 woke

Desire in me to infuse my tale of love
 In the old king's ears, who promised
 help, and oozed

All o'er with honey'd answer as we rode
 And blossom-flagrant: slept the heavy dews
 Gather'd by night and peace with each
 light air

On our mail'd heads: but other thoughts
 than peace

Burnt in us, when we saw the embattled
 squares,

And squadrons of the Prince, trampling
 the flowers

With clamour: for among them rose a
 cry

As if to greet the king; they made a
 halt;

The horses yell'd; they clash'd their
 arms; the drum

Beat; merrily-blowing shrill'd the mar-
 tial fife;

And in the blast and bray of the long
 horn

And serpent-throated bugle, undulated
 The banner: anon to meet us lightly
 pranced

Three captains out; nor ever had I seen
 Such thews of men: the midmost and
 the highest

Was Arac: all about his motion clung
 The shadow of his sister, as the beam
 Of the East, that play'd upon them, made
 them glance

Like those three stars of the airy Giant's
 zone,

That glitter burnish'd by the frosty dark;
 And as the fiery Sirius alters hue,

And bickers into red and emerald,
 shone

Their morions, wash'd with morning, as
 they came.

And I that prated peace, when first I
 heard

War-music, felt the blind wildbeast of
 force,

Whose home is in the sinews of a man,
Stir in me as to strike: then took the
king

His three broad sons; with now a wan-
dering hand

And now a pointed finger, told them all:
A common light of smiles at our dis-
guise

Broke from their lips, and, ere the windy
jest

Had labour'd down within his ample
lungs,

The genial giant, Arac, roll'd himself
Thrice in the saddle, then burst out in
words.

'Our land invaded, 'sdeath! and he
himself

Your captive, yet my father wills not
war:

And, 'sdeath! myself, what care I, war
or no?

But then this question of your troth re-
mains:

And there's a downright honest meaning
in her;

She flies too high, she flies too high!
and yet

She ask'd but space and fairplay for her
scheme;

She prest and prest it on me—I myself,
What know I of these things? but, life
and soul!

I thought her half-right talking of her
wrongs;

I say she flies too high, 'sdeath! what of
that?

I take her for the flower of woman-
kind,

And so I often told her, right or wrong,
And, Prince, she can be sweet to those
she loves,

And, right or wrong, I care not: this is
all,

I stand upon her side: she made me
swear it—

'Sdeath—and with solemn rites by
candle-light—

Swear by St. something—I forget her
name—

Her that talk'd down the fifty wisest
men;

She was a princess too; and so I swore.

Come, this is all; she will not: waive
your claim:

If not, the foughten field, what else, at
once

Decides it, 'sdeath! against my father's
will.'

I lag'd in answer, loth to render up
My precontract, and loth by brainless
war

To cleave the rift of difference deeper
yet;

Till one of those two brothers, half aside
And fingering at the hair about his lip,

To prick us on to combat 'Like to like!
The woman's garment hid the woman's
heart.'

A taunt that clench'd his purpose like a
blow!

For fiery-short was Cyril's counter-scoff,
And sharp I answer'd, touch'd upon the
point

Where idle boys are cowards to their
shame,

'Decide it here: why not? we are three
to three.'

Then spake the third, 'But three to
three? no more?

No more, and in our noble sister's cause?
More, more, for honour: every captain
waits

Hungry for honour, angry for his king.
More, more, some fifty on a side, that
each

May breathe himself, and quick! by
overthrow

Of these or those, the question settled die.'

'Yea,' answer'd I, 'for this wild
wreath of air,

This flake of rainbow flying on the
highest

Foam of men's deeds—this honour, if
ye will.

It needs must be for honour if at all:
Since, what decision? if we fail, we fail,
And if we win, we fail: she would not
keep

Her compact.' 'Sdeath! but we will
send to her,'

Said Arac, 'worthy reasons why she
should

Bide by this issue: let our missive thro',
And you shall have her answer by the
word.'

'Boys!' shriek'd the old king, but
vainlier than a hen
To her false daughters in the pool; for
none

Regarded; neither seem'd there more to
say:

Back rode we to my father's camp, and
found

He thrice had sent a herald to the gates,
To learn if Ida yet would cede our claim,
Or by denial flush her babbling wells
With her own people's life: three times
he went:

The first, he blew and blew, but none
appear'd:

He batter'd at the doors; none came: the
next,

An awful voice within had warn'd him
thence:

The third, and those eight daughters of
the plough

Came sallying thro' the gates, and
caught his hair,

And so belabour'd him on rib and cheek
They made him wild: not less one glance
he caught

Thro' open doors of Ida station'd there
Unshaken, clinging to her purpose, firm
Tho' compass'd by two armies and the
noise

Of arms; and standing like a stately Pine
Set in a cataract on an island-crag,
When storm is on the heights, and right
and left

Suck'd from the dark heart of the long
hills roll

The torrents, dash'd to the vale: and yet
her will

Bred will in me to overcome it or fall.

But when I told the king that I was
pledged
To fight in tourney for my bride, he
clash'd

His iron palms together with a cry;
Himself would tilt it out among the lads:
But overborne by all his bearded lords
With reasons drawn from age and state,
perforce

He yielded, wroth and red, with fierce
demur:

And many a bold knight started up in heat,
And sware to combat for my claim till
death.

All on this side the palace ran the field
Flat to the garden-wall: and likewise
here,

Above the garden's glowing blossom-belts,
A column'd entry shone and marble stairs,
And great bronze valves, emboss'd with
Tomyris

And what she did to Cyrus after fight,
But now fast barr'd: so here upon the flat
All that long morn the lists were hammer'd
up,

And all that morn the heralds to and fro,
With message and defiance, went and
came;

Last, Ida's answer, in a royal hand,
But shaken here and there, and rolling
words

Oration-like. I kiss'd it and I read.

'O brother, you have known the pangs
we felt,

What heats of indignation when we heard
Of those that iron-cramp'd their women's
feet;

Of lands in which at the altar the poor
bride

Gives her harsh groom for bridal-gift a
scourge;

Of living hearts that crack within the fire
Where smoulder their dead despots; and
of those,—

Mothers,—that, all prophetic pity, fling
Their pretty maids in the running flood,
and swoops

The vulture, beak and talon, at the heart
Made for all noble motion: and I saw
That equal baseness lived in sleeker times
With smother men: the old heaven
leaven'd all:

Millions of throats would bawl for civil
rights,

No woman named: therefore I set my
face

Against all men, and lived but for mine
own.

Far off from men I built a fold for them:
I stored it full of rich memorial:

I fenced it round with gallant institutes,
And biting laws to scare the beasts of
prey

And prosper'd; till a rout of saucy boys
Brake on us at our books, and marr'd
our peace,

Mask'd like our maids, blustering I know
not what

Of insolence and love, some pretext held
Of baby troth, invalid, since my will
Seal'd not the bond—the striplings!—for
their sport!—

I tamed my leopards: shall I not tame
these?

Or you? or I? for since you think me
touch'd

In honour—what, I would not aught of
false—

Is not our cause pure? and whereas I
know

Your prowess, Arac, and what mother's
blood

You draw from, fight; you failing, I abide
What end soever: fail you will not. Still
Take not his life: he risk'd it for my own;
His mother lives: yet whatsoe'er you do,
Fight and fight well; strike and strike
home. O dear

Brothers, the woman's Angel guards you,
you

The sole men to be mingled with our
cause,

The sole men we shall prize in the after-
time,

Your very armour hallow'd, and your
statues

Rear'd, sung to, when, this gad-fly brush'd
aside,

We plant a solid foot into the Time,
And mould a generation strong to move
With claim on claim from right to right,
till she

Whose name is yoked with children's,
know herself;

And Knowledge in our own land make
her free,

And, ever following those two crowned
twins,

Commerce and conquest, shower the fiery
grain

Of freedom broadcast over all that orbs
Between the Northern and the Southern
morn.'

Then came a postscript dash'd across
the rest.

'See that there be no traitors in your
camp:

We seem a nest of traitors—none to trust
Since our arms fail'd—this Egypt-plague
of men!

Almost our maids were better at their
homés,

Than thus man-girdled here: indeed I
think

Our chiefest comfort is the little child
Of one unworthy mother; which she left:
She shall not have it back: the child
shall grow

To prize the authentic mother of her mind.
I took it for an hour in mine own bed

This morning: there the tender orphan
hands

Felt at my heart, and seem'd to charm
from thence

The wrath I nursed against the world:
farewell.'

I ceased; he said, 'Stubborn, but she
may sit

Upon a king's right hand in thunder-
storms,

And breed up warriors! See now, tho'
yourself

Be dazzled by the wildfire Love to sloughs
That swallow common sense, the spin-
dling king,

This Gama swamp'd in lazy tolerance.
When the man wants weight, the woman

takes it up,
And topples down the scales; but this is

fixt

As are the roots of earth and base of all;
Man for the field and woman for the

hearth:

Man for the sword and for the needle
she:

Man with the head and woman with the
heart:

Man to command and woman to obey;
All else confusion. Look you! the gray

mare

Is ill to live with, when her whinny shrills
From tile to scullery, and her small good-
man

Shrinks in his arm-chair while the fires
of Hell

Mix with his hearth: but you — she's yet
a colt —

Take, break her: strongly groom'd and
straitly curb'd

She might not rank with those detestable
That let the bantling scald at home, and
brawl

Their rights or wrongs like potherbs in
the street.

They say she's comely; there's the fairer
chance:

I like her none the less for rating at her!
Besides, the woman wed is not as we,
But suffers change of frame. A lusty brace
Of twins may weed her of her folly. Boy,
The bearing and the training of a child
Is woman's wisdom.'

Thus the hard old king:
I took my leave, for it was nearly noon:
I pored upon her letter which I held,
And on the little clause 'take not his
life:'

I mused on that wild morning in the
woods,

And on the 'Follow, follow, thou shalt
win:'

I thought on all the wrathful king had
said,

And how the strange betrothment was to
end:

Then I remember'd that burnt sorcerer's
curse

That one should fight with shadows and
should fall;

And like a flash the weird affection
came:

King, camp and college turn'd to hollow
shows;

I seem'd to move in old memorial tilts,
And doing battle with forgotten ghosts,
To dream myself the shadow of a dream:
And ere I woke it was the point of noon,
The lists were ready. Empanoplied and
plumed

We enter'd in, and waited, fifty there
Opposed to fifty, till the trumpet blared
At the barrier like a wild horn in a land
Of echoes, and a moment, and once
more

The trumpet, and again: at which the
storm

Of galloping hoofs bare on the ridge of
spears

And riders front to front, until they
closed

In conflict with the crash of shivering
points,

And thunder. Yet it seem'd a dream,
I dream'd

Of fighting. On his haunches rose the
steed,

And into fiery splinters leapt the lance,
And out of stricken helmets sprang the
fire.

Part sat like rocks: part reel'd but kept
their seats:

Part roll'd on the earth and rose again
and drew:

Part stumbled mixt with floundering
horses. Down

From those two bulks at Arac's side, and
down

From Arac's arm, as from a giant's flail,
The large blows rain'd, as here and
everywhere

He rode the mellay, lord of the ringing
lists,

And all the plain, — brand, mace, and
shaft, and shield, —

Shock'd, like an iron-clanging anvil
bang'd

With hammers; till I thought, can this
be he

From Gama's dwarfish loins? if this be so,
The mother makes us most — and in my
dream

I glanced aside, and saw the palace-front
Alive with fluttering scarfs and ladies'
eyes,

And highest, among the statues, statue-
like,

Between a cymbal'd Miriam and a Jael,
With Psyche's babe, was Ida watching us,
A single band of gold about her hair,
Like a Saint's glory up in heaven: but she
No saint — inexorable — no tenderness —
Too hard, too cruel: yet she sees me
fight,

Yea, let her see me fall! with that I
drave

Among the thickest and bore down a
Prince,

And Cyril, one. Yea, let me make my
dream

All that I would. But that large-
moulded man,

His visage all agrin as at a wake,
 Made at me thro' the press, and, staggering
 back
 With stroke on stroke the horse and
 horseman, came
 As comes a pillar of electric cloud,
 Flaying the roofs and sucking up the drains,
 And shadowing down the champaign till
 it strikes
 On a wood, and takes, and breaks, and
 cracks, and splits,
 And twists the grain with such a roar
 that Earth
 Reels, and the herdsmen cry; for every-
 thing
 Gave way before him: only Florian, he
 That loved me closer than his own right
 eye,
 Thrust in between; but Arac rode him
 down:
 And Cyril seeing it, push'd against the
 Prince,
 With Psyche's colour round his helmet,
 tough,
 Strong, supple, sinew-corded, apt at arms;
 But tougher, heavier, stronger, he that
 smote
 And threw him: last I spurr'd; I felt my
 veins
 Stretch with fierce heat: a moment hand
 to hand,
 And sword to sword, and horse to horse
 we hung,
 Till I struck out and shouted; the blade
 glanced,
 I did but shear a feather, and dream and
 truth
 Flow'd from me; darkness closed me;
 and I fell.

Child become
 VI. a blessing

Home they brought her warrior dead:
 She nor swoon'd, nor utter'd cry:
 All her maidens, watching, said,
 'She must weep or she will die.'

Then they praised him, soft and low,
 Call'd him worthy to be loved,
 Truest friend and noblest foe;
 Yet she neither spoke nor moved.

Stole a maiden from her place,
 Lightly to the warrior stept,
 Took the face-cloth from the face;
 Yet she neither moved nor wept.

Rose a nurse of ninety years,
 Set his child upon her knee —
 Like summer tempest came her tears —
 'Sweet my child, I live for thee.'

My dream had never died or lived again.
 As in some mystic middle state I lay;
 Seeing I saw not, hearing not I heard:
 Tho', if I saw not, yet they told me all
 So often that I speak as having seen.

For so it seem'd, or so they said to me,
 That all things grew more tragic and
 more strange;
 That when our side was vanquish'd and
 my cause
 For ever lost, there went up a great cry,
 The Prince is slain. My father heard
 and ran
 In on the lists, and there unlaced my
 casque
 And grovell'd on my body, and after him
 Came Psyche, sorrowing for Aglaia.

But high upon the palace Ida stood
 With Psyche's babe in arm: there on
 the roofs
 Like that great dame of Lapidoth she
 sang.

'Our enemies have fall'n, have fall'n: the seed,
 The little seed they laugh'd at in the dark,
 Has risen and cleft the soil, and grown a bulk
 Of spanless girth, that lays on every side
 A thousand arms and rushes to the Sun.

'Our enemies have fall'n, have fall'n: they
 came;
 The leaves were wet with women's tears: they
 heard
 The noise of songs they would not understand:
 They mark'd it with the red cross to the fall,
 And would have strown it, and are fall'n them-
 selves.

'Our enemies have fall'n, have fall'n: they
 came,
 The woodmen with their axes: lo the tree!
 But we will make it faggots for the hearth,
 And shape it plank and beam for roof and floor,
 And boats and bridges for the use of men.

'Our enemies have fall'n, have fall'n: they
 struck;
 With their own blows they hurt themselves, nor
 knew

There dwelt an iron nature in the grain :
The glittering axe was broken in their arms,
Their arms were shattered to the shoulder blade.

'Our enemies have fall'n, but this shall grow
A night of Summer from the heat, a breadth
Of Autumn, dropping fruits of power: and roll'd
With music in the growing breeze of Time,
The tops shall strike from star to star, the fangs
Shall move the stony bases of the world.

'And now, O maids, behold our
sanctuary
Is violate, our laws broken: fear we not
To break them more in their behoof,
whose arms
Champion'd our cause and won it with a
day
Blanch'd in our annals, and perpetual feast,
When dames and heroines of the golden
year
Shall strip a hundred hollows bare of
Spring,
To rain an April of ovation round
Their statues, borne aloft, the three: but
come,
We will be liberal, since our rights are
won.
Let them not lie in the tents with coarse
mankind,
Ill nurses; but descend, and proffer these
The brethren of our blood and cause, that
there
Lie bruised and maim'd, the tender
ministries
Of female hands and hospitality.'

She spoke, and with the babe yet in
her arms,
Descending, burst the great bronze valves,
and led
A hundred maids in train across the Park.
Some cowl'd, and some bare-headed, on
they came,
Their feet in flowers, her loveliest: by
them went
The enamour'd air sighing, and on their
curls
From the high tree the blossom wavering
fell,
And over them the tremulous isles of light
Slided, they moving under shade: but
Blanche
At distance follow'd: so they came: anon

Thro' open field into the lists they wound
Timorously; and as the leader of the
herd

That holds a stately fretwork to the
Sun,

And follow'd up by a hundred airy does,
Steps with a tender foot, light as on air,
The lovely, lordly creature floated on
To where her wounded brethren lay;
there stay'd;

Knelt on one knee, — the child on one, —
and prest

Their hands, and call'd them dear de-
liverers,

And happy warriors, and immortal names,
And said: 'You shall not lie in the tents
but here,

And nursed by those for whom you
fought, and served

With female hands and hospitality.'

Then, whether moved by this, or was
it chance,

She past my way. Up started from my
side

The old lion, glaring with his whelpish
eye,

Silent; but when she saw me lying stark,
Dishelm'd and mute, and motionlessly
pale,

Cold ev'n to her, she sigh'd; and when
she saw

The haggard father's face and reverend
beard

Of grisly twine, all dabbled with the blood
Of his own son, shudder'd, a twitch of
pain

Tortured her mouth, and o'er her fore-
head past

A shadow, and her hue changed, and she
said:

'He saved my life: my brother slew him
for it.'

No more: at which the king in bitter
scorn

Drew from my neck the painting and the
tress,

And held them up: she saw them, and a
day

Rose from the distance on her memory,
When the good Queen, her mother, shore
the tress

With kisses, ere the days of Lady Blanche:

And then once more she look'd at my
pale face :

Till understanding all the foolish work
Of Fancy, and the bitter close of all,
Her iron will was broken in her mind;
Her noble heart was molten in her breast;
She bow'd, she set the child on the earth;
she laid

A feeling finger on my brows, and present-
ently

'O Sire,' she said, 'he lives: he is not
dead:

O let me have him with my brethren here
In our own palace: we will tend on him
Like one of these; if so, by any means,
To lighten this great clog of thanks, that
make

Our progress falter to the woman's goal.'

She said: but at the happy word 'he
lives,'

My father stoop'd, re-father'd o'er my
wounds.

So those two foes above my fallen life,
With brow to brow like night and evening
mixt

Their dark and gray, while Psyche ever
stole

A little nearer, till the babe that by us,
Half-lapt in glowing gauze and golden
brede,

Lay like a new-fall'n meteor on the grass,
Uncared for, spied its mother and began
A blind and babbling laughter, and to
dance

Its body, and reach its fatling innocent
arms

And lazy lingering fingers. She the appeal
Brook'd not, but clamouring out 'Mine—
mine—not yours,

It is not yours, but mine: give me the
child,'

Ceased all on tremble: piteous was the
cry:

So stood the unhappy mother open-
mouth'd,

And turn'd each face her way: wan was
her cheek

With hollow watch, her blooming mantle
torn,

Red grief and mother's hunger in her eye,
And down dead-heavy sank her curls, and
half

The sacred mother's bosom, panting, burst
The laces toward her babe; but she nor
cared

Nor knew it, clamouring on, till Ida heard,
Look'd up, and rising slowly from me,
stood

Erect and silent, striking with her glance
The mother, me, the child; but he that
lay

Beside us, Cyril, batter'd as he was,
Trail'd himself up on one knee: then he
drew

Her robe to meet his lips, and down she
look'd

At the arm'd man sideways, pitying as it
seem'd,

Or self-involved; but when she learnt his
face,

Remembering his ill-omen'd song, arose
Once more thro' all her height, and o'er
him grew

Tall as a figure lengthen'd on the sand
When the tide ebbs in sunshine, and he
said:

'O fair and strong and terrible!
Lioness

That with your long locks play the Lion's
mane!

But Love and Nature, these are two more
terrible

And stronger. See, your foot is on our
necks,

We vanquish'd, you the Victor of your
will.

What would you more? give her the
child! remain

Orb'd in your isolation: he is dead,
Or all as dead: henceforth we let you be:

Win you the hearts of women; and
beware

Lest, where you seek the common love
of these,

The common hate with the revolving
wheel

Should drag you down, and some great
Nemesis

Break from a darken'd future, crown'd
with fire,

And tread you out for ever: but how-
soe'er

Fix'd in yourself, never in your own arms
To hold your own, deny not hers to her,

Give her the child! O if, I say, you keep
 One pulse that beats true woman, if you
 loved
 The breast that fed or arm that dandled
 you,
 Or own one port of sense not flint to
 prayer,
 Give her the child! or if you scorn to
 lay it,
 Yourself, in hands so lately claspt with
 yours,
 Or speak to her, your dearest, her one
 fault
 The tenderness, not yours, that could not
 kill,
 Give *me* it: *I* will give it her.'

He said:

At first her eye with slow dilation roll'd
 Dry flame, she listening; after sank and
 sank
 And, into mournful twilight mellowing,
 dwelt
 Full on the child; she took it: 'Pretty
 bud!
 Lily of the vale! half open'd bell of the
 woods!
 Sole comfort of my dark hour, when a
 world
 Of traitorous friend and broken system
 made
 No purple in the distance, mystery,
 Pledge of a love not to be mine, farewell;
 These men are hard upon us as of old,
 We two must part: and yet how fain
 was I
 To dream thy cause embraced in mine,
 to think
 I might be something to thee, when I
 felt
 Thy helpless warmth about my barren
 breast
 In the dead prime: but may thy mother
 prove
 As true to thee as false, false, false to me!
 And, if thou needs must bear the yoke,
 I wish it
 Gentle as freedom' — here she kiss'd it:
 then —
 'All good go with thee! take it, Sir,' and so
 Laid the soft babe in his hard-mailed
 hands,
 Who turn'd half-round to Psyche as she
 sprang

To meet it, with an eye that swum in
 thanks;
 Then felt it sound and whole from head
 to foot,
 And hugg'd and never hugg'd it close
 enough,
 And in her hunger mouth'd and mum-
 bled it,
 And hid her bosom with it; after that
 Put on more calm and added suppliantly:

'We two were friends: I go to mine
 own land
 For ever: find some other: as for me
 I scarce am fit for your great plans: yet
 speak to me,
 Say one soft word and let me part for-
 given.'

But Ida spoke not, rapt upon the child.
 Then Arac. 'Ida — 'sdeath! you blame
 the man;
 You wrong yourselves — the woman is so
 hard
 Upon the woman. Come, a grace to me!
 I am your warrior: I and mine have
 fought
 Your battle: kiss her; take her hand, she
 weeps:
 'Sdeath! I would sooner fight thrice o'er
 than see it.'

But Ida spoke not, gazing on the
 ground;
 And reddening in the furrows of his chin,
 And moved beyond his custom, Gama
 said:

'I've heard that there is iron in the
 blood,
 And I believe it. Not one word? not
 one?
 Whence drew you this steel temper? not
 from me,
 Not from your mother, now a saint with
 saints.
 She said you had a heart — I heard her
 say it —
 "Our Ida has a heart" — just ere she
 died —
 "But see that some one with authority
 Be near her still" and I — I sought for
 one —

All people said she had authority —
 The Lady Blanche: much profit! Not
 one word;
 No! tho' your father sues: see how you
 stand
 Stiff as Lot's wife, and all the good knights
 maim'd,
 I trust that there is no one hurt to death,
 For your wild whim: and was it then for
 this,
 Was it for this we gave our palace up,
 Where we withdrew from summer heats
 and state,
 And had our wine and chess beneath the
 planes,
 And many a pleasant hour with her that's
 gone,
 Ere you were born to vex us? Is it kind?
 Speak to her I say: is this not she of
 whom,
 When first she came, all flush'd you said
 to me
 Now had you got a friend of your own
 age,
 Now could you share your thought; now
 should men see
 Two women faster welded in one love
 Than pairs of wedlock; she you walk'd
 with, she
 You talk'd with, whole nights long, up in
 the tower,
 Of sine and arc, spheroid and azimuth,
 And right ascension, Heaven knows what;
 and now
 A word, but one, one little kindly word,
 Not one to spare her: out upon you,
 flint!
 You love nor her, nor me, nor any; nay,
 You shame your mother's judgment too.
 Not one?
 You will not? well — no heart have you,
 or such
 As fancies like the vermin in a nut
 Have fretted all to dust and bitterness.
 So said the small king moved beyond his
 wont.

 But Ida stood nor spoke, drain'd of
 her force
 By many a varying influence and so long.
 Down thro' her limbs a drooping languor
 wept:
 Her head a little bent; and on her mouth

A doubtful smile dwelt like a clouded
 moon
 In a still water: then brake out my sire,
 Lifting his grim head from my wounds.
 'O you,
 Woman, whom we thought woman even
 now,
 And were half fool'd to let you tend our
 son,
 Because he might have wish'd it — but
 we see
 The accomplice, of your madness unfor-
 given,
 And think that you might mix his draught
 with death,
 When your skies change again: the
 rougher hand
 Is safer: on to the tents: take up the
 Prince.'

He rose, and while each ear was prick'd
 to attend
 A tempest, thro' the cloud that dimm'd
 her broke
 A genial warmth and light once more,
 and shone
 Thro' glittering drops on her sad friend.
 'Come hither.
 O Psyche,' she cried out, 'embrace me,
 come,
 Quick while I melt; make reconciliation
 sure
 With one that cannot keep her mind an
 hour:
 Come to the hollow heart they slander so!
 Kiss and be friends, like children being
 chid!
 / seem no more: / want forgiveness too:
 I should have had to do with none but
 maids,
 That have no links with men. Ah false
 but dear,
 Dear traitor, too much loved, why? —
 why? — Yet see,
 Before these kings we embrace you yet
 once more
 With all forgiveness, all oblivion,
 And trust, not love, you less.
 And now, O sire,
 Grant me your son, to nurse, to wait
 upon him,
 Like mine own brother. For my debt
 to him,

This nightmare weight of gratitude, I
 know it;
 Taunt me no more: yourself and yours
 shall have
 Free adit; we will scatter all our maids
 Till happier times each to her proper
 hearth:
 What use to keep them here—now?
 grant my prayer.
 Help, father, brother, help; speak to
 the king:
 Thaw this male nature to some touch
 of that
 Which kills me with myself, and drags
 me down
 From my fixt height to mob me up with all
 The soft and milky rabble of womankind,
 Poor weakling ev'n as they are.
 Passionate tears
 Follow'd: the king replied not: Cyril
 said:
 'Your brother, Lady, — Florian, — ask
 for him
 Of your great Head — for he is wounded
 too —
 That you may tend upon him with the
 prince.'
 'Ay so,' said Ida with a bitter smile,
 'Our laws are broken: let him enter too.'
 Then Violet, she that sang the mournful
 song,
 And had a cousin tumbled on the plain,
 Petition'd too for him. 'Ay so,' she said,
 'I stagger in the stream: I cannot keep
 My heart an eddy from the brawling
 hour:
 We break our laws with ease, but let
 it be.'
 'Ay so?' said Blanche: 'Amazed am I
 to hear
 Your Highness: but your Highness
 breaks with ease
 The law your Highness did not make:
 'twas I.
 I had been wedded wife, I knew man-
 kind,
 And block'd them out; but these men
 came to woo
 Your Highness — verily I think to win.'

So she, and turn'd askance a wintry
 eye:
 But Ida with a voice, that like a bell

Toll'd by an earthquake in a trembling
 tower,
 Rang ruin, answer'd full of grief and
 scorn.

'Fling our doors wide! all, all, not
 one, but all,
 Not only he, but by my mother's soul,
 Whatever man lies wounded, friend or
 foe,
 Shall enter, if he will. Let our girls flit,
 Till the storm die! but had you stood
 by us,
 The roar that breaks the Pharos from
 his base
 Had left us rock. She fain would sting
 us too,
 But shall not. Pass, and mingle with
 your likes.
 We brook no further insult but are gone.'

She turn'd; the very nape of her white
 neck
 Was rosed with indignation: but the
 Prince
 Her brother came; the king her father
 charm'd
 Her wounded soul with words: nor did
 mine own
 Refuse her proffer, lastly gave his hand.

Then us they lifted up, dead weights,
 and bare
 Straight to the doors: to them the doors
 gave way
 Groaning, and in the Vestal entry shriek'd
 The virgin marble under iron heels:
 And on they moved and gain'd the hall,
 and there
 Rested: but great the crush was, and
 each base,
 To left and right, of those tall columns
 drown'd
 In silken fluctuation and the swarm
 Of female whisperers: at the further end
 Was Ida by the throne, the two great
 cats
 Close by her, like supporters on a shield,
 Bow-back'd with fear: but in the centre
 stood
 The common men with rolling eyes;
 amazed
 They glared upon the women, and aghast

The women stared at these, all silent,
save

When armour clash'd or jingled, while
the day,

Descending, struck athwart the hall, and
shot

A flying splendour out of brass and steel,
That o'er the statues leapt from head
to head,

Now fired an angry Pallas on the helm,
Now set a wrathful Dian's moon on flame,
And now and then an echo started up,
And shuddering fled from room to room,
and died

Of fright in far apartments.

Then the voice
Of Ida sounded, issuing ordinance:

And me they bore up the broad stairs,
and thro'

The long-laid galleries past a hundred
doors

To one deep chamber shut from sound,
and due

To languid limbs and sickness; left me
in it;

And others elsewhere they laid; and all
That afternoon a sound arose of hoof

And chariot, many a maiden passing
home

Till happier times; but some were left
of those

Held sagest, and the great lords out and
in,

From those two hosts that lay beside
the walls,

Walk'd at their will, and everything was
changed.

*all but 6 words
VII. are monosyllable*

Ask me no more: the moon may draw the sea;
The cloud may stoop from heaven and take
the shape

With fold to fold, of mountain or of cape;
But O too fond, when have I answer'd thee?

Ask me no more.

Ask me no more: what answer should I give?
I love not hollow cheek or faded eye:

Yet, O my friend, I will not have thee die!
Ask me no more, lest I should bid thee live;

Ask me no more.

Ask me no more: thy fate and mine are seal'd:
I strove against the stream and all in vain:

Let the great river take me to the main:
No more, dear love, for at a touch I yield;
Ask me no more.

So was their sanctuary violated,
So their fair college turn'd to hospital;
At first with all confusion: by and by
Sweet order lived again with other laws:
A kindlier influence reign'd; and every-
where

Low voices with the ministering hand
Hung round the sick: the maidens came,
they talk'd,

They sang, they read: till she not fair
began

To gather light, and she that was, be-
came

Her former beauty treble; and to and fro
With books, with flowers, with Angel
offices,

Like creatures native unto gracious act,
And in their own clear element, they
moved.

But sadness on the soul of Ida fell,
And hatred of her weakness, blent with
shame.

Old studies fail'd; seldom she spoke:
but oft

Clomb to the roofs, and gazed alone for
hours

On that disastrous leaguer, swarms of men
Darkening her female field: void was
her use, *Remarkable description*

And she as one that climbs a peak to gaze
O'er land and main, and sees a great
black cloud

Drag inward from the deeps, a wall of
night,

Blot out the slope of sea from verge to
shore,

And suck the blinding splendour from
the sand,

And quenching lake by lake and tarn
by tarn

Expunge the world: so fared she gazing
there;

So blacken'd all her world in secret,
blank

And waste it seem'd and vain; till down
she came,

And found fair peace once more among
the sick.

And twilight dawn'd; and morn by
morn the lark
Shot up and shrill'd in flickering gyres,
but I
Lay silent in the muffled cage of life:
And twilight gloom'd; and broader-grown
the bowers
Drew the great night into themselves,
and Heaven,
Star after star, arose and fell; but I,
Deeper than those weird doubts could
reach me, lay
Quite sunder'd from the moving Universe,
Nor knew what eye was on me, nor the
hand
That nursed me, more than infants in
their sleep.

But Psyche tended Florian: with her
oft,
Melissa came; for Blanche had gone, but
left
Her child among us, willing she should
keep
Court-favour: here and there the small
bright head,
A light of healing, glanced about the
couch,
Or thro' the parted silks the tender face
Peep'd, shining in upon the wounded man
With blush and smile, a medicine in
themselves
To wile the length from languorous hours,
and draw
The sting from pain; nor seem'd it strange
that soon
He rose up whole, and those fair charities
Join'd at her side; nor stranger seem'd
that hearts
So gentle, so employ'd, should close in
love,
Than when two dewdrops on the petal
shake
To the same sweet air, and tremble deeper
down,
And slip at once all-fragrant into one.

Less prosperously the second suit ob-
tain'd
At first with Psyche. Not tho' Blanche
had sworn
That after that dark night among the
fields

She needs must wed him for her own
good name;
Not tho' he built upon the babe restored;
Nor tho' she liked him, yielded she, but
fear'd
To incense the Head once more; till on
a day
When Cyril pleaded, Ida came behind
Seen but of Psyche: on her foot she hung
A moment, and she heard, at which her
face
A little flush'd, and she past on; but each
Assumed from thence a half-consent in-
volved
In stillness, plighted troth, and were at
peace.

Nor only these: Love in the sacred
halls
Held carnival at will, and flying struck
With showers of random sweet on maid
and man.
Nor did her father cease to press my claim,
Nor did mine own, now reconciled; nor
yet
Did those twin brothers, risen again and
whole;
Nor Arac, satiate with his victory.

But I lay still, and with me oft she sat:
Then came a change; for sometimes I
would catch
Her hand in wild delirium, gripe it hard,
And fling it like a viper off, and shriek
'You are not Ida; ' clasp it once again,
And call her Ida, tho' I knew her not,
And call her sweet, as if in irony,
And call her hard and cold which seem'd
a truth:
And still she fear'd that I should lose my
mind,
And often she believed that I should die:
Till out of long frustration of her care,
And pensive tendance in the all-weary
noons,
And watches in the dead, the dark, when
clocks
Throbb'd thunder thro' the palace floors,
or call'd
On flying Time from all their silver
tongues—
And out of memories of her kindlier days,
And sidelong glances at my father's grief,

And at the happy lovers heart in heart —
And out of hauntings of my spoken love,
And lonely listenings to my mutter'd
dream,

And often feeling of the helpless hands,
And wordless broodings on the wasted
cheek —

From all a closer interest flourish'd up,
Tenderness touch by touch, and last, to
these,

Love, like an Alpine harebell hung with
tears

By some cold morning glacier; frail at
first

And feeble, all unconscious of itself,
But such as gather'd colour day by day.

Last I woke sane, but well-nigh close
to death

For weakness: it was evening: silent
light

Slept on the painted walls, wherein were
wrought

Two grand designs; for on one side arose
The women up in wild revolt, and storm'd
At the Oppian law. *Titanic shapes they*
cramm'd *bright clothes.*

The forum, and half-crush'd among the
rest

A dwarf-like Cato cower'd. On the other
side

Hortensia spoke against the tax; behind,
A train of dames: by axe and eagle sat,
With all their foreheads drawn in Roman
scowls,

And half the wolf's-milk curdled in their
veins,

The fierce triumphvirs; and before them
paused

Hortensia pleading: angry was her face.

I saw the forms: I knew not where I
was:

They did, but look like hollow shows;
nor more

Sweet Ida: palm to palm she sat: the
dew

Dwelt in her eyes, and softer all her shape
And rounder seem'd: I moved: I sigh'd:
a touch

Came round my wrist, and tears upon my
hand:

Then all for languor and self-pity ran

Mine down my face, and with what life I
had,

And like a flower that cannot all unfold,
So drench'd it is with tempest, to the sun,
Yet, as it may, turns toward him, I on her
Fixt my faint eyes, and utter'd whisper-
ingly:

'If you be, what I think you, some
sweet dream,

I would but ask you to fulfil yourself:

But if you be that Ida whom I knew,

I ask you nothing: only, if a dream,
Sweet dream, be perfect. I shall die
to-night.

Stoop down and seem to kiss me ere I die.'

I could no more, but lay like one in
trance,

That hears his burial talk'd of by his
friends,

And cannot speak, nor move, nor make
one sign,

But lies and dreads his doom. She turn'd;
she paused;

She stoop'd: and out of languor leapt a
cry;

Leapt fiery Passion from the brinks of
death;

And I believed that in the living world

My spirit closed with Ida's at the lips;

Till back I fell, and from mine arms she
rose

Glowing all over noble shame; and all
Her falser self slipt from her like a robe,

And left her woman, lovelier in her mood
Than in her mould that other, when she
came

From barren deeps to conquer all with
love;

And down the streaming crystal dropt;
and she

Far-fleeted by the purple island-sides,

Naked, a double light in air and wave,

To meet her Graces, where they deck'd
her out

For worship without end; nor end of mine,
Stateliest, for thee! but mute she glided
forth,

Nor glanced behind her, and I sank and
slept,

Fill'd thro' and thro' with Love, a happy
sleep.

Deep in the night I woke: she, near me, held

A volume of the Poets of her land:
There to herself, all in low tones, she read. *Rather affected*

'Now sleeps the crimson petal, now the white;
Nor waves the cypress in the palace walk;
Nor winks the gold fin in the porphyry font:
The fire-fly wakens: waken thou with me.

Now droops the milkwhite peacock like a ghost,
And like a ghost she glimmers on to me.

Ovids Metamorphoses.
Now lies the Earth all Danaë to the stars,
And all thy heart lies open unto me.

Now slides the silent meteor on, and leaves
A shining furrow, as thy thoughts in me.

Now folds the lily all her sweetness up,
And slips into the bosom of the lake:
So fold thyself, my dearest, thou, and slip
Into my bosom and be lost in me.'

I heard her turn the page; she found
a small

Sweet Idyl, and once more, as low, she
read: *This goes back to the side of Theophrastus*

'Come down, O maid, from yonder mountain
height:

What pleasure lives in height (the shepherd sang)
In height and cold, the splendour of the hills?
But cease to move so near the Heavens, and cease
To glide a sunbeam by the blasted Pine,
To sit a star upon the sparkling spire;
And come, for Love is of the valley, come,
For Love is of the valley, come thou down
And find him; by the happy threshold, he,
Or hand in hand with Plenty in the maize,
Or red with spiced purple of the vats,
Or foxlike in the vine; nor cares to walk
With Death and Morning on the silver horns,
Nor wilt thou snare him in the white ravine,
Nor find him dropt upon the firths of ice,
That huddling slant in furrow-cloven falls
To roll the torrent out of dusky doors:
But follow; let the torrent dance thee down
To find him in the valley; let the wild
Lean-headed Eagles yelp alone, and leave
The monstrous ledges there to slope, and spill
Their thousand wreaths of dangling water-smoke,
That like a broken purpose waste in air;
So waste not thou; but come; for all the vales
Await thee; azure pillars of the hearth
Arise to thee; the children call, and I

Thy shepherd pipe, and sweet is every sound,
Sweeter thy voice, but every sound is sweet;
Myriads of rivulets hurrying thro' the lawn; } *most beautiful*
The moan of doves in immemorial elms,
And murmuring of innumerable bees.
from standpoint of these poetry.

So she low-toned; while with shut
eyes I lay

Listening; then look'd. Pale was the
perfect face;

The bosom with long sighs labour'd; and
meek

Seem'd the full lips, and mild the lumi-
nous eyes,

And the voice trembled and the hand.
She said

Brokenly, that she knew it, she had fail'd
In sweet humility; had fail'd in all;
That all her labour was but as a block
Left in the quarry; but she still were loth,
She still were loth to yield herself to one
That wholly scorn'd to help their equal
rights

Against the sons of men, and barbarous
laws.

She pray'd me not to judge their cause
from her.

That wrong'd it, sought far less for truth
than power

In knowledge: something wild within
her breast.

A greater than all knowledge, beat her
down.

And she had nursed me there from week
to week:

Much had she learnt in little time. In
part

It was ill counsel had misled the girl
To vex true hearts: yet was she but a
girl —

'Ah fool, and made myself a Queen of
farce!

When comes another such? never, I think,
Till the Sun drop, dead, from the signs.'

Her voice
Choked, and her forehead sank upon her

hands,
And her great heart thro' all the faultful

Past
Went sorrowing in a pause I dared not
break;

Till notice of a change in the dark world
Was hst about the acacias, and a bird,

That early woke to feed her little ones,

Remember this

Very lovely - classical

Unless a woman is single she should not
she should not be educated the same as man

THE PRINCESS; A MEDLEY.

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Sent from a dewy breast a cry for light:
She moved, and at her feet the volume
fell.

'Blame not thyself too much,' I said,
'nor blame

Too much the sons of men and barbarous
laws;

These were the rough ways of the world
till now.

Henceforth thou hast a helper, me, that
know

The woman's cause is man's: they rise
or sink

Together, dwarf'd or godlike, bond or
free:

For she that out of Lethe scales with
man

The shining steps of Nature, shares with
man

His nights, his days, moves with him to
one goal,

Stays all the fair young planet in her
hands —

If she be small, slight-natured, miserable,
How shall men grow? but work no more
alone!

Our place is much: as far as in us lies
We two will serve them both in aiding
her —

Will clear away the parasitic forms
That seem to keep her up but drag her
down —

Will leave her space to burgeon out of
all

Within her — let her make herself her own
To give or keep, to live and learn and be

All that not harms distinctive womanhood.
For woman is not undeveloped man,

But diverse: could we make her as the
man,

Sweet Love were slain: his dearest bond
is this,

Not like to like, but like in difference.

Yet in the long years liker must they grow;
The man be more of woman, she of man;

He gain in sweetness and in moral height,
Nor lose the wrestling thews that throw

the world;

She mental breadth, nor fail in childward
care,

Nor lose the childlike in the larger mind;
Till at the last she set herself to man,

Like perfect music unto noble words;
And so these twain, upon the skirts of
Time,

Sit side by side, full-summ'd in all their
powers,

Dispensing harvest, sowing the To-be,
Self-reverent each and reverencing each,

Distinct in individualities,
But like each other ev'n as those who love.

Then comes the statelier Eden back to
men:

Then reign the world's great bridals,
chaste and calm:

Then springs the crowning race of human-
kind.

May these things be!'

Sighing she spoke, 'I fear
They will not.'

'Dear, but let us type them now
In our own lives, and this proud watch-
word rest

Of equal; seeing either sex alone
Is half itself, and in true marriage lies

Nor equal, nor unequal: each fulfils
Defect in each, and always thought in
thought,

Purpose in purpose, will in will, they
grow,

The single pure and perfect animal,
The two-cell'd heart beating, with one
full stroke,

Life.'

And again sighing she spoke: 'A
dream

That once was mine! what woman
taught you this?'

'Alone,' I said, 'from earlier than I
know,

Immersed in rich foreshadowings of the
world,

I loved the woman: he, that doth not,
lives

A drowning life, besotted in sweet self,
Or pines in sad experience worse than
death,

Or keeps his wing'd affections clipt with
crime:

Yet was there one thro' whom I loved
her, one

Not learned, save in gracious household
ways,

Not perfect, nay, but full of tender wants,

Tennyson's mother

From Plato

- Pure Plato -

To marry or not to marry.

No Angel, but a dearer being, all dipt
In Angel instincts, breathing Paradise,
Interpreter between the Gods and men,
Who look'd all native to her place, and
yet

On tiptoe seem'd to touch upon a sphere
Too gross to tread, and all male minds
perforce

Sway'd to her from their orbits as they
moved,

And girdled her with music. Happy he
With such a mother! faith in woman-
kind

Beats with his blood, and trust in all
things high

Comes easy to him, and tho' he trip and
fall

He shall not blind his soul with clay.'

'But I,'

Said Ida, tremulously, 'so all unlike—
It seems you love to cheat yourself with
words:

This mother is your model. I have
heard

Of your strange doubts: they well might
be: I seem

A mockery to my own self. Never,
Prince;

You cannot love me.'

'Nay but thee,' I said,
'From yearlong poring on thy pictured
eyes,

Ere seen I loved, and loved thee seen,
and saw

Thee woman thro' the crust of iron
moods

That mask'd thee from men's reverence
up, and forced

Sweet love on pranks of saucy boyhood:
now,

Giv'n back to life, to life indeed, thro'
thee,

Indeed I love: the new day comes, the
light

Dearer for night, as dearer thou for faults
Lived over: lift thine eyes; my doubts
are dead,

My haunting sense of hollow shows: the
change,

This truthful change in thee has kill'd it.
Dear,

Look up, and let thy nature strike on
mine,

Like yonder morning on the blind half
world;

Approach and fear not; breathe upon
my brows;

In that fine air I tremble, all the past
Melts mist-like into this bright hour, and
this

Is morn to more, and all the rich to-
come

Reels, as the golden Autumn woodland
reels

Athwart the smoke of burning weeds.
Forgive me,

I waste my heart in signs: let be. My
bride,

My wife, my life. O we will walk this
world, Ideal marriage

Yoked in all exercise of noble end,
And so thro' those dark gates across the
wild

That no man knows. Indeed I love
thee: come,

Yield thyself up: my hopes and thine
are one:

Accomplish thou my manhood and thy-
self;

Lay thy sweet hands in mine and trust
to me.'

1848 French Revolution. CONCLUSION.

So closed our tale, of which I give you
all

The random scheme as wildly as it rose:
The words are mostly mine; for when
we ceased

There came a minute's pause, and Wal-
ter said,

'I wish she had not yielded!' then to
me,

'What, if you drest it up poetically!'
So pray'd the men, the women: I gave
assent:

Yet how to bind the scatter'd scheme
of seven

Together in one sheaf? What style
could suit?

The men required that I should give
throughout

The sort of mock-heroic gigantesque,
With which we banter'd little Lilia first:

The women—and perhaps they felt
their power,

For something in the ballads which they sang,
 Or in their silent influence as they sat,
 Had ever seem'd to wrestle with burlesque,
 And drove us, last, to quite a solemn close —
 They hated banter, wish'd for something real,
 A gallant fight, a noble princess — why
 Not make her true-heroic — true-sublime?
 Or all, they said, as earnest as the close?
 Which yet with such a framework scarce could be.
 Then rose a little feud betwixt the two,
 Betwixt the mockers and the realists:
 And I, betwixt them both, to please them both,
 And yet to give the story as it rose,
 I moved as in a strange diagonal,
 And maybe neither pleased myself nor them.

But Lilia pleased me, for she took no part
 In our dispute: the sequel of the tale
 Had touch'd her; and she sat, she pluck'd the grass,
 She flung it from her, thinking: last, she fixt
 A showery glance upon her aunt, and said,
 'You — tell us what we are,' who might have told,
 For she was cramm'd with theories out of books,
 But that there rose a shout: the gates were closed
 At sunset, and the crowd were swarming now,
 To take their leave, about the garden rails.

Typical Eng. landscape

So I and some went out to these: we climb'd
 The slope to Vivian-place, and turning saw
 The happy valleys, half in light, and half
 Far-shadowing from the west, a land of peace;
 Gray halls alone among their massive groves;

Trim hamlets; here and there a rustic tower
 Half-lost in belts of hop and breadths of wheat;
 The shimmering glimpses of a stream; the seas;
 A red sail, or a white; and far beyond,
 Imagined more than seen, the skirts of France.

'Look there, a garden!' said my college friend,
 The Tory member's elder son, 'and there!
 God bless the narrow sea which keeps her off,
 And keeps our Britain, whole within herself,
 A nation yet, the rulers and the ruled —
 Some sense of duty, something of a faith,
 Some reverence for the laws ourselves have made,
 Some patient force to change them when we will,
 Some civic manhood firm against the crowd —
 But yonder, whiff! there comes a sudden heat,
 The gravest citizen seems to lose his head,
 The king is scared, the soldier will not fight,
 The little boys begin to shoot and stab,
 A kingdom topples over with a shriek
 Like an old woman, and down rolls the world
 In mock heroics stranger than our own;
 Revolts, republics, revolutions, most
 No graver than a schoolboys' barring out;
 Too comic for the solemn things they are,
 Too solemn for the comic touches in them,
 Like our wild Princess with as wise a dream
 As some of theirs — God bless the narrow seas!
 I wish they were a whole Atlantic broad.'

'Have patience,' I replied, 'ourselves are full
 Of social wrong; and maybe wildest dreams
 Are but the needful preludes of the truth:
 For me, the genial day, the happy crowd,

The sport half-science, fill me with a faith.
This fine old world of ours is but a child
Yet in the go-cart. Patience! Give it
time

To learn its limbs: there is a hand that
guides.'

In such discourse we gain'd the garden
rails,
And there we saw Sir Walter where he
stood.

Before a tower of crimson holly-oaks,
Among six boys, head under head, and
look'd

No little lily-handed Baronet he,
A great broad-shoulder'd genial English-
man,

A lord of fat prize-oxen and of sheep,
A raiser of huge melons and of pine,
A patron of some thirty charities,
A pamphleteer on guano and on grain,
A quarter-sessions chairman, abler none;
Fair-hair'd and redder than a windy morn;
Now shaking hands with him, now him,
of those

That stood the nearest — now address'd
to speech —

Who spoke few words and pithy, such as
closed

Welcome, farewell, and welcome for the
year

To follow: a shout rose again, and made
The long line of the approaching rookery
swerve

From the elms, and shook the branches
of the deer

From slope to slope thro' distant ferns,
and rang

Beyond the bourn of sunset; O, a shout
More joyful than the city-roar that hails
Premier or king! Why should not these
great Sirs

Give up their parks some dozen times a
year

To let the people breathe? So thrice
they cried,

I likewise, and in groups they stream'd
away.

But we went back to the Abbey, and
sat on,
So much the gathering darkness charm'd:
we sat

But spoke not, rapt in nameless reverie,
Perchance upon the future man: the
walls

Blacken'd about us, bats wheel'd, and
owls whoop'd,

And gradually the powers of the night,
That range above the region of the wind,
Deepening the courts of twilight broke
them up

Thro' all the silent spaces of the worlds,
Beyond all thought into the Heaven of
Heavens.

Last little Lilia, rising quietly,
Disrobed the glimmering statue of Sir
Ralph
From those rich silks, and home well-
pleased we went.

ODE ON THE DEATH OF THE DUKE OF WELLINGTON.

PUBLISHED IN 1852.

I.

BURY the Great Duke
With an empire's lamentation,
Let us bury the Great Duke
To the noise of the mourning of a
mighty nation,
Mourning when their leaders fall,
Warriors carry the warrior's pall,
And sorrow darkens hamlet and hall.

II.

Where shall we lay the man whom we
deplore?
Here, in streaming London's central
roar.
Let the sound of those he wrought for,
And the feet of those he fought for,
Echo round his bones for evermore.

III.

Lead out the pageant: sad and slow,
As fits an universal woe,
Let the long long procession go,
And let the sorrowing crowd about it
grow,
And let the mournful martial music blow;
The last great Englishman is low.

IV.

Mourn, for to us he seems the last,
Remembering all his greatness in the
Past.

No more in soldier fashion will he greet
With lifted hand the gazer in the street.
O friends, our chief state-oracle is mute :
Mourn for the man of long-enduring
blood,

The statesman-warrior, moderate, reso-
lute,

Whole in himself, a common good.

Mourn for the man of amplest influence,
Yet clearest of ambitious crime,
Our greatest yet with least pretence,
Great in council and great in war,

Foremost captain of his time,
Rich in saving common-sense,

And, as the greatest only are,
In his simplicity sublime.

O good gray head which all men knew,

O voice from which their omens all men
drew,

O iron nerve to true occasion true,
O fall'n at length that tower of strength
Which stood four-square to all the winds
that blew!

Such was he whom we deplore.

The long self-sacrifice of life is o'er.

The great World-victor's victor will be
seen no more.

V.

All is over and done :

Render thanks to the Giver,

England, for thy son.

Let the bell be toll'd.

Render thanks to the Giver,

And render him to the mould.

Under the cross of gold

That shines over city and river,

There he shall rest for ever

Among the wise and the bold.

Let the bell be toll'd :

And a reverent people behold

The towering car, the sable steeds :

Bright let it be with its blazon'd deeds,

Dark in its funeral fold.

Let the bell be toll'd :

And a deeper knell in the heart be
knoll'd;

And the sound of the sorrowing anthem
roll'd

Thro' the dome of the golden cross;
And the volleying cannon thunder his
loss;

He knew their voices of old.

For many a time in many a clime

His captain's-ear has heard them boom

Bellowing victory, bellowing doom :

When he with those deep voices wrought,

Guarding realms and kings from shame;

With those deep voices our dead captain
taught

The tyrant, and asserts his claim

In that dread sound to the great name,

Which he has worn so pure of blame,

In praise and in dispraise the same,

A man of well-temper'd frame.

O civic muse, to such a name,

To such a name for ages long,

To such a name,

Preserve a broad approach of fame,

And ever-echoing avenues of song.

VI.

Who is he that cometh, like an honour'd
guest,

With banner and with music, with soldier
and with priest,

With a nation weeping, and breaking on
my rest?

Mighty Seaman, this is he

Was great by land as thou by sea.

Thine island loves thee well, thou famous
man,

The greatest sailor since our world began.

Now, to the roll of muffled drums,

To thee the greatest soldier comes;

For this is he

Was great by land as thou by sea;

His foes were thine; he kept us free.

O give him welcome, this is he

Worthy of our gorgeous rites,

And worthy to be laid by thee;

For this is England's greatest son,

He that gain'd a hundred fights,

Nor ever lost an English gun;

This is he that far away

Against the myriads of Assaye

Clash'd with his fiery few and won;

And underneath another sun,

Warring on a later day,

Round affrighted Lisbon drew
 The treble works, the vast designs
 Of his labour'd rampart-lines,
 Where he greatly stood at bay,
 Whence he issued forth anew,
 And ever great and greater grew,
 Beating from the wasted vines
 Back to France her banded swarms,
 Back to France with countless blows,
 Till o'er the hills her eagles flew
 Beyond the Pyrenean pines,
 Follow'd up in valley and glen
 With blare of bugle, clamour of men,
 Roll of cannon and clash of arms,
 And England pouring on her foes.
 Such a war had such a close.
 Again their ravening eagle rose
 In anger, wheel'd on Europe-shadowing
 wings,
 And barking for the thrones of kings;
 Till one that sought but Duty's iron
 crown
 On that loud sabbath shook the spoiler
 down;
 A day of onsets of despair!
 Dash'd on every rocky square
 Their surging charges foam'd themselves
 away;
 Last, the Prussian trumpet blew;
 Thro' the long-tormented air
 Heaven flash'd a sudden jubilant ray,
 And down we swept and charged and
 overthrew.
 So great a soldier taught us there,
 What long-enduring hearts could do
 In that world-earthquake, Waterloo!
 Mighty Seaman, tender and true,
 And pure as he from taint of craven guile,
 O saviour of the silver-coasted isle,
 O shaker of the Baltic and the Nile,
 If aught of things that here befall
 Touch a spirit among things divine,
 If love of country move thee there at all,
 Be glad, because his bones are laid by
 thine!
 And thro' the centuries let a people's
 voice
 In full acclaim,
 A people's voice,
 The proof and echo of all human fame,
 A people's voice, when they rejoice
 At civic revel and pomp and game,
 Attest their great commander's claim

With honour, honour, honour, honour
 to him,
 Eternal honour to his name.

VII.

A people's voice! we are a people yet.
 Tho' all men else their nobler dreams
 forget,
 Confused by brainless mobs and lawless
 Powers;
 Thank Him who isled us here, and
 roughly set
 His Briton in blown seas and storming
 showers,
 We have a voice, with which to pay the
 debt
 Of boundless love and reverence and
 regret
 To those great men who fought, and
 kept it ours.
 And keep it ours, O God, from brute
 control;
 O Statesmen, guard us, guard the eye,
 the soul
 Of Europe, keep our noble England
 whole,
 And save the one true seed of freedom
 sown
 Betwixt a people and their ancient
 throne,
 That sober freedom out of which there
 springs
 Our loyal passion for our temperate
 kings;
 For, saving that, ye help to save man-
 kind
 Till public wrong be crumbled into dust,
 And drill the raw world for the march
 of mind,
 Till crowds at length be sane and crowns
 be just.
 But wink no more in slothful overtrust.
 Remember him who led your hosts;
 He bade you guard the sacred coasts.
 Your cannons moulder on the seaward
 wall;
 His voice is silent in your council-hall
 For ever; and whatever tempests lour
 For ever silent; even if they broke
 In thunder, silent; yet remember all
 He spoke among you, and the Man who
 spoke;

Who never sold the truth to serve the
hour,
Nor palter'd with Eternal God for power;
Who let the turbid streams of rumour
flow
Thro' either babbling world of high and
low;
Whose life was work, whose language
rife
With rugged maxims hewn from life;
Who never spoke against a foe;
Whose eighty winters freeze with one
rebuke
All great self-seekers trampling on the
right:
Truth-teller was our England's Alfred
named;
Truth-lover was our English Duke;
Whatever record leap to light
He never shall be shamed.

VIII.

Lo, the leader in these glorious wars
Now to glorious burial slowly borne,
Follow'd by the brave of other lands,
He, on whom from both her open hands
Lavish Honour shower'd all her stars,
And affluent Fortune emptied all her
horn.
Yea, let all good things await
Him who cares not to be great,
But as he saves or serves the state.
Not once or twice 'n our rough island-
story,
The path of duty was the way to glory:
He that walks it, only thirsting
For the right, and learns to deaden
Love of self, before his journey closes,
He shall find the stubborn thistle burst-
ing
Into glossy purples, which outredden
All voluptuous garden-roses.
Not once or twice in our fair island-story,
The path of duty was the way to glory:
He, that ever following her commands,
On with toil of heart and knees and
hands,
Thro' the long gorge to the far light has
won
His path upward, and prevail'd,
Shall find the toppling crags of Duty
scaled

Are close upon the shining table-lands
To which our God Himself is moon and
sun.

Such was he: his work is done.
But while the races of mankind endure,
Let his great example stand
Colossal, seen of every land,
And keep the soldier firm, the statesman
pure:

Till in all lands and thro' all human story
The path of duty be the way to glory:
And let the land whose hearths he saved
from shame

For many and many an age proclaim
At civic revel and pomp and game,
And when the long-illuminated cities
flame,

Their ever-loyal iron leader's fame,
With honour, honour, honour, honour to
him,

Eternal honour to his name.

IX.

Peace, his triumph will be sung
By some yet un moulded tongue
Far on in summers that we shall not see:
Peace, it is a day of pain
For one about whose patriarchal knee
Late the little children clung:
O peace, it is a day of pain
For one, upon whose hand and heart and
brain

Once the weight and fate of Europe hung.
Ours the pain, be his the gain!
More than is of man's degree
Must be with us, watching here
At this, our great solemnity.
Whom we see not we revere;
We revere, and we refrain
From talk of battles loud and vain,
And brawling memories all too free
For such a wise humility
As befits a solemn fane:
We revere, and while we hear
The tides of Music's golden sea
Setting toward eternity,
Uplifted high in heart and hope are we,
Until we doubt not that for one so true
There must be other nobler work to do
Than when he fought at Waterloo,
And Victor he must ever be.
For tho' the Giant Ages heave the hill

And break the shore, and evermore
Make and break, and work their will;
Tho' world on world in myriad myriads
roll

Round us, each with different powers,
And other forms of life than ours,
What know we greater than the soul?
On God and Godlike men we build our
trust.

Hush, the Dead March wails in the peo-
ple's ears:

The dark crowd moves, and there are
sobs and tears:

The black earth yawns: the mortal
disappears;

Ashes to ashes, dust to dust;
He is gone who seem'd so great. —
Gone; but nothing can bereave him
Of the force he made his own
Being here, and we believe him
Something far advanced in State,
And that he wears a truer crown
Than any wreath that man can weave
him.

Speak no more of his renown,
Lay your earthly fancies down,
And in the vast cathedral leave him,
God accept him, Christ receive him.

1852.

THE THIRD OF FEBRUARY,

1852.

My Lords, we heard you speak: you told
us all

That England's honest censure went
too far;

That our free press should cease to
brawl,

Not sting the fiery Frenchman into
war.

It was our ancient privilege, my Lords,
To fling whate'er we felt, not fearing, into
words.

We love not this French God, the child
of Hell,

Wild War, who breaks the converse of
the wise;

But though we love kind Peace so well,
We dare not ev'n by silence sanction
lies.

It might be safe our censures to with-
draw;

And yet, my Lords, not well: there is a
higher law."

As long as we remain, we must speak
free,

Tho' all the storm of Europe on us
break;

No little German state are we,

But the one voice in Europe: we *must*
speak;

That if to-night our greatness were struck
dead,

There might be left some record of the
things we said.

If you be fearful, then must we be bold.

Our Britain cannot salve a tyrant
o'er.

Better the waste Atlantic roll'd

On her and us and ours for ever-
more.

What! have we fought for Freedom from
our prime,

At last to dodge and palter with a public
crime?

Shall we fear *him*? our own we never
feard.

From our first Charles by force we
wrung our claims.

Prick'd by the Papal spur, we rear'd,

We flung the burthen of the second
James.

I say, we *never* feared! and as for these,
We broke them on the land, we drove
them on the seas.

And you, my Lords, you make the people
muse

In doubt if you be of our Barons' breed —
Were those your sires who fought at
Lewes?

Is this the manly strain of Runnymede?
O fall'n nobility, that, overawed,

Would lisp in honey'd whispers of this
monstrous fraud!

We feel, at least, that silence here were
sin,

Not ours the fault if we have feeble
hosts —

If easy patrons of their kin
Have left the last free race with naked
coasts!

They knew the precious things they had
to guard:

For us, we will not spare the tyrant one
hard word.

Tho' niggard throats of Manchester may
bawl,

What England was, shall her true sons
forget?

We are not cotton-spinners all,
But some love England and her honour
yet.

And these in our Thermopylae shall
stand,

And hold against the world this honour
of the land.

THE CHARGE OF THE LIGHT BRIGADE.

I.

HALF a league, half a league,

Half a league onward,

All in the valley of Death

Rode the six hundred.

'Forward, the Light Brigade!

Charge for the guns!' he said:

Into the valley of Death

Rode the six hundred.

II.

'Forward, the Light Brigade!'

Was there a man dismay'd?

Not tho' the soldier knew

Some one had blunder'd:

Theirs not to make reply,

Theirs not to reason why,

Theirs but to do and die:

Into the valley of Death

Rode the six hundred.

III.

Cannon to right of them,

Cannon to left of them,

Cannon in front of them

Volley'd and thunder'd;

Storm'd at with shot and shell,

Boldly they rode and well,

Into the jaws of Death,
Into the mouth of Hell
Rode the six hundred.

IV.

Flash'd all their sabres bare,

Flash'd as they turn'd in air

Sabring the gunners there,

Charging an army, while

All the world wonder'd:

Plunged in the battery-smoke

Right thro' the line they broke;

Cossack and Russian

Reel'd from the sabre-stroke

Shatter'd and sunder'd.

Then they rode back, but not —

Not the six hundred.

V.

Cannon to right of them,

Cannon to left of them,

Cannon behind them

Volley'd and thunder'd;

Storm'd at with shot and shell,

While horse and hero fell,

They that had fought so well

Came thro' the jaws of Death,

Back from the mouth of Hell,

All that was left of them,

Left of six hundred.

VI.

When can their glory fade?

O the wild charge they made!

All the world wonder'd.

Honour the charge they made!

Honour the Light Brigade,

Noble six hundred!

ODE SUNG AT THE OPENING OF THE INTERNATIONAL EX- HIBITION.

I.

UPLIFT a thousand voices full and sweet,

In this wide hall with earth's invention

stored,

And praise the invisible universal

Lord,

Who lets once more in peace the nations

meet,

Where Science, Art, and Labour have
outpour'd
Their myriad horns of plenty at our feet.

II.

O silent father of our Kings to be
Mourn'd in this golden hour of jubilee,
For this, for all, we weep our thanks to
thee!

III.

The world-compelling plan was thine,—
And, lo! the long laborious miles
Of Palace; lo! the giant aisles,
Rich in model and design;
Harvest-tool and husbandry,
Loom and wheel and enginery,
Secrets of the sullen mine,
Steel and gold, and corn and wine,
Fabric rough, or fairy-fine,
Sunny tokens of the Line,
Polar marvels, and a feast
Of wonder, out of West and East,
And shapes and hues of Art divine!
All of beauty, all of use,
That one fair planet can produce,
Brought from under every star,
Blown from over every main,
And mixt, as life is mixt with pain,
The works of peace with works of war.

IV.

Is the goal so far away?
Far, how far no tongue can say,
Let us dream our dream to-day.

V.

O ye, the wise who think, the wise who
reign,
From growing commerce loose her latest
chain,
And let the fair white-wing'd peacemaker
fly
To happy havens under all the sky,
And mix the seasons and the golden
hours;
Till each man find his own in all men's
good,
And all men work in noble brotherhood,
Breaking their mailed fleets and armed
towers,

And ruling by obeying Nature's powers,
And gathering all the fruits of earth and
crown'd with all her flowers.

A WELCOME TO ALEXANDRA.

MARCH 7, 1863.

SEA-KINGS' daughter from over the sea,
Alexandra!
Saxon and Norman and Dane are we,
But all of us Danes in our welcome of
thee, Alexandra!
Welcome her, thunders of fort and of fleet!
Welcome her, thundering cheer of the
street!
Welcome her, all things youthful and
sweet,
Scatter the blossom under her feet!
Break, happy land, into earlier flowers!
Make music, O bird, in the new-budded
bowers!
Blazon your mottoes of blessing and
prayer!
Welcome her, welcome her, all that is
ours!
Warble, O bugle, and trumpet, blare!
Flags, flutter out upon turkets and towers!
Flames, on the windy headland flare!
Utter your jubilee, steeple and spire!
Clash, ye bells, in the merry March air!
Flash, ye cities, in rivers of fire!
Rush to the roof, sudden rocket, and
higher
Melt into stars for the land's desire!
Roll and rejoice, jubilant voice,
Roll as a ground-swell dash'd on the
strand,
Roar as the sea when he welcomes the
land,
And welcome her, welcome the land's
desire,
The sea-kings' daughter as happy as fair,
Blissful bride of a blissful heir,
Bride of the heir of the kings of the
sea—
O joy to the people and joy to the throne,
Come to us, love us and make us your
own:
For Saxon or Dane or Norman we,
Teuton or Celt, or whatever we be,
We are each all Dane in our welcome of
thee, Alexandra!

A WELCOME TO HER ROYAL
HIGHNESS MARIE ALEXAN-
DROVNA, DUCHESS OF EDIN-
BURGH.

MARCH 7, 1874.

I.

THE Son of him with whom we strove
for power —
Whose will is lord thro' all his world-
domain —
Who made the serf a man, and burst
his chain —
Has given our Prince his own imperial
Flower,

Alexandrovna.

And welcome, Russian flower, a people's
pride,
To Britain, when her flowers begin to
blow!
From love to love, from home to home
you go,
From mother unto mother, stately bride,
Marie Alexandrovna!

II.

The golden news along the steppes is
blown,
And at thy name the Tartar tents are
stirr'd;
Elburz and all the Caucasus have
heard;
And all the sultry palms of India known,
Alexandrovna.
The voices of our universal sea
On capes of Afric as on cliffs of Kent,
The Maoris and that Isle of Continent,
And loyal pines of Canada murmur thee,
Marie Alexandrovna!

III.

Fair empires branching, both, in lusty
life! —
Yet Harold's England fell to Norman
swords;
Yet thine own land has bow'd to
Tartar hordes

Since English Harold gave its throne a
wife,

Alexandrovna!

For thrones and peoples are as waifs that
swing,
And float or fall, in endless ebb and
flow;
But who love best have best the grace
to know
That Love by right divine is deathless
king,

Marie Alexandrovna!

IV.

And Love has led thee to the stranger
land,
Where men are bold and strongly say
their say; —
See, empire upon empire smiles to-
day,
As thou with thy young lover hand in
hand

Alexandrovna!

So now thy fuller life is in the west,
Whose hand at home was gracious to
thy poor:
Thy name was blest within the narrow
door;
Here also Marie, shall thy name be blest,
Marie Alexandrovna!

V.

Shall fears and jealous hatreds flame
again?
Or at thy coming, Princess, every-
where,
The blue heaven break, and some
diviner air
Breathe thro' the world and change the
hearts of men,
Alexandrovna?
But hearts that change not, love that
cannot cease,
And peace be yours, the peace of soul
in soul!
And howsoever this wild world may roll,
Between your peoples truth and manful
peace,

Alfred — Alexandrovna!

X

THE GRANDMOTHER.

I.

AND Willy, my eldest-born, is gone, you say, little Anne?
Ruddy and white, and strong on his legs, he looks like a man.
And Willy's wife has written: she never was over-wise,
Never the wife for Willy: he wouldn't take my advice.

II.

For, Annie, you see, her father was not the man to save,
Hadt'n a head to manage, and drank himself into his grave.
Pretty enough, very pretty! but I was against it for one.
Eh! — but he wouldn't hear me — and Willy, you say, is gone.

III.

Willy, my beauty, my eldest-born, the flower of the flock;
Never a man could fling him: for Willy stood like a rock.
'Here's a leg for a babe of a week!' says doctor; and he would be bound,
There was not his like that year in twenty parishes round.

IV.

Strong of his hands, and strong on his legs, but still of his tongue!
I ought to have gone before him: I wonder he went so young.
I cannot cry for him, Annie: I have not long to stay;
Perhaps I shall see him the sooner, for he lived far away.

V.

Why do you look at me, Annie? you think I am hard and cold;
But all my children have gone before me, I am so old:
I cannot weep for Willy, nor can I weep for the rest;
Only at your age, Annie, I could have wept with the best.

VI.

For I remember a quarrel I had with your father, my dear,
All for a slanderous story, that cost me many a tear.
I mean your grandfather, Annie: it cost me a world of woe,
Seventy years ago, my darling, seventy years ago.

VII.

For Jenny, my cousin, had come to the place, and I knew right well
That Jenny had tript in her time: I knew, but I would not tell.
And she to be coming and slandering me, the base little liar!
But the tongue is a fire as you know, my dear, the tongue is a fire.

VIII.

And the parson made it his text that week, and he said likewise,
That a lie which is half a truth is ever the blackest of lies,
That a lie which is all a lie may be met and fought with outright,
But a lie which is part a truth is a harder matter to fight.

IX.

And Willy had not been down to the farm for a week and a day;
And all things look'd half-dead, tho' it was the middle of May.
Jenny, to slander me, who knew what Jenny had been!
But soiling another, Annie, will never make oneself clean.

X.

And I cried myself well-nigh blind, and all of an evening late
I climb'd to the top of the garth, and stood by the road at the gate.
The moon like a rick on fire was rising over the dale,
And whit, whit, whit, in the bush beside me chirrup the nightingale.

XI.

All of a sudden he stopt: there past by the gate of the farm,
Willy, — he didn't see me, — and Jenny hung on his arm.
Out into the road I started, and spoke I scarce knew how;
Ah, there's no fool like the old one — it makes me angry now.

XII.

Willy stood up like a man, and look'd the thing that he meant;
Jenny, the viper, made me a mocking curtsy and went.
And I said, 'Let us part: in a hundred years it'll all be the same,
You cannot love me at all, if you love not my good name.'

XIII.

And he turn'd, and I saw his eyes all wet, in the sweet moonshine:
'Sweetheart, I love you so well that your good name is mine.
And what do I care for Jane, let her speak of you well or ill;
But marry me out of hand: we two shall be happy still.'

XIV.

'Marry you, Willy!' said I, 'but I needs must speak my mind,
And I fear you'll listen to tales, be jealous and hard and unkind.'
But he turn'd and claspt me in his arms, and answer'd, 'No, love, no;'
Seventy years ago, my darling, seventy years ago.

XV.

So Willy and I were wedded: I wore a lilac gown;
And the ringers rang with a will, and he gave the ringers a crown.
But the first that ever I bare was dead before he was born,
Shadow and shine is life, little Annie, flower and thorn.

XVI.

That was the first time, too, that ever I thought of death.
There lay the sweet little body that never had drawn a breath.
I had not wept, little Anne, not since I had been a wife;
But I wept like a child that day, for the babe had fought for his life.

XVII.

His dear little face was troubled, as if with anger or pain :
I look'd at the still little body — his trouble had all been in vain.
For Willy I cannot weep, I shall see him another morn :
But I wept like a child for the child that was dead before he was born.

XVIII.

But he cheer'd me, my good man, for he seldom said me nay :
Kind, like a man, was he ; like a man, too, would have his way :
Never jealous — not he : we had many a happy year ;
And he died, and I could not weep — my own time seem'd so near.

XIX.

But I wish'd it had been God's will that I, too, then could have died :
I began to be tired a little, and fain had slept at his side.
And that was ten years back, or more, if I don't forget :
But as to the children, Annie, they're all about me yet.

XX.

Pattering over the boards, my Annie who left me at two,
Patter she goes, my own little Annie, an Annie like you :
Pattering over the boards, she comes and goes at her will,
While Harry is in the five-acre and Charlie ploughing the hill.

XXI.

And Harry and Charlie, I hear them too — they sing to their team :
Often they come to the door in a pleasant kind of a dream.
They come and sit by my chair, they hover about my bed —
I am not always certain if they be alive or dead.

XXII.

And yet I know for a truth, there's none of them left alive ;
For Harry went at sixty, your father at sixty-five :
And Willy, my eldest-born, at nigh threescore and ten ;
I knew them all as babies, and now they're elderly men.

XXIII.

For mine is a time of peace, it is not often I grieve ;
I am oftener sitting at home in my father's farm at eve :
And the neighbours come and laugh and gossip, and so do I ;
I find myself often laughing at things that have long gone by.

XXIV.

To be sure the preacher says, our sins should make us sad :
But mine is a time of peace, and there is Grace to be had ;
And God, not man, is the Judge of us all when life shall cease ;
And in this Book, little Annie, the message is one of Peace.

XXV.

And age is a time of peace, so it be free from pain,
And happy has been my life; but I would not live it again.
I seem to be tired a little, that's all, and long for rest;
Only at your age, Annie, I could have wept with the best.

XXVI.

So Willy has gone, my beauty, my eldest-born, my flower;
But how can I weep for Willy, he has but gone for an hour,—
Gone for a minute, my son, from this room into the next;
I, too, shall go in a minute. What time have I to be vexed?

XXVII.

And Willy's wife has written, she never was over-wise.
Get me my glasses, Annie: thank God that I keep my eyes.
There is but a trifle left you, when I shall have past away.
But stay with the old woman now: you cannot have long to stay.

*Burns. wrote in dialect
Chaucer. 'Reverend Sir.'*

NORTHERN FARMER.

OLD STYLE.

I.

WHEER 'asta beän saw long and meä ligin' 'ere aloän?
Noorse? thourt nowt o' a noorse: whoy, Doctor's abeän an' agoän:
Says that I moänt 'a naw moor aäle: but I beänt a fool:
Git ma my aäle, fur I beänt a-gawin' to breäk my rule.

II.

Doctors, they knaws nowt, fur a says what's nawways true:
Naw soort o' koind o' use to saäy the things that a do. *he*
I've 'ed my point o' aäle ivry noight sin' I beän 'ere.
An' I've 'ed my quart ivry market-noight for foorty year.

III.

Parson's a beän loikewise, an' a sittin' 'ere o' my bed.
'The amöighty's a taäkin o' you¹ to 'issén, my friend,' a said,
An' a towd ma my sins, an's toithe were due, an' I gied it in hond;
I done moy duty boy 'um, as I 'a done boy the lond. *with salvation*

IV.

Larn'd a ma' beä. I reckons I 'annot sa mooch to larn.
But a cast oop, thot a did, 'bout Bessy Marris's barne.
Thaw a knaws I hallus voätet wi' Squoire an' choorch an' staäte,
An' i' the woost o' toimes I wur niver agin the raäte.

¹ ou as in hour.

V.

An' I hallus coom'd to 's chooch afoor moy Sally wur deäð,
 An' 'eärd 'um a bummin' awaäy loike a buzzard-clock¹ ower my 'eäd,
 An' I niver knaw'd whot a meän'd but I thowt a 'ad summut to saäy,
 An' I thowt a said whot a owt to 'a said an' I coom'd awaäy.

VI.

Bessy Marris's barne! tha knaws she laäid it to meä.
 Mowt a beän, mayhap, for she wur a bad un, sheä.
 'Siver, I kep 'um, I kep 'um my lass, tha mun understand;
 I done moy duty boy 'um as I 'a done boy the lond.

VII.

But Parson a cooms an' a goäs, an' a says it eäsy an' freeä
 'The amoighty's a taäkin o' you to 'issén, my friend,' says 'eä.
 I weänt saäy men be lolars, thaw summun said it in 'aäste:
 But 'e reäds wonn sarmin a weeäk, an' I 'a stubb'd Thurnaby waäste.

VIII.

D'ya moind the waäste, my lass? naw, naw, tha was not born then;
 Theer wur a boggle in it, I often 'eärd 'um mysen;
 Moäst loike a butter-bump,² fur I 'eärd 'um about an' about,
 But I stubb'd 'um oop wi' the lot, an' raäved an' rembled 'um out.

IX.

Keäper's it wur; fo' they fun 'um theer a-laäid of 'is faäce
 Down i' the wold 'enemies³ afoor I coom'd to the plaäce.
 Noäks or Thimbleby — toäner⁴ 'ed shot 'um as deäð as a naäil.
 Noäks wur 'ang'd for it oop at 'soize — but git ma my aäle.

X.

Dubbut looök at the waäste: theer warn't not feeäð for a cow;
 Nowt at all but bracken an' fuzz, an' looök at it now —
 Warnt worth nowt a haäcre, an' now theer's lots o' feeäð,
 Fourscoor⁵ yows upon it an' some on it down i' seeäð.⁶

XI.

Nobbut a bit on it's left, an' I meän'd to 'a stubb'd it at fall,
 Done it ta-year I meän'd, an' runn'd plow thruff it an' all,
 If godamoighty an' parson 'ud nobbut let ma aloän,
 Meä, wi' haäte hoonderd haäcre o' Squire's, an' lond o' my oän.

XII.

Do godamoighty knaw what a's doing a-taäkin' o' meä?
 I beänt wonn as saws 'ere a beän an' yonder a peä;
 An' Squire 'ull be sa mad an' all — a' dear a' dear!
 And I 'a managed for Squire coom Michaelmas thutty year.

¹ Cockchafer.² Bittern.³ Anemones.⁴ One or other.⁵ ou as in hour.⁶ Clover.

A character study. The feeling about the
 preacher that the farmer had.

Noäks
 long for

XIII.

A mowt 'a taäen owd Joänes, as 'ant not a 'aäpoth o' sense,
Or a mowt 'a taäen young Robins — a niver mended a fence:
But godamoighty a moost taäke meä an' taäke ma now
Wi' aäf the cows to cauve an' Thurnaby hoälms to plow!

XIV.

Looök 'ow quoloty smoiles when they seeäs ma a passin' boy,
Says to thessén naw doubt ' what a man a beä sewer-loy! *surely*
Fur they knows what I beän to Squoire sin fust a coom'd to the 'All;
I done moy duty by Squoire an' I done moy duty boy hall.

XV.

Squoire's i' Lunnon, an' summun I reckons 'ull 'a to wroite,
For whoä's to howd the lond ater meä thot muddles ma quoit;
Sartin-sewer I beä, thot a weänt niver give it to Joänes,
Naw, nor a moänt to Robins — a niver rembles the stoäns.

XVI.

But summun 'ull come ater meä mayhap wi' 'is kittle o' steäm *machines*.
Huzzin' an' maäzin' the blessed feälds wi' the Devil's oän teäm.
Sin' I mun doy I mun doy, thaw loife they says is sweet,
But sin' I mun doy I mun doy, for I couldn abeär to see it.

XVII.

What atta stannin' theer fur, an' doesn bring ma the aäle?
Doctor's a 'toättler, lass, an a's hallus i' the owd taäle;
I weänt breäk rules fur Doctor, a knows naw moor nor a floy;
Git ma my aäle I tell tha, an' if I mun doy I mun doy.

NORTHERN FARMER. *North of Eng.*NEW STYLE. *measured all things by*I. *property*

DOSN'T thou 'ear my 'erse's legs, as they canters awaäy?
Proputty, proputty, proputty — that's what I 'ears 'em saäy.
Proputty, proputty, proputty — Sam, thou's an ass for thy paäns:
Theer's moor sense i' one o' 'is legs nor in all thy braäns.

II.

Woä — theer's a craw to pluck wi' tha, Sam: yon's parson's 'ouse —
Doesn't thou know that a man mun be eäther a man or a mouse?
Time to think on it then; for thou'll be twenty to weeäk.¹
Proputty, proputty — woä then woä — let ma 'ear mysén speäk.

¹ This week.

III.

Me an' thy muther, Sammy, 'as beän a-talkin' o' thee;
 Thou's beän talkin' to muther, an' she beän a tellin' it me.
 Thou'll not marry for munny — thou's sweet upo' parson's lass —
 Noä — thou'll marry for luvv — an' we boäth on us thinks tha an ass.

IV.

Seeä'd her todaäy goä by — Saäint's-daäy — they was ringing the bells.
 She's a beauty thou thinks — an' soä is scoors o' gells,
 Them as 'as munny an' all — wot's a beauty? — the flower as blows.
 But propuppy, propuppy sticks, an' propuppy, propuppy graws.

V.

Do'ant be stunt: ¹ taäke time: I knaws what maäkes tha sa mad.
 Warn't I craäzed fur the lasses mysén when I wur a lad?
 But I knaw'd a Quaäker feller as often 'as tow'd ma this:
 'Doänt thou marry for munny, but goä wheer munny is!'

VI.

An' I went wheer munny war: an' thy muther coom to 'and,
 Wi' lots o' munny laa'd by, an' a nicetish bit o' land.
 Maäybe she warn't a beauty: — I niver giv it a thowt —
 But warn't she as good to cuddle an' kiss as a lass as 'ant nowt?

VII.

Parson's lass 'ant nowt, an' she weänt 'a nowt when 'e's deä'd,
 Mun be a guvness, lad, or summut, and addle ² her bread:
 Why? fur 'e's nobbut a curate, an' weänt niver git hissén clear,
 An' 'e maäde the bed as 'e ligs on afoor 'e coom'd to the shere.

VIII.

'An thin 'e coom'd to the parish wi' lots o' Varsity debt,
 Stook to his taail they did, an' 'e 'ant got shut on 'em yet.
 An' 'e ligs on 'is back i' the grip, wi' noän to lend 'im a shuvv,
 Woorse nor a far-welter'd ³ yowe: fur, Sammy, 'e married fur luvv.

IX.

Luvv? what's luvv? thou can luvv thy lass an' 'er munny too,
 Maakin' 'em goä together as they've good right to do.
 Couldn I luvv thy muther by cause o' 'er munny laa'd by?
 Naäy — fur I luvv'd 'er a vast sight moor fur it: reäson why.

X.

Ay an' thy muther says thou wants to marry the lass,
 Cooms of a gentleman burn: an' we boäth on us thinks tha an ass.
 Woä then, propuppy, wiltha? — an ass as near as mays nowt ⁴ —
 Woä then, wiltha? dangtha! — the bees is as fell as owt. ⁵

¹ Obstinate.² Earn.³ Or fow-welter'd, — said of a sheep lying on its back.⁴ Makes nothing.⁵ The flies are as fierce as anything.

XI.

Break me a bit o' the esh for his 'eäd, lad, out o' the fence!
Gentleman burn! what's gentleman burn? is it shillins an' pence?
Proputty, proputty's ivrything 'ere, an', Sammy, I'm blest
If it isn't the saäme oop yonder, fur them as 'as it's the best.

XII.

Tis'n them as 'as munny as breaks into 'ouses an' steäls,
Them as 'as coäts to their backs an' taäkes their regular meäls.
Noä, but it's them as niver knaws wheer a meäl's to be 'ad.
Taäke my word for it, Sammy, the poor in a loomp is bad.

XIII.

Them or thir feythurs, tha sees, mun 'a beän a laäzy lot,
Fur work mun 'a gone to the gittin' whiniver munny was got.
Feyther 'ad ammost nowt; leästways 'is munny was 'id.
But 'e tued an' moil'd 'issén deäd, an' 'e died a good un, 'e did.

XIV.

Looök thou theer wheer Wigglesby beck cooms out by the 'ill!
Feyther run oop to the farm, an' I runs oop to the mill;
An' I'll run oop to the brig, an' that thou'll live to see;
And if thou marries a good un I'll leäve the land to thee.

XV.

Thim's my noätions, Sammy, wheerby I means to stick;
But if thou marries a bad un, I'll leäve the land to Dick. —
Coom oop, proputty, proputty — that's what I 'ears 'im saäy —
Proputty, proputty, proputty — canter an' canter awaäy.

THE DAISY.

WRITTEN AT EDINBURGH.

O LOVE, what hours were thine and mine,

In lands of palm and southern pine;
In lands of palm, of orange-blossom,
Of olive, aloe, and maize and vine.

What Roman strength Turbia show'd
In ruin, by the mountain road;

How like a gem, beneath, the city
Of little Monaco, basking, glow'd.

How richly down the rocky dell
The torrent vineyard streaming fell
To meet the sun and sunny waters,
That only heaved with a summer swell.

What slender campanili grew
By bays, the peacock's neck in hue;
Where, here and there, on sandy
beaches

A milky-bell'd amaryllis blew.

How young Columbus seem'd to rove,
Yet present in his natal grove,

Now watching high on mountain cor-
nice,

And steering, now, from a purple cove,

Now pacing mute by ocean's rim;
Till, in a narrow street and dim,

I stay'd the wheels at Cogoletto,
And drank, and loyally drank to him.

Nor knew we well what pleased us most,
Not the clipt palm of which they boast;

But distant colour, happy hamlet,
A moulder'd citadel on the coast,

Or tower, or high hill-convent, seen
A light amid its olives green;
Or olive-hoary cape in ocean;
Or rosy blossom in hot ravine,

Where oleanders flush'd the bed
Of silent torrents, gravel-spread;
And, crossing, oft we saw the glisten
Of ice, far up on a mountain head.

We loved that hall, tho' white and cold,
Those niched shapes of noble mould,
A princely people's awful princes,
The grave, severe Genovese of old.

At Florence too what golden hours,
In those long galleries, were ours;
What drives about the fresh Cascinè,
Or walks in Boboli's ducal bowers.

In bright vignettes, and each complete,
Of tower or duomo, sunny-sweet,
Or palace, how the city glitter'd,
Thro' cypress avenues, at our feet.

But when we crost the Lombard plain
Remember what a plague of rain;
Of rain at Reggio, rain at Parma;
At Lodi, rain, Piacenza, rain.

And stern and sad (so rare the smiles
Of sunlight) look'd the Lombard piles;
Porch-pillars on the lion resting,
And sombre, old, colonnaded aisles.

O Milan, O the chanting quires,
The giant windows' blazon'd fires,
The height, the space, the gloom, the
glory!

A mount of marble, a hundred spires!

I climb'd the roofs at break of day
Sun-smitten Alps before me lay.
I stood among the silent statues,
And statued pinnacles, mute as they.

How faintly-flush'd, how phantom-fair,
Was Monte Rosa, hanging there
A thousand shadowy-pencill'd valleys
And snowy dells in a golden air.

Remember how we came at last
To Como; shower and storm and blast
Had blown the lake beyond his limit,
And all was flooded; and how we past

From Como, when the light was gray,
And in my head, for half the day,
The rich Virgilian rustic measure
Of Lari Maxume, all the way,

Like ballad-burthen music, kept,
As on the Lariano crept
To that fair port below the castle
Of Queen Theodolind, where we slept;

Or hardly slept, but watch'd awake
A cypress in the moonlight shake,
The moonlight touching o'er a ter-
race
One tall Agavè above the lake.

What more? we took our last adieu,
And up the snowy Splügen drew,
But ere we reach'd the highest sum-
mit
I pluck'd a daisy, I gave it you.

It told of England then to me,
And now it tells of Italy.
O love, we two shall go no longer
To lands of summer across the sea;

So dear a life your arms enfold
Whose crying is a cry for gold:
Yet here to-night in this dark city,
When ill and weary, alone and cold,

I found, tho' crush'd to hard and dry,
This nurseling of another sky
Still in the little book you lent me,
And where you tenderly laid it by:

And I forgot the clouded Forth,
The gloom that saddens Heaven and
Earth,
The bitter east, the misty summer
And gray metropolis of the North.

Perchance, to lull the throbs of pain,
Perchance, to charm a vacant brain,
Perchance, to dream you still beside
me,
My fancy fled to the South again.

TO THE REV. F. D. MAURICE.

COME, when no graver cares employ,
Godfather, come and see your boy:

Your presence will be sun in winter,
Making the little one leap for joy.

For, being of that honest few,
Who give the Fiend himself his due,
Should eighty-thousand college-coun-
cils

Thunder 'Anathema,' friend, at you;

Should all our churchmen foam in spite
At you, so careful of the right,
Yet one lay-hearth would give you
welcome

(Take it and come) to the Isle of Wight;

Where, far from noise and smoke of town,
I watch the twilight falling brown

All round a careless-order'd garden
Close to the ridge of a noble down.

You'll have no scandal while you dine,
But honest talk and wholesome wine,
And only hear the magpie gossip
Garrulous under a roof of pine:

For groves of pine on either hand,
To break the blast of winter, stand;
And further on, the hoary Channel
Tumbles a billow on chalk and sand;

Where, if below the milky steep
Some ship of battle slowly creep,
And on thro' zones of light and shadow
Glimmer away to the lonely deep,

We might discuss the Northern sin
Which made a selfish war begin;
Dispute the claims, arrange the chances;
Emperor, Ottoman, which shall win:

Or whether war's avenging rod
Shall lash all Europe into blood;
Till you should turn to dearer matters,
Dear to the man that is dear to God;

How best to help the slender store,
How mend the dwellings, of the poor;
How gain in life, as life advances,
Valour and charity more and more.

Come, Maurice, come: the lawn as yet
Is hoar with rime, or spongy-wet;
But when the wreath of March has
blossom'd,

Crocus, anemone, violet,

Or later, pay one visit here,
For those are few we hold as dear;
Nor pay but one, but come for many,
Many and many a happy year.

January, 1854.

WILL
*If your will is strong you
can endure the world.*

O WELL for him whose will is strong! *Scott*
He suffers, but he will not suffer long; *said*
He suffers, but he cannot suffer wrong: *debt*
For him nor moves the loud world's
random mock, *of 700 million*
Nor all Calamity's hugest waves confound,
Who seems a promontory of rock,
That, compass'd round with turbulent
sound,

In middle ocean meets the surging shock,
Tempest-buffeted, citadel-crown'd.

*Coleridge had
a weak mind. Doubtless took his
family*
But ill for him who, bettering not with
time,

Corrupts the strength of heaven-de-
scended Will,
And ever weaker grows thro' acted crime,
Or seeming-genial venial fault,
Recurring and suggesting still!
He seems as one whose footsteps halt,
Toiling in immeasurable sand,
And o'er a weary sultry land,
Far beneath a blazing vault,
Sown in a wrinkle of the monstrous hill,
The city sparkles like a grain of salt.

IN THE VALLEY OF
CAUTERETZ.

ALL along the valley, stream that flashest
white,
Deepening thy voice with the deepening
of the night,
All along the valley, where thy waters
flow,

*If you have a will will you can
dispute the yourself.*

I walk'd with one I loved two and thirty
 years ago.
 All along the valley, while I walk'd to-
 day,
 The two and thirty years were a mist that
 rolls away;
 For all along the valley, down thy rocky
 bed,
 Thy living voice to me was as the voice
 of the dead,
 And all along the valley, by rock and
 cave and tree,
 The voice of the dead was a living voice
 to me.

IN THE GARDEN AT SWAINSTON.

NIGHTINGALES warbled without,
 Within was weeping for thee:
 Shadows of three dead men
 Walk'd in the walks with me,
 Shadows of three dead men and thou
 wast one of the three.

Nightingales sang in his woods:
 The Master was far away:
 Nightingales warbled and sang
 Of a passion that lasts but a day;
 Still in the house in his coffin the Prince
 of courtesy lay.

Two dead men have I known
 In courtesy like to thee:
 Two dead men have I loved
 With a love that will ever be:
 Three dead men have I loved and thou
 art last of the three.

THE FLOWER.

ONCE in a golden hour
 I cast to earth a seed.
 Up there came a flower,
 The people said, a weed.

To and fro they went
 Thro' my garden-bower,
 And muttering discontent
 Cursed me and my flower.

Then it grew so tall
 It wore a crown of light,
 But thieves from o'er the wall
 Stole the seed by night.

Sow'd it far and wide
 By every town and tower,
 Till all the people cried,
 'Splendid is the flower.'

Read my little fable:
 He that runs may read.
 Most can raise the flowers now,
 For all have got the seed.

And some are pretty enough,
 And some are poor indeed;
 And now again the people
 Call it but a weed.

REQUIESCAT.

FAIR is her cottage in its place.
 Where yon broad water sweetly slowly
 glides.
 It sees itself from thatch to base
 Dream in the sliding tides.

And fairer she, but ah how soon to die!
 Her quiet dream of life this hour may
 cease.

Her peaceful being slowly passes by
 To some more perfect peace.

THE SAILOR BOY.

HE rose at dawn and, fired with hope,
 Shot o'er the seething harbour-bar,
 And reach'd the ship and caught the
 rope,
 And whistled to the morning star.

And while he whistled long and loud
 He heard a fierce mermaid cry,
 'O boy, tho' thou art young and proud,
 I see the place where thou wilt lie.'

'The sands and yeasty surges mix
 In caves about the dreary bay,
 And on thy ribs the limpet sticks,
 And in thy heart the scrawl shall play.'

'Fool,' he answer'd, 'death is sure
To those that stay and those that roam,
But I will nevermore endure
To sit with empty hands at home.

'My mother clings about my neck,
My sisters crying, "Stay for shame;"
My father raves of death and wreck,
They are all to blame, they are all to blame.

'God help me! save I take my part
Of danger on the roaring sea,
A devil rises in my heart,
Far worse than any death to me.'

THE ISLET.

'Whither, O whither, love, shall we go,'
For a score of sweet little summers or so?
The sweet little wife of the singer said,
On the day that follow'd the day she was wed,

'Whither, O whither, love, shall we go?'
And the singer shaking his curly head
Turn'd as he sat, and struck the keys
There at his right with a sudden crash,
Singing, 'And shall it be over the seas
With a crew that is neither rude nor rash,

But a bevy of Eroses apple-cheek'd,
In a shallop of crystal ivory-beak'd,
With a satin sail of a ruby glow,
To a sweet little Eden on earth that I know,

A mountain islet pointed and peak'd?
Waves on a diamond shingle dash,
Cataract brooks to the ocean run,
Fairly-delicate palaces shine
Mixt with myrtle and clad with vine,
And overstream'd and silvery-streak'd
With many a rivulet high against the Sun

The facets of the glorious mountain flash
Above the valleys of palm and pine.'

'Thither, O thither, love, let us go.'

'No, no, no!
For in all that exquisite isle, my dear,
There is but one bird with a musical throat,

And his compass is but of a single note,
That it makes one weary to hear.'

'Mock me not! mock me not! love, let us go.'

'No, love, no.
For the bud ever breaks into bloom on the tree,
And a storm never wakes on the lonely sea,
And a worm is there in the lonely wood;
That pierces the liver and blackens the blood;
And makes it a sorrow to be.'

CHILD-SONGS.

I.

THE CITY CHILD.

DAINTY little maiden, whither would you wander?

Whither from this pretty home, the home where mother dwells?

'Far and far away,' said the dainty little maiden,

'All among the gardens, auriculas, anemones,
Roses and lilies and Canterbury-bells.'

Dainty little maiden, whither would you wander?

Whither from this pretty house, this city-house of ours?

'Far and far away,' said the dainty little maiden,

'All among the meadows, the clover and the clematis,
Daisies and kingcups and honeysuckle-flowers.'

II.

MINNIE AND WINNIE.

MINNIE and Winnie
Slept in a shell.
Sleep, little ladies!
And they slept well.

Pink was the shell within,
Silver without;

Sounds of the great sea
Wander'd about.

Sleep, little ladies!
Wake not soon!
Echo on echo
Dies to the moon.

Two bright stars
Peep'd into the shell.
'What are they dreaming of?
Who can tell?'

Started a green linnet
Out of the croft;
Wake, little ladies,
The sun is aloft!

THE SPITEFUL LETTER.

HERE, it is here, the close of the year,
And with it a spiteful letter.
My name in song has done him much
wrong,
For himself has done much better.

O little bard, is your lot so hard,
If men neglect your pages?
I think not much of yours or of mine,
I hear the roll of the ages.

Rhymes and rhymes in the range of the
times!
Are mine for the moment stronger?
Yet hate me not, but abide your lot,
I last but a moment longer.

This faded leaf, our names are as brief;
What room is left for a hater?
Yet the yellow leaf hates the greener
leaf,
For it hangs one moment later.

Greater than I — is that your cry?
And men will live to see it.
Well — if it be so — so it is, you know;
And if it be so, so be it.

Brief, brief is a summer leaf,
But this is the time of hollies.
O hollies and ivies and evergreens,
How I hate the spites and the follies!

LITERARY SQUABBLES.

AH God! the petty fools of rhyme
That shriek and sweat in pigmy wars
Before the stony face of Time,
And look'd at by the silent stars:

Who hate each other for a song,
And do their little best to bite
And pinch their brethren in the throng,
And scratch the very dead for spite:

And strain to make an inch of room
For their sweet selves, and cannot hear
The sullen Lethe rolling doom
On them and theirs and all things here:

When one small touch of Charity
Could lift them nearer God-like state
Than if the crowded Orb should cry
Like those who cried Diana great:

And I too, talk, and lose the touch
I talk of. Surely, after all,
The noblest answer unto such
Is perfect stillness when they brawl.

THE VICTIM.

I.

A PLAGUE upon the people fell,
A famine after laid them low,
Then thorpe and byre arose in fire,
For on them brake the sudden foe;
So thick they died the people cried,
'The Gods are moved against the land.'
The Priest in horror about his altar
To Thor and Odin lifted a hand:
'Help us from famine
And plague and strife!
What would you have of us?
Human life?
Were it our nearest,
Were it our dearest,
(Answer, O answer)
We give you his life.'

II.

But still the foeman spoil'd and burn'd,
And cattle died, and deer in wood,
And bird in air, and fishes turn'd
And whiten'd all the rolling flood;

And dead men lay all over the way,
Or down in a furrow scathed with
flame:

And ever and aye the Priesthood moan'd,
Till at last it seem'd that an answer
came.

'The King is happy
In child and wife;
Take you his dearest,
Give us a life.'

III.

The Priest went out by heath and hill;
The King was hunting in the wild;
They found the mother sitting still;
She cast her arms about the child.
The child was only eight summers old,
His beauty still with his years in-
creased,

His face was ruddy, his hair was gold,
He seem'd a victim due to the priest.
The Priest beheld him,
And cried with joy,
'The Gods have answer'd:
We give them the boy.'

IV.

The King return'd from out the wild,
He bore but little game in hand;
The mother said, 'They have taken the
child

To spill his blood and heal the land:
The land is sick, the people diseased,
And blight and famine on all the
lea:

The holy Gods, they must be appeased,
So I pray you tell the truth to me.

'They have taken our son,
They will have his life.
Is he your dearest?
Or I, the wife?'

V.

The King bent low, with hand on brow,
He stay'd his arms upon his knee:

'O wife, what use to answer now?
For now the Priest has judged for me.'
The King was shaken with holy fear;
'The Gods,' he said, 'would have chosen
well;

Yet both are near, and both are dear,
And which the dearest I cannot tell.'
But the Priest was happy,
His victim won:
'We have his dearest,
His only son!'

VI.

The rites prepared, the victim bared,
The knife uprising toward the blow
To the altar-stone she sprang alone,
'Me, not my darling, no!'
He caught her away with a sudden cry;
Suddenly from him brake his wife,
And shrieking 'I am his dearest, I—
I am his dearest!' rush'd on the
knife.

And the Priest was happy,
'O, Father Odin,
We give you a life.
Which was his nearest?
Who was his dearest?
The Gods have answer'd;
We give them the wife!'

WAGES.

GLORY of warrior, glory of orator, glory of song,

Paid with a voice flying by to be lost on an endless sea—

Glory of Virtue, to fight, to struggle, to right the wrong—

Nay, but she aim'd not at glory, no lover of glory she:

Give her the glory of going on, and still to be.

The wages of sin is death: if the wages of Virtue be dust,

Would she have heart to endure for the life of the worm and the fly?

She desires no isles of the blest, no quiet seats of the just,

To rest in a golden grove, or to bask in a summer sky:

Give her the wages of going on, and not to die.

Try To arrive
at Tennyson's
meaning
by Nov. 11

The power of God is in us

X

THE HIGHER PANTHEISM.

THE sun, the moon, the stars, the seas, the hills and the plains —
Are not these, O Soul, the Vision of Him who reigns?

Is not the Vision He? tho' He be not that which He seems?
Dreams are true while they last, and do we not live in dreams?

Earth, these solid stars, this weight of body and limb,
Are they not sign and symbol of thy division from Him?

Dark is the world to thee: thyself art the reason why;
For is He not all but that which has power to feel 'I am I'?

Glory about thee, without thee; and thou fulfillest thy doom
Making Him broken gleams, and a stifled splendour and gloom. *Lacking int; 2 spectrum*

different religions
Speak to Him thou for He hears, and Spirit with Spirit can meet —
Closer is He than breathing, and nearer than hands and feet.

God is law, say the wise; O Soul, and let us rejoice,
For if He thunder by law the thunder is yet His voice.

Law is God, say some: no God at all, says the fool;
For all we have power to see is a straight staff bent in a pool;

And the ear of man cannot hear, and the eye of man cannot see;
But if we could see and hear, this Vision — were it not He?

THE VOICE AND THE PEAK.

I.

THE voice and the Peak
Far over summit and lawn,
The lone glow and long roar
Green-rushing from the rosy thrones
of dawn!

II.

All night have I heard the voice
Rave over the rocky bar,
But thou wert silent in heaven,
Above thee glided the star.

III.

Hast thou no voice, O Peak,
That standest high above all?
'I am the voice of the Peak,
I roar and rave for I fall.

IV.

'A thousand voices go
To North, South, East, and West;
They leave the heights and are troubled,
And moan and sink to their rest.

V.

'The fields are fair beside them,
The chestnut towers in his bloom;
But they — they feel the desire of the
deep —
Fall, and follow their doom.

VI.

'The deep has power on the height,
And the height has power on the
deep;
They are raised for ever and ever,
And sink again into sleep.'

VII.

Not raised for ever and ever,
But when their cycle is o'er,
The valley, the voice, the peak, the star
Pass, and are found no more.

VIII.

The Peak is high and flush'd
At his highest with sunrise fire;
The Peak is high, and the stars are high,
And the thought of a man is higher.

IX.

A deep below the deep,
And a height beyond the height!
Our hearing is not hearing,
And our seeing is not sight.

X.

The voice and the Peak
Far into heaven withdrawn,
The lone glow and long roar
Green-rushing from the rosy thrones
of dawn!

FLOWER in the crannied wall,
I pluck you out of the crannies,

I hold you here, root and all, in my hand,
Little flower—but if I could understand
What you are, root and all, and all in all,
I should know what God and man is.

A DEDICATION.

DEAR, near and true—no truer Time
himself
Can prove you, tho' he make you ever-
more
Dearer and nearer, as the rapid of life
Shoots to the fall—take this and pray
that he
Who wrote it, honouring your sweet faith
in him,
May trust himself; and after praise and
scorn,
As one who feels the immeasurable
world,
Attain the wise indifference of the wise;
And after Autumn past—if left to pass
His autumn into seeming-leafless days—
Draw toward the long frost and longest
night,
Wearing his wisdom lightly, like the
fruit
Which in our winter woodland looks a
flower.¹

¹ The fruit of the Spindle-tree (*Euonymus
Europæus*).

EXPERIMENTS.

BOÄDICĒA.

WHILE about the shore of Mona those Neronian legionaries
Burnt and broke the grove and altar of the Druid and Druidess,
Far in the East BoädicĒa, standing loftily charioted,
Mad and maddening all that heard her in her fierce volubility,
Girt by half the tribes of Britain, near the colony Cámulodŕne,
Yell'd and shriek'd between her daughters o'er a wild confederacy.

'They that scorn the tribes and call us Britain's barbarous populates,
Did they hear me, would they listen, did they pity me supplicating?
Shall I heed them in their anguish? shall I brook to be supplicated?
Hear Icenian, Catieuchlanian, hear Coritanian, Trinobant!
Must their ever-ravening eagle's beak and talon annihilate us?
Tear the noble heart of Britain, leave it gorily quivering?
Bark an answer, Britain's raven! bark and blacken innumerable,

Blacken round the Roman carrion, make the carcase a skeleton,
 Kite and kestrel, wolf and wolfskin, from the wilderness, wallow in it,
 Till the face of Bel be brighten'd, Taranis be propitiated.
 Lo their colony half-defended! lo their colony, Cámulodúne!
 There the horde of Roman robbers mock at a barbarous adversary.
 There the hive of Roman liars worship an emperor-idiot.
 Such is Rome, and this her deity: hear it, Spirit of Cássivelaún!

'Hear it, Gods! the Gods have heard it, O Icenian, O Coritanian!
 Doubt not ye the Gods have answer'd, Catieuchlanian, Trinobant.
 These have told us all their anger in miraculous utterances,
 Thunder, a flying fire in heaven, a murmur heard aërially,
 Phantom sound of blows descending, moan of an enemy massacred,
 Phantom wail of women and children, multitudinous agonies.
 Bloodily flow'd the Tamesa rolling phantom bodies of horses and men;
 Then a phantom colony smoulder'd on the refluxing estuary;
 Lastly yonder yester-even, suddenly giddily tottering —
 There was one who watch'd and told me — down their statue of Victory fell.
 Lo their precious Roman bantling, lo the colony Cámulodúne,
 Shall we teach it a Roman lesson? shall we care to be pitiful?
 Shall we deal with it as an infant? shall we dandle it amorously?

'Hear Icenian, Catieuchlanian, hear Coritanian, Trinobant!
 While I roved about the forest, long and bitterly meditating,
 There I heard them in the darkness, at the mystical ceremony,
 Loosely robed in flying raiment, sang the terrible prophetesses,
 "Fear not, isle of blowing woodland, isle of silvery parapets!
 Tho' the Roman eagle shadow thee, tho' the gathering enemy narrow thee,
 Thou shalt wax and he shall dwindle, thou shalt be the mighty one yet!
 Thine the liberty, thine the glory, thine the deeds to be celebrated,
 Thine the myriad-rolling ocean, light and shadow illimitable,
 Thine the lands of lasting summer, many-blossoming Paradises,
 Thine the North and thine the South and thine the battle-thunder of God,"
 So they chanted: how shall Britain light upon auguries happier?
 So they chanted in the darkness, and there cometh a victory now.

'Hear Icenian, Catieuchlanian, hear Coritanian, Trinobant!
 Me the wife of rich Prasútagus, me the lover of liberty,
 Me they seized and me they tortured, me they lash'd and humiliated,
 Me the sport of ribald Veterans, mine of ruffian violators!
 See they sit, they hide their faces, miserable in ignominy!
 Wherefore in me burns an anger, not by blood to be satiated.
 Lo the palaces and the temple, lo the colony Cámulodúne!
 There they ruled, and thence they wasted all the flourishing territory,
 Thither at their will they haled the yellow-ringleted Britoness —
 Bloodily, bloodily fall the battle-axe, unexhausted, inexorable.
 Shout Icenian, Catieuchlanian, shout Coritanian, Trinobant,
 Till the victim hear within and yearn to hurry precipitously
 Like the leaf in a roaring whirlwind, like the smoke in a hurricane whirl'd.
 Lo the colony, there they rioted in the city of Cánobelíne!
 There they drank in cups of emerald, there at tables of ebony lay,
 Rolling on their purple couches in their tender effeminacy.
 There they dwelt and there they rioted; there — there — there dwell no more.

Burst the gates, and burn the palaces, break the works of the statuary,
 Take the hoary Roman head and shatter it, hold it abominable,
 Cut the Roman boy to pieces in his lust and voluptuousness,
 Lash the maiden into swooning, me they lash'd and humiliated,
 Chop the breasts from off the mother, dash the brains of the little one out,
 Up my Britons, on my chariot, on my chargers, trample them under us.'

So the Queen Boadicea, standing loftily charioted,
 Brandishing in her hand a dart and rolling glances lioness-like,
 Yell'd and shriek'd between her daughters in her fierce volubility.
 Till her people all around the royal chariot agitated,
 Madly dash'd the darts together, writhing barbarous lineaments,
 Made the noise of frosty woodlands, when they shiver in January,
 Roar'd as when the roaring breakers boom and blanch on the precipices,
 Yell'd as when the winds of winter tear an oak on a promontory.
 So the silent colony hearing her tumultuous adversaries
 Clash the darts and on the buckler beat with rapid unanimous hand,
 Thought on all her evil tyrannies, all her pitiless avarice,
 Till she felt the heart within her fall and flutter tremulously,
 Then her pulses at the clamouring of her enemy fainted away.
 Out of evil evil flourishes, out of tyranny tyranny buds.
 Ran the land with Roman slaughter, multitudinous agonies.
 Perish'd many a maid and matron, many a valorous legionary,
 Fell the colony, city, and citadel, London, Verulam, C  mulod  ne.

IN QUANTITY.

ON TRANSLATIONS OF HOMER.

Hexameters and Pentameters.

THESE lame hexameters the strong-wing'd music of Homer!

No—but a most burlesque barbarous experiment.

When was a harsher sound ever heard, ye Muses, in England?

When did a frog coarser croak upon our Helicon?

Hexameters no worse than daring Germany gave us,

Barbarous experiment, barbarous hexameters.

MILTON.

Alcaics.

O MIGHTY-MOUTH'D inventor of harmonies,
 O skill'd to sing of Time or Eternity,
 God-gifted organ-voice of England,
 Milton, a name to resound for ages;
 Whose Titan angels, Gabriel, Abdiel,
 Starr'd from Jehovah's gorgeous armouries,

Tower, as the deep-domed empyr  an
 Rings to the roar of an angel onset—
 Me rather all that bowery loneliness,
 The brooks of Eden mazily murmuring,
 And bloom profuse and cedar arches
 Charm, as a wanderer out in ocean,
 Where some refulgent sunset of India
 Streams o'er a rich ambrosial ocean isle,
 And crimson-hued the stately palm-woods
 Whisper in odorous heights of even.

Hendecasyllabics.

O YOU chorus of indolent reviewers,
 Irresponsible, indolent reviewers,
 Look, I come to the test, a tiny poem
 All composed in a metre of Catullus,
 All in quantity, careful of my motion,
 Like the skater on ice that hardly bears
 him,

Lest I fall unawares before the people,
 Waking laughter in indolent reviewers.
 Should I flounder awhile without a tumble
 Thro' this metrification of Catullus,
 They should speak to me not without a
 welcome,

All that chorus of indolent reviewers.
 Hard, hard, hard is it, only not to
 tumble,

So fantastical is the dainty metre.
 Wherefore slight me not wholly, nor
 believe me

Too presumptuous, indolent reviewers.
 O blatant Magazines, regard me rather —
 Since I blush to belaud myself a mo-
 ment —

As some rare little rose, a piece of inmost
 Horticultural art, or half coquette-like
 Maiden, not to be greeted unbenignly.

SPECIMEN OF A TRANSLATION
 OF THE ILIAD IN BLANK
 VERSE.

So Hector spake; the Trojans roar'd
 applause;
 Then loosed their sweating horses from
 the yoke,

And each beside his chariot bound his
 own;

And oxen from the city, and goodly
 sheep

In haste they drove, and honey-hearted
 wine

And bread from out the houses brought,
 and heap'd

Their firewood, and the winds from off
 the plain

Roll'd the rich vapour far into the
 heaven.

And these all night upon the bridge¹ of
 war

Sat glorying; many a fire before them
 blazed:

As when in heaven the stars about the
 moon

Look beautiful, when all the winds are
 laid,

And every height comes out, and jutting
 peak

And valley, and the immeasurable heavens
 Break open to their highest, and all the
 stars

Shine, and the Shepherd gladdens in his
 heart:

So many a fire between the ships and
 stream

Of Xanthus blazed before the towers of
 Troy,

A thousand on the plain; and close by
 each

Sat fifty in the blaze of burning fire;
 And eating hoary grain and pulse the
 steeds,

Fixt by their cars, waited the golden
 dawn.

Iliad VIII. 542-561.

¹ Or, ridge.

THE WINDOW; OR, THE SONG OF THE WRENS.

FOUR years ago Mr. Sullivan requested me to write a little song-cycle, German fashion, for him to exercise his art upon. He had been very successful in setting such old songs as 'Orpheus with his lute,' and I dressed up for him, partly in the old style, a puppet, whose almost only merit is, perhaps, that it can dance to Mr. Sullivan's instrument. I am sorry that my four-year-old puppet should have to dance at all in the dark shadow of these days; but the music is now completed, and I am bound by my promise.

December, 1870.

A. TENNYSON.

THE WINDOW.

ON THE HILL.

THE lights and shadows fly!
Yonder it brightens and darkens down
on the plain.

A jewel, a jewel dear to a lover's
eye!

Oh is it the brook, or a pool, or her
window-pane,

When the winds are up in the
morning?

Clouds that are racing above,
And winds and lights and shadows that
cannot be still,

All running on one way to the home
of my love,

You are all running on, and I stand on
the slope of the hill,

And the winds are up in the morn-
ing!

Follow, follow the chase!
And my thoughts are as quick and as
quick, ever on, on, on.

O lights, are you flying over her sweet
little face?

And my heart is there before you are
come, and gone,

When the winds are up in the
morning!

Follow them down the slope!
And I follow them down to the window-
pane of my dear,

And it brightens and darkens and
brightens like my hope,

And it darkens and brightens and darkens
like my fear,

And the winds are up in the
morning.

AT THE WINDOW.

Vine, vine and eglantine,
Clasp her window, trail and twine!
Rose, rose and clematis,
Trail and twine and clasp and kiss,
Kiss, kiss; and make her a bower
All of flowers, and drop me a flower,
Drop me a flower.

Vine, vine and eglantine,
Cannot a flower, a flower, be mine?
Rose, rose and clematis,
Drop me a flower, a flower, to kiss,
Kiss, kiss—and out of her bower
All of flowers, a flower, a flower,
Dropt, a flower.

GONE.

Gone!
Gone, till the end of the year,
Gone, and the light gone with her, and
left me in shadow here!
Gone—fitted away,
Taken the stars from the night and the
sun from the day!
Gone, and a cloud in my heart, and a
storm in the air!
Flown to the east or the west, fitted I
know not where!
Down in the south is a flash and a groan:
she is there! she is there!

WINTER.

The frost is here,
And fuel is dear,
And woods are sear,
And fires burn clear,
And frost is here
And has bitten the heel of the going year.

Bite, frost, bite!
 You roll up away from the light
 The blue wood-louse, and the plump
 dormouse,
 And the bees are still'd, and the flies are
 kill'd,
 And you bite far into the heart of the
 house,
 But not into mine.

Bite, frost, bite!
 The woods are all the searer,
 The fuel is all the dearer,
 The fires are all the clearer,
 My spring is all the nearer,
 You have bitten into the heart of the
 earth,
 But not into mine.

SPRING.

Birds' love and birds' song
 Flying here and there,
 Birds' song and birds' love,
 And you with gold for hair!
 Birds' song and birds' love,
 Passing with the weather,
 Men's song and men's love,
 To love once and for ever.

Men's love and birds' love,
 And women's love and men's!
 And you my wren with a crown of gold,
 You my queen of the wrens!
 You the queen of the wrens—
 We'll be birds of a feather,
 I'll be King of the Queen of the wrens,
 And all in a nest together.

THE LETTER.

Where is another sweet as my sweet,
 Fine of the fine, and shy of the shy?
 Fine little hands, fine little feet—
 Dewy blue eye.
 Shall I write to her? shall I go?
 Ask her to marry me by and by?
 Somebody said that she'd say no;
 Somebody knows that she'll say ay!

Ay or no, if ask'd to her face?
 Ay or no, from shy of the shy?
 Go, little letter, apace, apace,
 Fly;

Fly to the light in the valley below—
 Tell my wish to her dewy blue eye:
 Somebody said that she'd say no;
 Somebody knows that she'll say ay!

NO ANSWER.

The mist and the rain, the mist and the
 rain!
 Is it ay or no? is it ay or no?
 And never a glimpse of her window-pane!
 And I may die but the grass will grow,
 And the grass will grow when I am gone,
 And the wet west wind and the world
 will go on.

Ay is the song of the wedded spheres,
 No is trouble and cloud and storm,
 Ay is life for a hundred years,
 No will push me down to the worm,
 And when I am there and dead and gone,
 The wet west wind and the world will
 go on.

The wind and the wet, the wind and the
 wet!
 Wet west wind how you blow, you blow!
 And never a line from my lady yet!
 Is it ay or no? is it ay or no?
 Blow then, blow, and when I am gone,
 The wet west wind and the world may
 go on.

NO ANSWER.

Winds are loud and you are dumb,
 Take my love, for love will come,
 Love will come but once a life.
 Winds are loud and winds will pass!
 Spring is here with leaf and grass:
 Take my love and be my wife.
 After-loves of maids and men
 Are but dainties drest again:
 Love me now, you'll love me then:
 Love can love but once a life.

THE ANSWER.

Two little hands that meet,
 Claspt on her seal, my sweet!
 Must I take you and break you,
 Two little hands that meet?
 I must take you, and break you,
 And loving hands must part—

Mathew Arnold - "Is there no second life - then
 Pity this one high?"

THE WINDOW.

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Take, take — break, break —
 Break — you may break my heart.
 Faint heart never won —
 Break, break, and all's done.

AY.

Be merry, all birds, to-day,
 Be merry on earth as you never were
 merry before,
 Be merry in heaven, O larks, and far
 away,
 And merry for ever and ever, and one
 day more.

Why?

For it's easy to find a rhyme.
 Look, look, how he flits,
 The fire-crown'd king of the wrens,
 from out of the pine!
 Look how they tumble the blossom, the
 mad little tits!
 'Cuck-oo! Cuck-oo!' was ever a May
 so fine?

Why?

For it's easy to find a rhyme.
 O merry the linnet and dove,
 And swallow and sparrow and thristle,
 and have your desire!
 O merry my heart, you have gotten the
 wings of love,
 And fit like the king of the wrens with
 a crown of fire.

Why?

For it's ay ay, ay ay.

WHEN.

Sun comes, moon comes,
 Time slips away.
 Sun sets, moon sets,
 Love, fix a day.

'A year hence, a year hence.'
 'We shall both be gray.'
 'A month hence, a month hence.'
 'Far, far away.'

'A week hence, a week hence.'
 'Ah, the long delay.'
 'Wait a little, wait a little,
 You shall fix a day.'

'To-morrow, love, to-morrow,
 And that's an age away.'
 Blaze upon her window, sun,
 And honour all the day.

MARRIAGE MORNING.

Light, so low upon earth,
 You send a flash to the sun.
 Here is the golden close of love,
 All my wooing is done.
 Oh, the woods and the meadows,
 Woods where we hid from the wet,
 Stiles where we stay'd to be kind,
 Meadows in which we met!

Light, so low in the vale
 You flash and lighten afar,
 For this is the golden morning of love.
 And you are his morning star.
 Flash, I am coming, I come,
 By meadow and stile and wood,
 Oh, lighten into my eyes and my heart,
 Into my heart and my blood!

Heart, are you great enough
 For a love that never tires?
 O heart, are you great enough for love?
 I have heard of thorns and briers.
 Over the thorns and briers,
 Over the meadows and stiles,
 Over the world to the end of it
 Flash for a million miles.

IN MEMORIAM A. H. H.

OBIIT MDCCCXXXIII.

STRONG Son of God, immortal Love,
 Whom we, that have not seen thy
 face,
 By faith, and faith alone, embrace,
 Believing where we cannot prove:

Thine are these orbs of light and shade;
 Thou madest Life in man and brute;
 Thou madest Death; and lo, thy
 foot doth
 Is on the skull which thou hast made.

Trust your highest

Trust the soul's
 invisible surmise

Tennyson's Phil. of Life.

Thou wilt not leave us in the dust:
 Thou madest man, he knows not
 why,
 He thinks he was not made to die;
 And thou hast made him: thou art just.

Thou seemest human and divine,
 The highest, holiest manhood, thou:
 Our wills are ours, we know not
 how;
 Our wills are ours, to make them thine.

Our little systems have their day;
 They have their day and cease to be:
 They are but broken lights of thee,
 And thou, O Lord, art more than they.

(We have but faith: we cannot know;
 For knowledge is of things we see;
 And yet we trust it comes from thee:
 A beam in darkness: let it grow.)

Let knowledge grow from more to more,
 But more of reverence in us dwell;
 That mind and soul, according well,
 May make one music as before,

But vaster. We are fools and slight;
 We mock thee when we do not fear:
 But help thy foolish ones to bear;
 Help thy vain worlds to bear thy light.

Forgive what seem'd my sin in me;
 What seem'd my worth since I
 began;
 For merit lives from man to man,
 And not from man, O Lord, to thee.

Forgive my grief for one removed,
 Thy creature, whom I found so fair.
 I trust he lives in thee, and there
 I find him worthier to be loved.

Forgive these wild and wandering cries,
 Confusions of a wasted youth;
 Forgive them where they fail in truth,
 And in thy wisdom make me wise.

I HELD it truth, with him who sings
 To one clear harp in divers tones,
 That men may rise on stepping-stones
 Of their dead selves to higher things.

But who shall so forecast the years
 And find in loss a gain to match?
 Or reach a hand thro' time to catch
 The far-off interest of tears?

Let Love clasp Grief lest both be drown'd,
 Let darkness keep her raven gloss:
 Ah, sweeter to be drunk with loss,
 To dance with death, to beat the ground,

Than that the victor Hours should scorn
 The long result of Love, and boast,
 'Behold the man that loved and
 lost,
 But all he was is overworn.'

II.

Old Yew, which graspest at the stones
 That name the under-lying dead,
 Thy fibres net the dreamless head,
 Thy roots are wrapt about the bones.

The seasons bring the flower again,
 And bring the firstling to the flock;
 And in the dusk of thee, the clock
 Beats out the little lives of men.

O not for thee the glow, the bloom,
 Who changest not in any gale,
 Nor branding summer suns avail
 To touch thy thousand years of gloom:

And gazing on thee, sullen tree,
 Sick for thy stubborn hardihood,
 I seem to fail from out my blood
 And grow incorporate into thee.

III.

O Sorrow, cruel fellowship,
 O Priestess in the vaults of Death,
 O sweet and bitter in a breath,
 What whispers from thy lying lip?

'The stars,' she whispers, 'blindly run;
 A web is wov'n across the sky;
 From out waste places comes a cry,
 And murmurs from the dying sun:

'And all the phantom, Nature, stands—
 With all the music in her tone,
 A hollow echo of my own,—
 A hollow form with empty hands.'

In God's will is our Peace — Dante

Note

H. K. 211 am

Look up "990d. Sage" 1849.

Burn

And shall I take a thing so blind,
Embrace her as my natural good;
Or crush her, like a vice of blood,
Upon the threshold of the mind?

IV.

To Sleep I give my powers away;
My will is bondsman to the dark;
I sit within a helmless bark,
And with my heart I muse and say:

O heart, how fares it with thee now,
That thou should'st fail from thy
desire,
Who scarcely darest to inquire,
'What is it makes me beat so low?'

Something it is which thou hast lost,
Some pleasure from thine early years.
Break, thou deep vase of chilling
tears,
That grief hath shaken into frost!

Such clouds of nameless trouble cross
All night below the darken'd eyes;
With morning wakes the will, and
cries,
'Thou shalt not be the fool of loss.'

V.

I sometimes hold it half a sin
To put in words the grief I feel;
For words, like Nature, half reveal
And half conceal the Soul within.

But, for the unquiet heart and brain,
A use in measured language lies;
The sad mechanic exercise,
Like dull narcotics, numbing pain.

In words, like weeds, I'll wrap me o'er,
Like coarsest clothes against the
cold:
But that large grief which these
enfold
Is given in outline and no more.

VI.

One writes, that 'Other friends remain,'
That 'Loss is common to the race'—
And common is the commonplace,
And vacant chaff well meant for gain.

That loss is common would not make
My own less bitter, rather more:
Too common! Never morning were
To evening, but some heart did break.

O father, wheresoe'er thou be,
Who pledgedst now thy gallant son;
A shot, ere half thy draught be done,
Hath still'd the life that beat from thee.

O mother, praying God will save
Thy sailor,—while thy head is bow'd,
His heavy-shotted hammock-shroud
Drops in his vast and wandering grave.

Ye know no more than I who wrought
At that last hour to please him well;
Who mused on all I had to tell,
And something written, something
thought;

Expecting still his advent home;
And ever met him on his way
With wishes, thinking, 'here to-day,'
Or 'here to-morrow will he come.'

O somewhere, meek, unconscious dove,
That sittest ranging golden hair;
And glad to find thyself so fair,
Poor child, that waitest for thy love!

For now her father's chimney glows
In expectation of a guest;
And thinking, 'this will please him
best,'
She takes a riband or a rose;

For he will see them on to-night;
And with the thought her colour
burns;
And, having left the glass, she turns
Once more to set a ringlet right;

And, even when she turn'd, the curse
Had fallen, and her future Lord
Was drown'd in passing thro' the
ford,
Or kill'd in falling from his horse.

O what to her shall be the end?
And what to me remains of good?
To her, perpetual maidenhood,
And unto me no second friend. !

VII.

Dark house, by which once more I stand
Here in the long unlovely street,
Doors, where my heart was used to
beat

So quickly, waiting for a hand,

A hand that can be clasp'd no more —
Behold me, for I cannot sleep,
And like a guilty thing I creep
At earliest morning to the door.

He is not here; but far away
The noise of life begins again,
And ghastly thro' the drizzling rain
On the bald street breaks the blank
day.

VIII.

A happy lover who has come
To look on her that loves him well,
Who 'lights and rings the gateway
bell,

And learns her gone and far from home;

He saddens, all the magic light
Dies off at once from bower and
hall,

And all the place is dark, and all
The chambers emptied of delight:

So find I every pleasant spot
In which we two were wont to
meet,

The field, the chamber and the
street,

For all is dark where thou art not.

Yet as that other, wandering there
In those deserted walks, may find
A flower beat with rain and wind,
Which once she foster'd up with care;

So seems it in my deep regret,
O my forsaken heart, with thee
And this poor flower of poesy
Which little cared for fades not yet.

But since it pleased a vanish'd eye,
I go to plant it on his tomb,
That if it can it there may bloom,
Or dying, there at least may die.

IX.

Fair ship, that from the Italian shore
Saillest the placid ocean-plains
With my lost Arthur's loved re-
mains,

Spread thy full wings, and waft him o'er.

So draw him home to those that mourn
In vain; a favourable speed
Ruffle thy mirror'd mast, and lead
Thro' prosperous floods his holy urn.

All night no ruder air perplex *star of dawn*
Thy sliding keel, till Phosphor, bright
As our pure love, thro' early light
Shall glimmer on the dewy decks.

Sphere all your lights around, above;
Sleep, gentle heavens, before the
prow;
Sleep, gentle winds, as he sleeps
now,

My friend, the brother of my love;

My Arthur, whom I shall not see
Till all my widow'd race be run;
Dear as the mother to the son,
More than my brothers are to me.

X.

I hear the noise about thy keel;
I hear the bell struck in the night:
I see the cabin-window bright;
I see the sailor at the wheel.

Thou bring'st the sailor to his wife,
And travell'd men from foreign
lands;
And letters unto trembling hands;
And, thy dark freight, a vanish'd life.

So bring him: we have idle dreams:
This look of quiet flatters thus
Our home-bred fancies: O to us,
The fools of habit, sweeter seems

To rest beneath the clover sod,
That takes the sunshine and the
rains,
Or where the kneeling hamlet drains
The chalice of the grapes of God;

Than if with thee the roaring wells
Should gulf him fathom-deep in
brine;
And hands so often clasp'd in mine,
Should toss with tangle and with shells.

XI.

Calm is the morn without a sound,
Calm as to suit a calmer grief,
And only thro' the faded leaf
The chestnut pattering to the ground:

Calm and deep peace on this high wold,
And on these dews that drench the
furze,
And all the silvery gossamers
That twinkle into green and gold:

Calm and still light on yon great plain
That sweeps with all its autumn
bowers,
And crowded farms and lessening
towers,
To mingle with the bounding main:

Calm and deep peace in this wide air,
These leaves that redden to the fall;
And in my heart, if calm at all,
If any calm, a calm despair:

Calm on the seas, and silver sleep,
And waves that sway themselves in
rest,
And dead calm in that noble breast
Which heaves but with the heaving deep.

XII.

Lo, as a dove when up she springs
To bear thro' Heaven a tale of woe,
Some dolorous message knit below
The wild pulsation of her wings;

Like her I go; I cannot stay;
I leave this mortal ark behind,
A weight of nerves without a mind,
And leave the cliffs, and haste away

O'er ocean-mirrors rounded large,
And reach the glow of southern
skies,
And see the sails at distance rise,
And linger weeping on the marge,

And saying: 'Comes he thus, my friend?
Is this the end of all my care?'
And circle moaning in the air:
'Is this the end? Is this the end?'

And forward dart again, and play
About the prow, and back return
To where the body sits, and learn
That I have been an hour away.

XIII.

Tears of the widower, when he sees
A late-lost form that sleep reveals,
And moves his doubtful arms, and
feels
Her place is empty, fall like these;

Which weep a loss for ever new,
A void where heart on heart reposed;
And, where warm hands have prest
and closed,
Silence, till I be silent too.

Which weep the comrade of my choice,
An awful thought, a life removed,
The human-hearted man I loved,
A Spirit, not a breathing voice.

Come Time, and teach me, many years,
I do not suffer in a dream;
For now so strange do these things
seem,
Mine eyes have leisure for their tears;

My fancies time to rise on wing,
And glance about the approaching
sails,
As tho' they brought but merchants'
bales,
And not the burthen that they bring.

XIV.

If one should bring me this report,
That thou hadst touch'd the land
to-day,
And I went down unto the quay,
And found thee lying in the port;

And standing, muffled round with woe,
Should see thy passengers in rank
Come stepping lightly down the
plank,
And beckoning unto those they know;

And if along with these should come
The man I held as half-divine;
Should strike a sudden hand in mine,
And ask a thousand things of home;

And I should tell him all my pain,
And how my life had droop'd of late,
And he should sorrow o'er my state
And marvel what possess'd my brain;

And I perceived no touch of change,
No hint of death in all his frame,
But found him all in all the same,
I should not feel it to be strange.

XV.

To-night the winds begin to rise *the west*
And roar from yonder dropping day:
The last red leaf is whirl'd away,
The rooks are blown about the skies;

The forest crack'd, the waters curl'd,
The cattle huddled on the lea;
And wildly dash'd on tower and tree
The sunbeam strikes along the world:

And but for fancies, which aver
That all thy motions gently pass
Athwart a plane of molten glass,
I scarce could brook the strain and stir

That makes the barren branches loud;
And but for fear it is not so,
The wild unrest that lives in woe
Would dote and pore on yonder cloud

That rises upward always higher,
And onward drags a labouring breast,
And topples round the dreary west,
A looming bastion fringed with fire.

XVI.

What words are these have fall'n from me?
Can calm despair and wild unrest
Be tenants of a single breast,
Or sorrow such a changeling be?

Or doth she only seem to take
The touch of change in calm or storm;
But knows no more of transient form
In her deep self, than some dead lake

That holds the shadow of a lark
Hung in the shadow of a heaven?
Or has the shock, so harshly given,
Confused me like the unhappy bark

That strikes by night a craggy shelf,
And staggers blindly ere she sink?
And stunn'd me from my power to think
And all my knowledge of myself;

And made me that delirious man
Whose fancy fuses old and new,
And flashes into false and true,
And mingles all without a plan?

XVII.

Thou comest, much wept for: such a breeze
Compell'd thy canvas, and my prayer
Was as the whisper of an air
To breathe thee over lonely seas.

For I in spirit saw thee move
Thro' circles of the bounding sky,
Week after week: the days go by:
Come quick, thou bringest all I love.

Henceforth, wherever thou may'st roam,
My blessing, like a line of light,
Is on the waters day and night,
And like a beacon guards thee home.

So may whatever tempest mars
Mid-ocean, spare thee, sacred bark;
And balmy drops in summer dark
Slide from the bosom of the stars.

So kind an office hath been done,
Such precious relics brought by thee;
The dust of him I shall not see
Till all my widow'd race be run.

XVIII.

'Tis well; 'tis something; we may stand
Where he in English earth is laid,
And from his ashes may be made
The violet of his native land.

'Tis little; but it looks in truth
As if the quiet bones were blest
Among familiar names to rest
And in the places of his youth.

Come then, pure hands, and bear the
head
That sleeps or wears the mask of
sleep,
And come, whatever loves to weep,
And hear the ritual of the dead.

Ah yet, ev'n yet, if this might be,
I, falling on his faithful heart,
Would breathing thro' his lips im-
part
The life that almost dies in me;

That dies not, but endures with pain,
And slowly forms the firmer mind,
Treasuring the look it cannot find,
The words that are not heard again.

XIX.

The Danube to the Severn gave
The darken'd heart that beat no
more;
They laid him by the pleasant shore,
And in the hearing of the wave.

There twice a day the Severn fills;
The salt sea-water passes by,
And hushes half the babbling Wye,
And makes a silence in the hills.

The Wye is hush'd nor moved along,
And hush'd my deepest grief of all,
When fill'd with tears that cannot
fall,
I brim with sorrow drowning song.

The tide flows down, the wave again
Is vocal in its wooded walls;
My deeper anguish also falls,
And I can speak a little then.

XX.

The lesser griefs that may be said,
That breathe a thousand tender vows,
Are but as servants in a house
Where lies the master newly dead;

Who speak their feeling as it is,
And weep the fulness from the
mind:
'It will be hard,' they say, 'to find
Another service such as this.'

My lighter moods are like to these,
That out of words a comfort win;
But there are other griefs within,
And tears that at their fountain freeze;

For by the hearth the children sit
Cold in that atmosphere of Death,
And scarce endure to draw the
breath,
Or like to noiseless phantoms flit:

But open converse is there none,
So much the vital spirits sink
To see the vacant chair, and think,
'How good! how kind! and he is
gone.'

XXI.

I sing to him that rests below,
And, since the grasses round me
wave,
I take the grasses of the grave,
And make them pipes whereon to blow.

The traveller hears me now and then,
And sometimes harshly will he
speak:
'This fellow would make weakness
weak,
And melt the waxen hearts of men.'

Another answers, 'Let him be,
He loves to make parade of pain,
That with his piping he may gain
The praise that comes to constancy.'

A third is wroth: 'Is this an hour
For private sorrow's barren song,
When more and more the people
throng
The chairs and thrones of civil power?

'A time to sicken and to swoon,
When Science reaches forth her
arms
To feel from world to world, and
charms
Her secret from the latest moon?'

Behold, ye speak an idle thing:
Ye never knew the sacred dust:
I do but sing because I must,
And pipe but as the linnets sing:

And one is glad; her note is gay,
 For now her little ones have rang'd;
 And one is sad; her note is changed,
 Because her brood is stol'n away.

XXII.

The path by which we twain did go,
 Which led by tracts that pleased us
 well,
 Thro' four sweet years arose and fell,
 From flower to flower, from snow to snow :

And we with singing cheer'd the way,
 And, crown'd with all the season
 lent,
 From April on to April went,
 And glad at heart from May to May :

But where the path we walk'd began
 To slant the fifth autumnal slope,
 As we descended following Hope
 There sat the Shadow fear'd of man;

Who broke our fair companionship,
 And spread his mantle dark and
 cold,
 And wrapt thee formless in the fold,
 And dull'd the murmur on thy lip,

And bore thee where I could not see
 Nor follow, tho' I walk in haste,
 And think, that somewhere in the
 waste
 The Shadow sits and waits for me.

XXIII.

Now, sometimes in my sorrow shut,
 Or breaking into song by fits,
 Alone, alone, to where he sits,
 The Shadow cloak'd from head to foot,

Who keeps the keys of all the creeds,
 I wander, often falling lame,
 And looking back to whence I came,
 Or on to where the pathway leads;

And crying, How changed from where it
 ran
 Thro' lands where not a leaf was
 dumb;
 But all the lavish hills would hum
 The murmur of a happy Pan :

When each by turns was guide to each,
 And Fancy light from Fancy
 caught,
 And Thought leapt out to wed with
 Thought
 Ere Thought could wed itself with
 Speech;

And all we met was fair and good,
 And all was good that Time could
 bring,
 And all the secret of the Spring
 Moved in the chambers of the blood;

And many an old philosophy
 On Argive heights divinely sang,
 And round us all the thickest rang
 To many a flute of Arcady.

XXIV.

And was the day of my delight
 As pure and perfect as I say?
 The very source and fount of Day
 Is dash'd with wandering isles of night.

If all was good and fair we met,
 This earth had been the Paradise
 It never look'd to human eyes
 Since our first Sun arose and set.

And is it that the haze of grief
 Makes former gladness loom so
 great?
 The lowness of the present state,
 That sets the past in this relief?

Or that the past will always win
 A glory from its being far;
 And orb into the perfect star
 We saw not, when we moved therein?

XXV.

I know that this was Life, — the track
 Whereon with equal feet we fared;
 And then, as now, the day pre-
 pared
 The daily burden for the back.

But this it was that made me move
 As light as carrier-birds in air;
 I loved the weight I had to bear,
 Because it needed help of Love :

Nor could I weary, heart or limb,
 When mighty Love would cleave in
 twain
 The lading of a single pain,
 And part it, giving half to him.

XXVI.

Still onward winds the dreary way;
 I with it; for I long to prove
 No lapse of moons can canker
 Love,
 Whatever fickle tongues may say.

And if that eye which watches guilt
 And goodness, and hath power to
 see
 Within the green the moulder'd
 tree,
 And towers fall'n as soon as built —

Oh, if indeed that eye foresee
 Or see (in Him is no before)
 In more of life true life no more
 And Love the indifference to be,

Then might I find, ere yet the morn
 Breaks hither over Indian seas,
 That Shadow waiting with the
 keys,
 To shroud me from my proper scorn.

XXVII.

I envy not in any moods
 The captive void of noble rage,
 The linnet born within the cage,
 That never knew the summer woods:

I envy not the beast that takes
 His license in the field of time,
 Unfetter'd by the sense of crime,
 To whom a conscience never wakes;

Nor, what may count itself as blest,
 The heart that never plighted troth
 But stagnates in the weeds of
 sloth;
 Nor any want-begotten rest.

I hold it true, whate'er befall;
 I feel it, when I sorrow most;
 'Tis better to have loved and lost
 Than never to have loved at all.

XXVIII.

The time draws near the birth of Christ:
 The moon is hid; the night is still;
 The Christmas bells from hill to hill
 Answer each other in the mist.

Four voices of four hamlets round,
 From far and near, on mead and
 moor,
 Swell out and fail, as if a door
 Were shut between me and the sound:

Each voice four changes on the wind,
 That now dilate, and now decrease,
 Peace and goodwill, goodwill and
 peace,
 Peace and goodwill, to all mankind.

This year I slept and woke with pain,
 I almost wish'd no more to wake,
 And that my hold on life would break
 Before I heard those bells again:

But they my troubled spirit rule,
 For they controll'd me when a boy;
 They bring me sorrow touch'd with
 joy,
 The merry merry bells of Yule.

XXIX.

With such compelling cause to grieve
 As daily vexes household peace,
 And chains regret to his decease,
 How dare we keep our Christmas-eve;

Which brings no more a welcome guest
 To enrich the threshold of the night
 With shower'd largess of delight
 In dance and song and game and jest?

Yet go, and while the holly boughs
 Entwine the cold baptismal font,
 Make one wreath more for Use and
 Wont,
 That guard the portals of the house;

Old sisters of a day gone by,
 Gray nurses, loving nothing new;
 Why should they miss their yearly
 due
 Before their time? They too will die.

XXX.

With trembling fingers did we weave
The holly round the Christmas
hearth;

A rainy cloud possess'd the earth, *h*
And sadly fell our Christmas-eve.

At our old pastimes in the hall
We gamboll'd, making vain pretence
Of gladness, with an awful sense
Of one mute Shadow watching all.

We paused: the winds were in the beech:
We heard them sweep the winter
land;

And in a circle hand-in-hand
Sat silent, looking each at each.

Then echo-like our voices rang;
We sung, tho' every eye was dim,
A merry song we sang with him
Last year: impetuously we sang:

We ceased: a gentler feeling crept
Upon us: surely rest is meet:
'They rest,' we said, 'their sleep is
sweet,'
And silence follow'd, and we wept.

(Our voices took a higher range;
Once more we sang: 'They do not
die
Nor lose their mortal sympathy,
Nor change to us, altho' they change;)

'Rapt from the fickle and the frail
With gather'd power, yet the same,
Pierces the keen seraphic flame
From orb to orb, from veil to veil.'

Rise, happy morn, rise, holy morn,
Draw forth the cheerful day from
night:
O Father, touch the east, and light
The light that shone when Hope was
born.

XXXI.

When Lazarus left his charnel-cave,
And home to Mary's house return'd,
Was this demanded — if he yearn'd
To hear her weeping by his grave?

'Where wert thou, brother, those four
days?'

There lives no record of reply,
Which telling what it is to die
Had surely added praise to praise.

From every house the neighbours met,
The streets were fill'd with joyful
sound,
A solemn gladness even crown'd
The purple brows of Olivet.

Behold a man raised up by Christ!
The rest remaineth unreveal'd;
He told it not; or something seal'd
The lips of that Evangelist.

XXXII.

X Her eyes are homes of silent prayer,
Nor other thought her mind admits
But, he was dead, and there he sits,
And he that brought him back is there.

Then one deep love doth supersede
All other, when her ardent gaze
Roves from the living brother's face,
And rests upon the Life indeed.

All subtle thought, all curious fears,
Borne down by gladness so complete,
She bows, she bathes the Saviour's
feet
With costly spikenard and with tears.

Thrice blest whose lives are faithful
prayers,
Whose loves in higher love endure;
What souls possess themselves so
pure,
Or is there blessedness like theirs?

XXXIII.

X O thou that after toil and storm
Mayst seem to have reach'd a purer
air,
Whose faith has centre everywhere,
Nor cares to fix itself to form,

Leave thou thy sister when she prays,
Her early Heaven, her happy views;
Nor thou with shadow'd hint confuse
A life that leads melodious days.

Her faith thro' form is pure as thine,
Her hands are quicker unto good:
Oh, sacred be the flesh and blood
To which she links a truth divine!

See thou, that countest reason ripe
In holding by the law within,
Thou fail not in a world of sin,
And ev'n for want of such a type.

XXXIV.

My own dim life should teach me this,
That life shall live for evermore,
Else earth is darkness at the core,
And dust and ashes all that is;

This round of green, this orb of flame,
Fantastic beauty; such as lurks
In some wild Poet, when he works
Without a conscience or an aim.

What then were God to such as I?
'Twere hardly worth my while to
choose
Of things all mortal, or to use
A little patience ere I die;

'Twere best at once to sink to peace,
Like birds the charming serpent
draws,
To drop head-foremost in the jaws
Of vacant darkness and to cease.

XXXV.

Yet if some voice that man could trust
Should murmur from the narrow
house,
'The cheeks drop in; the body
bows;
Man dies: nor is there hope in dust:'

Might I not say? 'Yet even here,
But for one hour, O Love, I strive
To keep so sweet a thing alive:'
But I should turn mine ears and hear

The moanings of the homeless sea,
The sound of streams that swift or
slow
Draw down Æonian hills, and sow
The dust of continents to be;

And Love would answer with a sigh,
'The sound of that forgetful shore
Will change my sweetness more and
more,
Half-dead to know that I shall die.'

O me, what profits it to put
An id's case? If Death were seen
At first as Death, Love had not been,
Or been in narrowest working shut,

Mere fellowship of sluggish moods,
Or in his coarsest Satyr-shape
Had bruised the herb and crush'd
the grape,
And bask'd and batten'd in the woods.

XXXVI.

Tho' truths in manhood darkly join,
Deep-seated in our mystic frame,
We yield all blessing to the name
Of Him that made them current coin;

For Wisdom dealt with mortal powers,
Where truth in closest words shall
fail,
When truth embodied in a tale
Shall enter in at lowly doors.

And so the Word had breath, and
wrought
With human hands the creed of
creeds
In loveliness of perfect deeds,
More strong than all poetic thought;

Which he may read that binds the sheaf,
Or builds the house, or digs the grave,
And those wild eyes that watch the
wave
In roarings round the coral reef.

XXXVII.

Urania speaks with darken'd brow:
'Thou pratest here where thou art
least;
This faith has many a purer priest,
And many an abler voice than thou.

'Go down beside thy native rill,
On thy Parnassus set thy feet,
And hear thy laurel whisper sweet
About the ledges of the hill.'

And my Melpomene replies,
 A touch of shame upon her cheek :
 'I am not worthy ev'n to speak
 Of thy prevailing mysteries;

'For I am but an earthly Muse,
 And owning but a little art
 To lull with song an aching heart,
 And render human love his dues;

'But brooding on the dear one dead,
 And all he said of things divine,
 (And dear to me as sacred wine
 To dying lips is all he said),

'I murmur'd, as I came along,
 Of comfort clasp'd in truth reveal'd;
 And loiter'd in the master's field,
 And darken'd sanctities with song.'

XXXVIII.

With weary steps I loiter on,
 Tho' always under alter'd skies
 The purple from the distance dies,
 My prospect and horizon gone.

No joy the blowing season gives,
 The herald melodies of spring,
 But in the songs I love to sing
 A doubtful gleam of solace lives.

If any care for what is here
 Survive in spirits render'd free,
 Then are these songs I sing of thee
 Not all ungrateful to thine ear.

XXXIX.

Old warder of these buried bones,
 And answering now my random
 stroke
 With fruitful cloud and living smoke,
 Dark yew, that graspest at the stones

And dippest toward the dreamless head,
 To thee too comes the golden hour
 When flower is feeling after flower;
 But Sorrow — fixt upon the dead,

And darkening the dark graves of men, —
 What whisper'd from her lying lips?
 Thy gloom is kindled at the tips,
 And passes into gloom again.

XL.

Could we forget the widow'd hour
 And look on Spirits breathed away,
 As on a maiden in the day
 When first she wears her orange-flower!

When crown'd with blessing she doth
 rise
 To take her latest leave of home,
 And hopes and light regrets that
 come
 Make April of her tender eyes;

And doubtful joys the father move,
 And tears are on the mother's face,
 As parting with a long embrace
 She enters other realms of love;

Her office there to rear, to teach,
 Becoming as is meet and fit
 A link among the days, to knit
 The generations each with each;

And, doubtless, unto thee is given
 A life that bears immortal fruit
 In those great offices that suit
 The full-grown energies of heaven.

Ay me, the difference I discern!
 How often shall her old fireside
 Be cheer'd with tidings of the bride,
 How often she herself return,

And tell them all they would have told,
 And bring her babe, and make her
 boast,
 Till even those that miss'd her
 most
 Shall count new things as dear as old:

But thou and I have shaken hands,
 Till growing winters lay me low;
 My paths are in the fields I know,
 And thine in undiscover'd lands.

XLI.

Thy spirit ere our fatal loss
 Did ever rise from high to higher;
 As mounts the heavenward altar-
 fire,
 As flies the lighter thro' the gross.

But thou art turn'd to something strange,
And I have lost the links that bound
Thy changes; here upon the ground,
No more partaker of thy change.

Deep folly! yet that this could be —
That I could wing my will with
might
To leap the grades of life and light,
And flash at once, my friend, to thee.

For tho' my nature rarely yields
To that vague fear implied in death;
Nor shudders at the gulfs beneath,
The howlings from forgotten fields;

Yet oft when sundown skirts the moor
An inner trouble I behold,
A spectral doubt which makes me
cold,
That I shall be thy mate no more,

Tho' following with an upward mind
The wonders that have come to
thee,
Thro' all the secular to-be,
But evermore a life behind.

XLII.

I vex my heart with fancies dim:
He still outstript me in the race;
It was but unity of place
That made me dream I rank'd with
him.

And so may Place retain us still,
And he the much-beloved again,
A lord of large experience, train
To riper growth the mind and will:

And what delights can equal those
That stir the spirit's inner deeps,
When one that loves but knows not,
reaps
A truth from one that loves and knows?

XLIII.

If Sleep and Death be truly one,
And every spirit's folded bloom
Thro' all its interval gloom
In some long trance should 'slumber
on;

Unconscious of the sliding hour,
Bare of the body, might it last,
And silent traces of the past
Be all the colour of the flower:

So then were nothing lost to man;
So that still garden of the souls
In many a figured leaf enrolls
The total world since life began;

And love will last as pure and whole
As when he loved me here in
Time,
And at the spiritual prime
Rewaken with the dawning soul.

XLIV.

How fares it with the happy dead?
For here the man is more and
more;
But he forgets the days before
God shut the doorways of his head. m.

The days have vanish'd, tone and tint,
And yet perhaps the hoarding sense
Gives out at times (he knows not
whence)
A little flash, a mystic hint;

And in the long harmonious years
(If Death so taste Lethean springs),
May some dim touch of earthly
things
Surprise thee ranging with thy peers.

If such a dreamy touch should fall,
O turn thee round, resolve the
doubt;
My guardian angel will speak out
In that high place, and tell thee all.

XLV.

The baby new to earth and sky,
What time his tender palm is prest
Against the circle of the breast,
Has never thought that 'this is I:'

But as he grows he gathers much,
And learns the use of 'I,' and
'me,'
And finds 'I am not what I see,
And other than the things I touch.'

So rounds he to a separate mind
 From whence clear memory may
 begin,
 As thro' the frame that binds him in
 His isolation grows defined.

This use may lie in blood and breath,
 Which else were fruitless of their
 due,
 Had man to learn himself anew
 Beyond the second birth of Death.

XLVI.

We ranging down this lower track,
 The path we came by, thorn and
 flower,
 Is shadow'd by the growing hour,
 Lest life should fail in looking back.

So be it: there no shade can last
 In that deep dawn behind the tomb,
 But clear from marge to marge shall
 bloom

The eternal landscape of the past;

A lifelong tract of time reveal'd;
 The fruitful hours of still increase;
 Days order'd in a wealthy peace,
 And those five years its richest field.

O Love, thy province were not large,
 A bounded field, nor stretching
 far;

Look also, Love, a brooding star,
 A rosy warmth from marge to marge.

XLVII.

That each, who seems a separate whole,
 Should move his rounds, and fusing
 all

The skirts of self again, should fall
 Remerging in the general Soul,

Is faith as vague as all unsweet:
 Eternal form shall still divide
 The eternal soul from all beside;
 And I shall know him when we meet:

And we shall sit at endless feast,
 Enjoying each the other's good:
 What vaster dream can hit the mood
 Of Love on earth? He seeks at least

Upon the last and sharpest height,
 Before the spirits fade away,
 Some landing-place, to clasp and
 say,
 'Farewell! We lose ourselves in light!'

XLVIII.

If these brief lays, of Sorrow born,
 Were taken to be such as closed
 Grave doubts and answers here pro-
 posed,
 Then these were such as men might
 scorn:

Her care is not to part and prove;
 She takes, when harsher moods
 remit,
 What slender shade of doubt may
 flit,

And makes it vassal unto love:

And hence, indeed, she sports with
 words,
 But better serves a wholesome law,
 And holds it sin and shame to draw
 The deepest measure from the chords:

Nor dare she trust a larger lay,
 But rather loosens from the lip
 Short swallow-flights of song, that
 dip
 Their wings in tears, and skim away.

XLIX.

From art, from nature, from the schools,
 Let random influences glance,
 Like light in many a shiver'd lance
 That breaks about the dappled pools:

The lightest wave of thought shall lisp,
 The fancy's tenderest eddy wreath,
 The slightest air of song shall breathe
 To make the sullen surface crisp.

And look thy look, and go thy way,
 But blame not thou the winds that
 make

The seeming-wanton ripple break,
 The tender-pencill'd shadow play.

Beneath all fancied hopes and fears
 Ay me, the sorrow deepens down,

Whose muffled motions blindly
drown
The bases of my life in tears.

L.

Be near me when my light is low,
When the blood creeps, and the
nerves prick
And tingle; and the heart is sick,
And all the wheels of Being slow.

Be near me when the sensuous frame
Is rack'd with pangs that conquer
trust;
And Time, a maniac scattering dust,
And Life, a Fury slinging flame.

Be near me when my faith is dry,
And men the flies of latter spring,
That lay their eggs, and sting and
sing
And weave their petty cells and die.

Be near me when I fade away,
To point the term of human strife,
And on the low dark verge of life
The twilight of eternal day.

LI.

Do we indeed desire the dead
Should still be near us at our side?
Is there no baseness we would
hide?
No inner vileness that we dread?

Shall he for whose applause I strove,
I had such reverence for his blame,
See with clear eye some hidden
shame
And I be lessen'd in his love?

I wrong the grave with fears untrue:
Shall love be blamed for want of
faith?
There must be wisdom with great
Death:
The dead shall look me thro' and thro'.

Be near us when we climb or fall:
Ye watch, like God, the rolling hours
With larger other eyes than ours,
To make allowance for us all.

LII.

I cannot love thee as I ought,
For love reflects the thing beloved;
My words are only words, and moved
Upon the topmost froth of thought.

'Yet blame not thou thy plaintive song,'
The Spirit of true love replied;
'Thou canst not move me from thy
side,
Nor human frailty do me wrong.

'What keeps a spirit wholly true
To that ideal which he bears?
What record? not the sinless years
That breathed beneath the Syrian blue:

'So fret not, like an idle girl,
That life is dash'd with flecks of sin.
Abide: thy wealth is gather'd in,
When Time hath sunder'd shell from
pearl.'

LIII.

How many a father have I seen,
A sober man, among his boys,
Whose youth was full of foolish
noise,
Who wears his manhood hale and green:

And dare we to this fancy give,
That had the wild oat not been
sown,
The soil, left barren, scarce had
grown
The grain by which a man may live?

Or, if we held the doctrine sound
For life outliving heats of youth,
Yet who would preach it as a truth
To those that eddy round and round?

Hold thou the good: define it well:
For fear divine Philosophy
Should push beyond her mark, and be
Procureess to the Lords of Hell.

LIV.

Oh yet we trust that somehow good
Will be the final goal of ill,
To pangs of nature, sins of will,
Defects of doubt, and taints of blood:

That nothing walks with aimless feet;
That not one life shall be destroy'd,
Or cast as rubbish to the void,
When God hath made the pile complete;

Pyramid - purpose.

That not a worm is cloven in vain;
That not a moth with vain desire
Is shrivell'd in a fruitless fire,
Or but subserves another's gain.

Behold, we know not anything;
I can but trust that good shall fall
At last — far off — at last, to all,
And every winter change to spring.

So runs my dream: but what am I?
An infant crying in the night:
An infant crying for the light:
And with no language but a cry.

LV.

The wish, that of the living whole
No life may fail beyond the grave,
Derives it not from what we have
The likeliest God within the soul? *n.*

Nature is cruel
Are God and Nature then at strife,
That Nature lends such evil dreams?
So careful of the type she seems,
So careless of the single life;

That I, considering everywhere
Her secret meaning in her deeds,
And finding that of fifty seeds
She often brings but one to bear,

I falter where I firmly trod,
And falling with my weight of cares
Upon the great world's altar-stairs
That slope thro' darkness up to God,

I stretch lame hands of faith, and grope,
And gather dust and chaff, and call
To what I feel is Lord of all,
And faintly trust the larger hope. *N.*

LVI.

'So careful of the type?' but no.
From scarped cliff and quarried stone
She cries, 'A thousand types are
gone:
I care for nothing, all shall go.

'Thou makest thine appeal to me:
I bring to life, I bring to death:
The spirit does but mean the breath:
I know no more.' And he, shall he,

Man, her last work, who seem'd so fair,
Such splendid purpose in his eyes,
Who roll'd the psalm to wintry
skies,
Who built him fanes of fruitless prayer,

Who trusted God was love indeed
And love Creation's final law —
Tho' Nature, red in tooth and claw
With ravine, shriek'd against his creed —

Who loved, who suffer'd countless ills,
Who battled for the True, the Just,
Be blown about the desert dust,
Or seal'd within the iron hills?

No more? A monster then, a dream,
A discord. Dragons of the prime,
That tare each other in their slime,
Were mellow music match'd with him.

Life as futile, then, as frail!
O for thy voice to soothe and bless!
What hope of answer, or redress?
Behind the veil, behind the veil.

Pessimistic

LVII.

Peace; come away: the song of woe
Is after all an earthly song:
Peace; come away: we do him
wrong
To sing so wildly: let us go.

Come; let us go: your cheeks are pale;
But half my life I leave behind:
Methinks my friend is richly shrined;
But I shall pass; my work will fail.

Yet in these ears, till hearing dies,
One set slow bell will seem to toll
The passing of the sweetest soul
That ever look'd with human eyes.

I hear it now, and o'er and o'er,
Eternal greetings to the dead;
And 'Ave, Ave, Ave,' said,
'Adieu, adieu,' for evermore.

LVIII.

In those sad words I took farewell:
Like echoes in sepulchral halls,
As drop by drop the water falls
In vaults and catacombs, they fell;

And, falling, idly broke the peace
Of hearts that beat from day to day,
Half-conscious of their dying clay,
And those cold crypts where they shall
cease.

The high Muse answer'd: 'Wherefore
grieve
Thy brethren with a fruitless tear?
Abide a little longer here,
And thou shalt take a nobler leave.'

LIX.

O Sorrow, wilt thou live with me
No casual mistress, but a wife,
My bosom-friend and half of life;
As I confess it needs must be;

O Sorrow, wilt thou rule my blood,
Be sometimes lovely like a bride,
And put thy harsher moods aside,
If thou wilt have me wise and good.

My centred passion cannot move,
Nor will it lessen from to-day;
But I'll have leave at times to play
As with the creature of my love;

And set thee forth, for thou art mine,
With so much hope for years to
come,
That, howsoe'er I know thee, some
Could hardly tell what name were thine.

LX.

He past; a soul of nobler tone:
My spirit loved and loves him yet,
Like some poor girl whose heart is
set

On one whose rank exceeds her own

He mixing with his proper sphere,
She finds the baseness of her lot,
Half jealous of she knows not what,
And envying all that meet him there.

s

The little village looks forlorn;
She sighs amid her narrow days,
Moving about the household ways,
In that dark house where she was born.

The foolish neighbours come and go,
And tease her till the day draws by:
At night she weeps, 'How vain
am I!

How should he love a thing so low?'

LXI.

If, in thy second state sublime,
Thy ransom'd reason change replies
With all the circle of the wise,
The perfect flower of human time;

And if thou cast thine eyes below,
How dimly character'd and slight,
How dwarf'd a growth of cold and
night,
How blanch'd with darkness must I grow!

Yet turn thee to the doubtful shore,
Where thy first form was made a
man;
I loved thee, Spirit, and love, nor can
The soul of Shakspeare love thee more.

LXII.

Tho' if an eye that's downward cast
Could make thee somewhat blench
or fail,
Then be my love an idle tale,
And fading legend of the past;

And thou, as one that once declined,
When he was little more than boy,
On some unworthy heart with joy,
But lives to wed an equal mind;

And breathes a novel world, the while
His other passion wholly dies,
Or in the light of deeper eyes
Is matter for a flying smile.

LXIII.

Yet pity for a horse o'er-driven,
And love in which my hound has
part,
Can hang no weight upon my heart
In its assumptions up to heaven;

And I am so much more than these,
 As thou, perchance, art more than I,
 And yet I spare them sympathy,
 And I would set their pains at ease.

So mayst thou watch me where I weep,
 As, unto vaster motions bound,
 The circuits of thine orbit round
 A higher height, a deeper deep.

LXIV.

Dost thou look back on what hath been,
 As some divinely gifted man,
 Whose life in low estate began
 And on a simple village green;

Who breaks his birth's invidious bar,
 And grasps the skirts of happy
 chance,
 And breasts the blows of circum-
 stance,
 And grapples with his evil star;

Who makes by force his merit known
 And lives to clutch the golden keys,
 To mould a mighty state's decrees,
 And shape the whisper of the throne;

And moving up from high to higher,
 Becomes on Fortune's crowning slope
 The pillar of a people's hope,
 The centre of a world's desire;

Yet feels, as in a pensive dream,
 When all his active powers are still,
 A distant dearth in the hill,
 A secret sweetness in the stream,

The limit of his narrower fate,
 While yet beside its vocal springs
 He play'd at counsellors and kings,
 With one that was his earliest mate;

Who ploughs with pain his native lea
 And reaps the labour of his hands,
 Or in the furrow musing stands;
 'Does my old friend remember me?'

LXV.

Sweet soul, do with me as thou wilt;
 I lull a fancy trouble-tost
 With 'Love's too precious to be lost,
 A little grain shall not be spilt.'

And in that solace can I sing,
 Till out of painful phases wrought
 There flutters up a happy thought,
 Self-balanced on a lightsome wing:

Since we deserved the name of friends,
 And thine effect so lives in me,
 A part of mine may live in thee
 And move thee on to noble ends.

LXVI.

You thought my heart too far diseased;
 You wonder when my fancies play
 To find me gay among the gay,
 Like one with any trifle pleased.

The shade by which my life was crost,
 Which makes a desert in the mind,
 Has made me kindly with my kind,
 And like to him whose sight is lost;

Whose feet are guided thro' the land,
 Whose jest among his friends is
 free,
 Who takes the children on his knee,
 And winds their curls about his hand:

He plays with threads, he beats his chair
 For pastime, dreaming of the sky;
 His inner day can never die,
 His night of loss is always there.

LXVII.

When on my bed the moonlight falls,
 I know that in thy place of rest
 By that broad water of the west,
 There comes a glory on the walls:

Thy marble bright in dark appears,
 As slowly steals a silver flame
 Along the letters of thy name,
 And o'er the number of thy years.

The mystic glory swims away;
 From off my bed the moonlight dies;
 And closing eaves of wearied eyes
 I sleep till dusk is dipt in gray:

And then I know the mist is drawn
 A lucid veil from coast to coast,
 And in the dark church like a ghost
 Thy tablet glimmers to the dawn.

LXVIII.

When in the down I sink my head,
 Sleep, Death's twin-brother, times
 my breath;
 Sleep, Death's twin-brother, knows
 not Death,
 Nor can I dream of thee as dead:

I walk as ere I walk'd forlorn,
 When all our path was fresh with
 dew,
 And all the bugle breezes blew
 Reveillé to the breaking morn.

But what is this? I turn about,
 I find a trouble in thine eye,
 Which makes me sad I know not
 why,
 Nor can my dream resolve the doubt:

But ere the lark hath left the lea
 I wake, and I discern the truth;
 It is the trouble of my youth
 That foolish sleep transfers to thee.

LXIX.

I dream'd there would be Spring no
 more,
 That Nature's ancient power was
 lost:
 The streets were black with smoke
 and frost,
 They chatter'd trifles at the door:

I wander'd from the noisy town,
 I found a wood with thorny boughs:
 I took the thorns to bind my brows,
 I wore them like a civic crown:

I met with scoffs, I met with scorns
 From youth and babe and hoary
 hairs:

They call'd me in the public squares
 The fool that wears a crown of thorns:

They call'd me fool, they call'd me
 child:

I found an angel of the night;
 The voice was low, the look was
 bright;
 He look'd upon my crown and smiled:

He reach'd the glory of a hand,
 That seem'd to touch it into leaf:
 The voice was not the voice of grief,
 The words were hard to understand.

LXX.

I cannot see the features right,
 When on the gloom I strive to paint
 The face I know; the hues are faint
 And mix with hollow masks of night;

Cloud-towers by ghostly masons wrought,
 A gulf that ever shuts and gapes,
 A hand that points, and palled shapes
 In shadowy thoroughfares of thought;

And crowds that stream from yawning
 doors,
 And shoals of pucker'd faces drive;
 Dark bulks that tumble half alive,
 And lazy lengths on boundless shores;

Till all at once beyond the will
 I hear a wizard music roll,
 And thro' a lattice on the soul
 Looks thy fair face and makes it still.

LXXI.

Sleep, kinsman thou to death and trance
 And madness, thou hast forged at
 last
 A night-long Present of the Past
 In which we went thro' summer France.

Hadst thou such credit with the soul?
 Then bring an opiate trebly strong,
 Drug down the blindfold sense of
 wrong
 That so my pleasure may be whole;

While now we talk as once we talk'd
 Of men and minds, the dust of
 change,
 The days that grow to something
 strange,
 In walking as of old we walk'd

Beside the river's wooded reach,
 The fortress, and the mountain
 ridge,
 The cataract flashing from the
 bridge,
 The breaker breaking on the beach.

LXXII.

Risest thou thus, dim dawn, again,
 And howlest, issuing out of night,
 With blasts that blow the poplar
 white,
 And lash with storm the streaming
 pane?

Day, when my crown'd estate begun
 To pine in that reverse of doom,
 Which sicken'd every living bloom,
 And blurr'd the splendour of the sun;

Who usherest in the dolorous hour
 With thy quick tears that make the
 rose
 Pull sideways, and the daisy close
 Her crimson fringes to the shower;

Who might'st have heaved a windless
 flame
 Up the deep East, or, whispering,
 play'd
 A chequer-work of beam and shade
 Along the hills, yet look'd the same.

As wan, as chill, as wild as now;
 Day, mark'd as with some hideous
 crime,
 When the dark hand struck down
 thro' time,
 And cancell'd nature's best: but thou

Lift as thou may'st thy burthen'd brows
 Thro' clouds that drench the morn-
 ing star,
 And whirl the ungarner'd sheaf afar,
 And sow the sky with flying boughs,

And up thy vault with roaring sound
 Climb thy thick noon, disastrous
 day;
 Touch thy dull goal of joyless gray,
 And hide thy shame beneath the ground.

LXXIII.

So many worlds, so much to do,
So little done, such things to be,
 How know I what had need of
 thee,
 For thou wert strong as thou wert true?

The fame is quench'd that I foresaw,
 The head hath miss'd an earthly
 wreath:
 I curse not nature, no, nor death;
 For nothing is that errs from law.

We pass; the path that each man trod
 Is dim, or will be dim, with weeds:
 What fame is left for human deeds
 In endless age? It rests with God.

O hollow wraith of dying fame,
 Fade wholly, while the soul exults,
 And self-infolds the large results
 Of force that would have forged a
 name.

LXXIV.

As sometimes in a dead man's face,
 To those that watch it more and
 more,
 A likeness, hardly seen before,
 Comes out—to some one of his race:

So, dearest, now thy brows are cold,
 I see thee what thou art, and know
 Thy likeness to the wise below,
 Thy kindred with the great of old.

But there is more than I can see,
 And what I see I leave unsaid,
 Nor speak it, knowing Death has
 made
 His darkness beautiful with thee.

LXXV.

I leave thy praises unexpress'd
 In verse that brings myself relief,
 And by the measure of my grief
 I leave thy greatness to be guess'd;

What practice howsoever expert
 In fitting aptest words to things,
 Or voice the richest-toned that
 sings,
 Hath power to give thee as thou wert?

I care not in these fading days
 To raise a cry that lasts not long,
 And round thee with the breeze of
 song
 To stir a little dust of praise.

Thy leaf has perish'd in the green,
 And, while we breathe beneath the
 sun,
 The world which credits what is done
 Is cold to all that might have been.

So here shall silence guard thy fame;
 But somewhere, out of human view,
 Whate'er thy hands are set to do
 Is wrought with tumult of acclaim.

LXXVI.

Take wings of fancy, and ascend,
 And in a moment set thy face
 Where all the starry heavens of
 space
 Are sharpen'd to a needle's end;

Take wings of foresight; lighten thro'
 The secular abyss to come,
 And lo, thy deepest lays are dumb
 Before the mouldering of a yew;

And if the matin songs, that woke
 The darkness of our planet, last,
 Thine own shall wither in the vast,
 Ere half the lifetime of an oak.

Ere these have clothed their branchy
 bowers
 With fifty Mays, thy songs are vain;
 And what are they when these re-
 main
 The ruin'd shells of hollow towers?

LXXVII.

What hope is here for modern rhyme
 To him, who turns a musing eye
 On songs, and deeds, and lives, that
 lie
 Foreshorten'd in the tract of time?

These mortal lullabies of pain
 May bind a book, may line a box,
 May serve to curl a maiden's locks;
 Or when a thousand moons shall wane

A man upon a stall may find,
 And, passing, turn the page that
 tells
 A grief, then changed to something
 else,
 Sung by a long-forgotten mind.

But what of that? My darken'd ways
 Shall ring with music all the same;
 To breathe my loss is more than
 fame,
 To utter love more sweet than praise.

LXXVIII.

Again at Christmas did we weave
 The holly round the Christmas
 hearth;
 The silent snow possess'd the earth,
 And calmly fell our Christmas-eve:

The yule-clog sparkled keen with frost,
 No wing of wind the region swept,
 But over all things brooding slept
 The quiet sense of something lost.

As in the winters left behind,
 Again our ancient games had place,
 The mimic picture's breathing grace,
 And dance and song and hoodman-blind,

Who show'd a token of distress?
 No single tear, no mark of pain:
 O sorrow, then can sorrow wane?
 O grief, can grief be changed to less?

O last regret, regret can die!
 No — mixt with all this mystic frame,
 Her deep relations are the same,
 But with long use her tears are dry.

LXXIX.

'More than my brothers are to me,' —
 Let this not vex thee, noble heart!
 I know thee of what force thou
 art
 To hold the costliest love in fee.

But thou and I are one in kind,
 As moulded like in Nature's mint;
 And hill and wood and field did
 print
 The same sweet forms in either mind.

For us the same cold streamlet curl'd
 Thro' all his eddying coves; the
 same
 All winds that roam the twilight
 came
 In whispers of the beauteous world.

At one dear knee we proffer'd vows,
 One lesson from one book we learn'd,
 Ere childhood's flaxen ringlet turn'd
 To black and brown on kindred brows.

And so my wealth resembles thine,
 But he was rich where I was poor,
 And he supplied my want the more
 As his unlikeness fitted mine.

LXXX.

If any vague desire should rise,
 That holy Death ere Arthur died
 Had moved me kindly from his
 side,
 And dropt the dust on tearless eyes;

Then fancy shapes, as fancy can,
 The grief my loss in him had wrought,
 A grief as deep as life or thought,
 But stay'd in peace with God and man.

I make a picture in the brain;
 I hear the sentence that he speaks;
 He bears the burthen of the weeks
 But turns his burthen into gain.

His credit thus shall set me free;
 And, influence-rich to soothe and
 save,
 Unused example from the grave
 Reach out dead hands to comfort me.

LXXXI.

Could I have said while he was here,
 'My love shall now no further
 range;
 There cannot come a mellow
 change,
 For now is love mature in ear.'

Love, then, had hope of richer store:
 What end is here to my complaint?
 This haunting whisper makes me
 faint,
 'More years had made me love thee
 more.'

But Death returns an answer sweet:
 'My sudden frost was sudden gain,
 And gave all ripeness to the grain,
 It might have drawn from after-heat.'

LXXXII.

I wage not any feud with Death
 For changes wrought on form and
 face;
 No lower life that earth's embrace
 May breed with him, can fright my
 faith.

Eternal process moving on,
 From state to state the spirit walks;
 And these are but the shatter'd
 stalks,
 Or ruin'd chrysalis of one.

Nor blame I Death, because he bare
 The use of virtue out of earth:
 I know transplanted human worth
 Will bloom to profit, elsewhere.

For this alone on Death I wreak
 The wrath that garners in my heart:
 He put our lives so far apart
 We cannot hear each other speak.

LXXXIII.

Dip down upon the northern shore,
 O sweet new-year delaying long;
 Thou doest expectant nature wrong;
 Delaying long, delay no more.

What stays thee from the clouded noons,
 Thy sweetness from its proper place?
 Can trouble live with April days,
 Or sadness in the summer moons?

Bring orchis, bring the foxglove spire,
 The little speedwell's darling blue,
 Deep tulips dash'd with fiery dew,
 Laburnums, dropping-wells of fire.

O thou new-year, delaying long,
 Delayest the sorrow in my blood,
 That longs to burst a frozen bud
 And flood a fresher throat with song.

LXXXIV.

When I contemplate all alone
 The life that had been thine below,
 And fix my thoughts on all the glow
 To which thy crescent would have
 grown;

I see thee sitting crown'd with good,
 A central warmth diffusing bliss
 In glance and smile, and clasp and
 kiss,
 On all the branches of thy blood;

Thy blood, my friend, and partly mine;
 For now the day was drawing on,
 When thou should'st link thy life
 with one
 Of mine own house, and boys of thine

Had babbled 'Uncle' on my knee;
 But that remorseless iron hour
 Made cypress of her orange flower,
 Despair of Hope, and earth of thee.

I seem to meet their least desire,
 To clap their cheeks, to call them
 mine.
 I see their unborn faces shine
 Beside the never-lighted fire.

I see myself an honour'd guest,
 Thy partner in the flowery walk
 Of letters, genial table-talk,
 Or deep dispute, and graceful jest;

While now thy prosperous labour fills
 The lips of men with honest praise,
 And sun by sun the happy days
 Descend below the golden hills

With promise of a morn as fair;
 And all the train of bounteous hours
 Conduct by paths of growing powers,
 To reverence and the silver hair;

Till slowly worn her earthly robe,
 Her lavish mission richly wrought,
 Leaving great legacies of thought,
 Thy spirit should fail from off the globe;

What time mine own might also flee,
 As link'd with thine in love and fate,
 And, hovering o'er the dolorous
 strait
 To the other shore, involved in thee,

Arrive at last the blessed goal,
 And He that died in Holy Land
 Would reach us out the shining hand
 And take us as a single soul.

What reed was that on which I leant?
 Ah, backward fancy, wherefore wake
 The old bitterness again, and break
 The low beginnings of content.

LXXXV.

This truth came borne with bier and pall,
 I felt it, when I sorrow'd most,
 'Tis better to have loved and lost,
 Than never to have loved at all —

O true in word, and tried in deed,
 Demanding, so to bring relief
 To this which is our common grief,
 What kind of life is that I lead;

And whether trust in things above
 Be dimm'd of sorrow, or sustain'd;
 And whether love for him have
 drain'd
 My capabilities of love;

Your words have virtue such as draws
 A faithful answer from the breast,
 Thro' light reproaches, half exprest,
 And loyal unto kindly laws.

My blood an even tenor kept,
 Till on mine ear this message falls,
 That in Vienna's fatal walls
 God's finger touch'd him, and he slept.

The great Intelligences fair
 That range above our mortal state,
 In circle round the blessed gate,
 Received and gave him welcome there;

And led him thro' the blissful climes,
 And show'd him in the fountain fresh
 All knowledge that the sons of flesh
 Shall gather in the cycled times.

But I remain'd, whose hopes were dim,
 Whose life, whose thoughts were little
 worth,
 To wander on a darken'd earth,
 Where all things round me breathed of
 him.

O friendship, equal-poised control,
 O heart, with kindest motion warm,
 O sacred essence, other form,
 O solemn ghost, O crowned soul!

Yet none could better know than I,
 How much of act at human hands
 The sense of human will demands
 By which we dare to live or die.

Whatever way my days decline,
 I felt and feel, tho' left alone,
 His being working in mine own,
 The footsteps of his life in mine;

A life that all the Muses deck'd
 With gifts of grace, that might express
 All-comprehensive tenderness,
 All-subtilising intellect:

And so my passion hath not swerved
 To works of weakness, but I find
 An image comforting the mind,
 And in my grief a strength reserved.

Likewise the imaginative woe,
 That loved to handle spiritual strife,
 Diffused the shock thro' all my
 life,
 But in the present broke the blow.

My pulses therefore beat again
 For other friends that once I met;
 Nor can it suit me to forget
 The mighty hopes that make us men.

I woo your love: I count it crime
 To mourn for any overmuch;
 I, the divided half of such
 A friendship as had master'd Time;

Which masters Time indeed, and is
 Eternal, separate from fears:
 The all-assuming months and years
 Can take no part away from this:

But Summer on the steaming floods,
 And Spring that swells the narrow
 brooks,
 And Autumn, with a noise of rooks,
 That gather in the waning woods,

And every pulse of wind and wave
 Recalls, in change of light or
 gloom,
 My old affection of the tomb,
 And my prime passion in the grave

My old affection of the tomb,
 A part of stillness, yearns to speak:
 'Arise, and get thee forth and seek
 A friendship for the years to come.

'I watch thee from the quiet shore;
 Thy spirit up to mine can reach;
 But in dear words of human speech
 We two communicate no more.'

And I, 'Can clouds of nature stain
 The starry clearness of the free?
 How is it? Canst thou feel for me
 Some painless sympathy with pain?'

And lightly does the whisper fall;
 'Tis hard for thee to fathom this;
 I triumph in conclusive bliss,
 And that serene result of all.'

So hold I commerce with the dead;
 Or so methinks the dead would
 say;
 Or so shall grief with symbols play
 And pining life be fancy-fed.

Now looking to some settled end,
 That these things pass, and I shall
 prove
 A meeting somewhere, love with
 love,
 I crave your pardon, O my friend;

If not so fresh, with love as true,
 I, clasping brother-hands, aver
 I could not, if I would, transfer
 The whole I felt for him to you.

For which be they that hold apart
 The promise of the golden hours?
 First love, first friendship, equal
 powers,
 That marry with the virgin heart.

Still mine, that cannot but deplore,
 That beats within a lonely place,
 That yet remembers his embrace,
 But at his footsteps leaps no more,

My heart, tho' widow'd, may not rest
 Quite in the love of what is gone,
 But seeks to beat in time with one
 That warms another living breast.

Ah, take the imperfect gift I bring,
 Knowing the primrose yet is dear,
 The primrose of the later year,
 As not unlike to that of Spring.

LXXXVI.

Sweet after showers, ambrosial air,
 That rollest from the gorgeous
 gloom
 Of evening over brake and bloom
 And meadow, slowly breathing bare

The round of space, and rapt below
 Thro' all the dewy-tassell'd wood,
 And shadowing down the horned
 flood
 In ripples, fan my brows and blow

The fever from my cheek, and sigh
 The full new life that feeds thy
 breath
 Throughout my frame, till Doubt
 and Death,
 Ill brethren, let the fancy fly

From belt to belt of crimson seas
 On leagues of odour streaming far,
 To where in yonder orient star
 A hundred spirits whisper 'Peace.'

LXXXVII.

I past beside the reverend walls
 In which of old I wore the gown;
 I roved at random thro' the town,
 And saw the tumult of the halls;

And heard once more in college fanes
 The storm their high-built organs
 make,
 And thunder-music, rolling, shake
 The prophet blazon'd on the panes;

And caught once more the distant shout,
 The measured pulse of racing oars
 Among the willows; paced the shores
 And many a bridge, and all about

The same gray flats again, and felt
 The same, but not the same; and
 last
 Up that long walk of limes I past
 To see the rooms in which he dwelt.

Another name was on the door:
 I linger'd; all within was noise
 Of songs, and clapping hands, and
 boys
 That crash'd the glass and beat the floor;

Where once we held debate, a band
 Of youthful friends, on mind and
 art,
 And labour, and the changing
 mart,
 And all the framework of the land;

When one would aim an arrow fair,
 But send it slackly from the string;
 And one would pierce an outer
 ring,
 And one an inner, here and there;

And last the master-bowman, he,
 Would cleave the mark. A willing
 ear
 We lent him. Who, but hung to
 hear
 The rapt oration flowing free

From point to point, with power and
 grace
 And music in the bounds of law,
 To those conclusions when we saw
 The God within him light his face,

And seem to lift the form, and glow
 In azure orbits heavenly-wise;
 And over those ethereal eyes
 The bar of Michael Angelo.

LXXXVIII.

Wild bird, whose warble, liquid sweet,
 Rings Eden thro' the budded quicks,
 O tell me where the senses mix,
 O tell me where the passions meet,

Whence radiate: fierce extremes employ
 Thy spirits in the darkening leaf,
 And in the midmost heart of grief
 Thy passion clasps a secret joy:

And I — my harp would prelude woe —
 I cannot all command the strings;
 The glory of the sum of things
 Will flash along the chords and go.

LXXXIX.

Witch-elves that counterchange the floor
Of this flat lawn with dusk and
bright;
And thou, with all thy breadth and
height

Of foliage, towering sycamore;

How often, hither wandering down,
My Arthur found your shadows fair,
And shook to all the liberal air
The dust and din and steam of town:

He brought an eye for all he saw;
He mixt in all our simple sports;
They pleased him, fresh from brawl-
ing courts
And dusty purlieus of the law.

O joy to him in this retreat,
Immantled in ambrosial dark,
To drink the cooler air, and mark
The landscape winking thro' the heat:

O sound to rout the brood of cares,
The sweep of scythe in morning
dew,
The gust that round the garden
flew,
And tumbled half the mellowing pears!

O bliss, when all in circle drawn
About him, heart and ear were fed
To hear him as he lay and read
The Tuscan poets on the lawn:

Or in the all-golden afternoon
A guest, or happy sister, sung,
Or here she brought the harp and
flung
A ballad to the brightening moon:

Nor less it pleased in livelier moods,
Beyond the bounding hill to stray,
And break the livelong summer day
With banquet in the distant woods;

Whereat we glanced from theme to
theme,
Discuss'd the books to love or hate,
Or touch'd the changes of the state,
Or threaded some Socratic dream;

But if I praised the busy town,
He loved to rail against it still,
For 'ground in yonder social mill
We rub each other's angles down,

'And merge,' he said, 'in form and
gloss
The picturesque of man and man.'
We talk'd: the stream beneath us
ran,
The wine-flask lying couch'd in moss,

Or cool'd within the glooming wave;
And last, returning from afar,
Before the crimson-circled star
Had fall'n into her father's grave,

And brushing ankle-deep in flowers,
We heard behind the woodbine veil
The milk that bubbled in the pail,
And buzzings of the honied hours.

xc.

He tasted love with half his mind,
Nor ever drank the inviolate spring
Where nighest heaven, who first
could fling
This bitter seed among mankind;

That could the dead, whose dying eyes
Were closed with wail, resume their
life,
They would but find in child and wife
An iron welcome when they rise:

'Twas well, indeed, when warm with wine,
To pledge them with a kindly tear,
To talk them o'er, to wish them here,
To count their memories half divine;

But if they came who past away,
Behold their brides in other hands;
The hard heir strides about their
lands,
And will not yield them for a day.

Yea, tho' their sons were none of these,
Not less the yet-loved sire would
make
Confusion worse than death, and
shake
The pillars of domestic peace.

Ah dear, but come thou back to me:
 Whatever change the years have
 wrought,
 I find not yet one lonely thought
 That cries against my wish for thee.

XCII.

When rosy plumelets tuft the larch,
 And rarely pipes the mounted
 thrush;
 Or underneath the barren bush
 Flits by the sea-blue bird of March;

Come, wear the form by which I know
 Thy spirit in time among thy peers;
 The hope of unaccomplish'd years
 Be large and lucid round thy brow.

When summer's hourly-mellowing change
 May breathe, with many roses sweet,
 Upon the thousand waves of wheat,
 That ripple round the lonely grange;

Come: not in watches of the night,
 But where the sunbeam broodeth
 warm,
 Come, beauteous in thine after form,
 And like a finer light in light.

XCIII.

If any vision should reveal
 Thy likeness, I might count it vain
 As but the canker of the brain;
 Yea, tho' it spake and made appeal

To chances where our lots were cast
 Together in the days behind,
 I might but say, I hear a wind
 Of memory murmuring the past.

Yea, tho' it spake and bared to view
 A fact within the coming year;
 And tho' the months, revolving near,
 Should prove the phantom-warning true,

They might not seem thy prophecies,
 But spiritual presentiments,
 And such refraction of events
 As often rises ere they rise.

XCIII.

I shall not see thee. Dare I say
 No spirit ever brake the band

That stays him from the native land
 Where first he walk'd when claspt in clay?

No visual shade of some one lost,
 But he, the Spirit himself, may come
 Where all the nerve of sense is
 numb;
 Spirit to Spirit, Ghost to Ghost.

O, therefore from thy sightless range
 With gods in un conjectured bliss,
 O, from the distance of the abyss
 Of tenfold-complicated change,

Descend, and touch, and enter; hear
 The wish too strong for words to
 name;
 That in this blindness of the frame
 My Ghost may feel that thine is near.

XCIV.

How pure at heart and sound in head,
 With what divine affections bold
 Should be the man whose thought
 would hold
 An hour's communion with the dead.

In vain shalt thou, or any, call
 The spirits from their golden day,
 Except, like them, thou too canst say,
 My spirit is at peace with all.

They haunt the silence of the breast,
 Imaginations calm and fair,
 The memory like a cloudless air,
 The conscience as a sea at rest:

But when the heart is full of din,
 And doubt beside the portal waits,
 They can but listen at the gates,
 And hear the household jar within.

XCV.

By night we linger'd on the lawn,
 For underfoot the herb was dry;
 And genial warmth; and o'er the sky
 The silvery haze of summer drawn;

And calm that let the tapers burn
 Unwavering: not a cricket chirr'd;
 The brook alone far-off was heard,
 And on the board the fluttering urn:

And bats went round in fragrant skies,
And wheel'd or lit the filmy shapes
That haunt the dusk, with ermine
capes

And woolly breasts and beaded eyes;

While now we sang old songs that peal'd
From knoll to knoll, where, couch'd
at ease,

The white kine glimmer'd, and the
trees
Laid their dark arms about the field.

But when those others, one by one,
Withdrew themselves from me and
night,
And in the house light after light
Went out, and I was all alone,

A hunger seized my heart; I read
Of that glad year which once had
been,
In those fall'n leaves which kept their
green,
The noble letters of the dead :

And strangely on the silence broke
The silent-speaking words, and
strange
Was love's dumb cry defying change
To test his worth; and strangely spoke

The faith, the vigour, bold to dwell
On doubts that drive the coward
back,
And keen thro' wordy snares to track
Suggestion to her inmost cell.

So word by word, and line by line,
The dead man touch'd me from the
past,
And all at once it seem'd at last
The living soul was flash'd on mine,

And mine in this was wound, and whirl'd
About empyreal heights of thought,
And came on that which is, and
caught
The deep pulsations of the world,

Æonian music measuring out
The steps of Time — the shocks of
Chance —

The blows of Death. At length my
trance
Was cancell'd, stricken thro' with doubt.

Vague words! but ah, how hard to
frame
In matter-moulded forms of speech,
Or ev'n for intellect to reach
Thro' memory that which I became :

Till now the doubtful dusk reveal'd
The knolls once more where, couch'd
at ease,
The white kine glimmer'd, and the
trees
Laid their dark arms about the field :

And suck'd from out the distant gloom
A breeze began to tremble o'er
The large leaves of the sycamore,
And fluctuate all the still perfume,

And gathering freshlier overhead,
Rock'd the full-foliaged elms, and
swung
The heavy-folded rose, and flung
The lilies to and fro, and said,

'The dawn, the dawn,' and died away;
And East and West, without a
breath,
Mixt their dim lights, like life and
death,
To broaden into boundless day.

XCVI.

You say, but with no touch of scorn,
Sweet-hearted, you, whose light-blue
eyes
Are tender over drowning flies,
You tell me, doubt is Devil-born.

I know not: one indeed I knew
In many a subtle question versed,
Who touch'd a jarring lyre at first
But ever strove to make it true:

Perplex in faith, but pure in deeds,
At last he beat his music out.
There lives more faith in honest
doubt,
Believe me, than in half the creeds.

A.H.H.

He fought his doubts and gather'd
strength,
He would not make his judgment
blind,
He faced the spectres of the mind
And laid them: thus he came at length

To find a stronger faith his own;
And Power was with him in the
night,
Which makes the darkness and the
light,
And dwells not in the light alone,

But in the darkness and the cloud, *n.*
As over Sinai's peaks of old,
While Israel made their gods of gold,
Altho' the trumpet blew so loud.

XCVII.

My love has talk'd with rocks and trees;
He finds on misty mountain-ground
His own vast shadow glory-crown'd;
He sees himself in all he sees.

Two partners of a married life —
I look'd on these and thought of thee
In vastness and in mystery,
And of my spirit as of a wife.

These two — they dwelt with eye on eye,
Their hearts of old have beat in tune,
Their meetings made December June,
Their every parting was to die.

Their love has never past away;
The days she never can forget
Are earnest that he loves her yet,
Whate'er the faithless people say.

Her life is lone, he sits apart,
He loves her yet, she will not weep,
Tho' rapt in matters dark and deep
He seems to slight her simple heart.

He thrids the labyrinth of the mind,
He reads the secret of the star,
He seems so near and yet so far,
He looks so cold: she thinks him kind.

She keeps the gift of years before,
A wither'd violet is her bliss:

She knows not what his greatness is,
For that, for all, she loves him more.

For him she plays, to him she sings
Of early faith and plighted vows;
She knows but matters of the house,
And he, he knows a thousand things.

Her faith is fixt and cannot move,
She darkly feels him great and wise,
She dwells on him with faithful eyes,
'I cannot understand: I love.'

XCVIII.

You leave us: you will see the Rhine,
And those fair hills I sail'd below,
When I was there with him; and go
By summer belts of wheat and vine

To where he breathed his latest breath,
That City. All her splendour seems
No livelier than the wisp that gleams
On Lethe in the eyes of Death.

Let her great Danube rolling fair
Enwind her isles, unmark'd of me:
I have not seen, I will not see
Vienna; rather dream that there,

A treble darkness, Evil haunts
The birth, the bridal; friend from
friend
Is oftener parted, fathers bend
Above more graves, a thousand wants

Gnarr at the heels of men, and prey
By each cold hearth, and sadness
flings
Her shadow on the blaze of kings:
And yet myself have heard him say,

That not in any mother town
With statelier progress to and fro
The double tides of chariots flow
By park and suburb under brown

Of lustier leaves; nor more content,
He told me, lives in any crowd,
When all is gay with lamps, and
loud
With sport and song, in booth and
tent,

Imperial halls, or open plain,
 And wheels the circled dance, and
 breaks
 The rocket molten into flakes
 Of crimson or in emerald rain.

XCIX.

Risest thou thus, dim dawn, again,
 So loud with voices of the birds,
 So thick with lowings of the herds,
 Day, when I lost the flower of men;

Who tremblest thro' thy darkling red
 On yon swoll'n brook that bubbles
 fast
 By meadows breathing of the past,
 And woodlands holy to the dead;

Who murmurest in the foliaged eaves
 A song that slights the coming
 care,
 And Autumn laying here and there
 A fiery finger on the leaves;

Who wakenest with thy balmy breath
 To myriads on the genial earth,
 Memories of bridal, or of birth,
 And unto myriads more, of death.

O wheresoever those may be,
 Betwixt the slumber of the poles,
 To-day they count as kindred souls;
 They know me not, but mourn with me.

C.

I climb the hill: from end to end
 Of all the landscape underneath,
 I find no place that does not breathe
 Some gracious memory of my friend;

No gray old grange, or lonely fold,
 Or low morass and whispering reed,
 Or simple stile from mead to mead,
 Or sheepwalk up the windy wold;

Nor hoary knoll of ash and haw
 That hears the latest linnnet trill,
 Nor quarry trenched along the hill
 And haunted by the wrangling daw;

Nor runlet tinkling from the rock;
 Nor pastoral rivulet that swerves

To left and right thro' meadowy
 curves,
 That feed the mothers of the flock;

But each has pleased a kindred eye,
 And each reflects a kindlier day;
 And, leaving these, to pass away,
 I think once more he seems to die.

CI.

Unwatch'd, the garden bough shall sway,
 The tender blossom flutter down,
 Unloved, that beech will gather
 brown,
 This maple burn itself away;

Unloved, the sun-flower, shining fair,
 Ray round with flames her disk of
 seed,
 And many a rose-carnation feed
 With summer spice the humming air;

Unloved, by many a sandy bar,
 The brook shall babble down the
 plain,
 At noon or when the lesser wain
 Is twisting round the polar star;

Uncared for, gird the windy grove,
 And flood the haunts of hern and
 crake;
 Or into silver arrows break
 The sailing moon in creek and cove;

Till from the garden and the wild
 A fresh association blow,
 And year by year the landscape
 grow
 Familiar to the stranger's child;

As year by year the labourer tills
 His wonted glebe, or lops the
 glades;
 And year by year our memory fades
 From all the circle of the hills.

CII.

We leave the well-beloved place
 Where first we gazed upon the sky;
 The roofs, that heard our earliest
 cry,
 Will shelter one of stranger race.

We go, but ere we go from home,
As down the garden-walks I move,
Two spirits of a diverse love
Contend for loving masterdom.

One whispers, 'Here thy boyhood sung
Long since its matin song, and
heard
The low love-language of the bird
In native hazels tassel-hung.'

The other answers, 'Yea, but here
Thy feet have stray'd in after hours
With thy lost friend among the
bowers,
And this hath made them trebly dear.'

These two have striven half the day,
And each prefers his separate claim,
Poor rivals in a losing game,
That will not yield each other way.

I turn to go: my feet are set
To leave the pleasant fields and
farms;
They mix in one another's arms
To one pure image of regret.

CIII.

On that last night before we went
From out the doors where I was bred,
I dream'd a vision of the dead,
Which left my after-morn content.

Methought I dwelt within a hall,
And maidens with me: distant hills
From hidden summits fed with rills
A river sliding by the wall.

The hall with harp and carol rang.
They sang of what is wise and good
And graceful. In the centre stood
A statue veil'd, to which they sang;

And which, tho' veil'd, was known to me,
The shape of him I loved, and love
For ever: then flew in a dove
And brought a summons from the sea:

And when they learnt that I must go
They wept and wail'd, but led the
way

To where a little shallop lay
At anchor in the flood below;

And on by many a level mead,
And shadowing bluff that made the
banks,
We glided winding under ranks
Of iris, and the golden reeds;

And still as vaster grew the shore
And rolled the floods in grander
space,
The maidens gather'd strength and
grace
And presence, lordlier than before;

And I myself, who sat apart
And watch'd them, wax'd in every
limb;
I felt the thews of Anakim,
The pulses of a Titan's heart;

As one would sing the death of war,
And one would chant the history
Of that great race, which is to be,
And one the shaping of a star;

Until the forward-creeping tides
Began to foam, and we to draw
From deep to deep, to where we saw
A great ship lift her shining sides.

The man we loved was there on deck,
But thrice as large as man he bent
To greet us. Up the side I went,
And fell in silence on his neck:

Whereat those maidens with one mind
Bewail'd their lot; I did them wrong:
'We served thee here,' they said,
'so long,
And wilt thou leave us now behind?'

So rapt I was, they could not win
An answer from my lips, but he
Replying, 'Enter likewise ye
And go with us:' they enter'd in.

And while the wind began to sweep
A music out of sheet and shroud,
We steer'd her toward a crimson
cloud
That landlike slept along the deep.

CIV.

The time draws near the birth of Christ;
 The moon is hid, the night is still;
 A single church below the hill
 Is pealing, folded in the mist.

A single peal of bells below,
 That wakens at this hour of rest
 A single murmur in the breast,
 That these are not the bells I know.

Like strangers' voices here they sound,
 In lands where not a memory strays,
 Nor landmark breathes of other days,
 But all is new unhallow'd ground.

CV.

To-night ungather'd let us leave
 This laurel, let this holly stand:
 We live within the stranger's land,
 And strangely falls our Christmas-eve.

Our father's dust is left alone
 And silent under other snows:
 There in due time the woodbine
 blows,
 The violet comes, but we are gone.

No more shall wayward grief abuse
 The genial hour with mask and
 mime;
 For change of place, like growth of
 time,
 Has broke the bond of dying use.

Let cares that petty shadows cast,
 By which our lives are chiefly
 proved,
 A little spare the night I loved,
 And hold it solemn to the past.

But let no footstep beat the floor,
 Nor bowl of wassail mantle warm;
 For who would keep an ancient form
 Thro' which the spirit breathes no more?

Be neither song, nor game, nor feast;
 Nor harp be touch'd, nor flute be
 blown;
 No dance, no motion, save alone
 What lightens in the lucid east

Of rising worlds by yonder wood.
 Long sleeps the summer in the seed;
 Run out your measured arcs, and
 lead
 The closing cycle rich in good.

CVI.

Ring out, wild bells, to the wild sky,
 The flying cloud, the frosty light:
 The year is dying in the night;
 Ring out, wild bells, and let him die.

Ring out the old, ring in the new,
 Ring, happy bells, across the snow:
 The year is going, let him go;
 Ring out the false, ring in the true.

Ring out the grief that saps the mind,
 For those that here we see no more;
 Ring out the feud of rich and poor,
 Ring in redress to all mankind.

Ring out a slowly dying cause,
 And ancient forms of party strife;
 Ring in the nobler modes of life,
 With sweeter manners, purer laws.

Ring out the want, the care, the sin,
 The faithless coldness of the times;
 Ring out, ring out my mournful
 rhymes,
 But ring the fuller minstrel in.

Ring out false pride in place and blood,
 The civic slander and the spite;
 Ring in the love of truth and right,
 Ring in the common love of good.

Ring out old shapes of foul disease;
 Ring out the narrowing lust of gold;
 Ring out the thousand wars of old,
 Ring in the thousand years of peace.

Ring in the valiant man and free,
 The larger heart, the kindlier hand;
 Ring out the darkness of the land,
 Ring in the Christ that is to be.

CVII.

It is the day when he was born,
 A bitter day that early sank
 Behind a purple-frosty bank
 Of vapour, leaving night forlorn.

The time admits not flowers or leaves
 To deck the banquet. Fiercely
 flies
 The blast of North and East, and
 ice

Makes daggers at the sharpen'd eaves,

And bristles all the brakes and thorns
 To yon hard crescent, as she hangs
 Above the wood which grides and
 clangs

Its leafless ribs and iron horns

Together, in the drifts that pass
 To darken on the rolling brine
 That breaks the coast. But fetch
 the wine,

Arrange the board and brim the glass;

Bring in great logs and let them lie,
 To make a solid core of heat;
 Be cheerful-minded, talk and treat
 Of all things ev'n as he were by;

We keep the day. With festal cheer,
 With books and music, surely we
 Will drink to him, whate'er he be,
 And sing the songs he loved to hear.

CVIII.

I will not shut me from my kind,
 And, lest I stiffen into stone,
 I will not eat my heart alone,
 Nor feed with sighs a passing wind:

What profit lies in barren faith,
 And vacant yearning, tho' with might
 To scale the heaven's highest height,
 Or dive below the wells of Death?

What find I in the highest place,
 But mine own phantom chanting
 hymns?

And on the depths of death there
 swims

The reflex of a human face.

I'll rather take what fruit may be
 Of sorrow under human skies:
 'Tis held that sorrow makes us
 wise,

Whatever wisdom sleep with thee.

T

CIX.

Heart-affluence in discursive talk
 From household fountains never
 dry;

The critic clearness of an eye,
 That saw thro' all the Muses' walk;

Seraphic intellect and force
 To seize and throw the doubts of
 man;

Impassion'd logic, which outran
 The hearer in its fiery course;

High nature amorous of the good,
 But touch'd with no ascetic gloom;
 And passion pure in snowy bloom
 Thro' all the years of April blood;

A love of freedom rarely felt,
 Of freedom in her regal seat
 Of England; not the schoolboy
 heat,
 The blind hysterics of the Celt;

And manhood fused with female grace
 In such a sort, the child would twine
 A trustful hand, unask'd, in thine,
 And find his comfort in thy face;

All these have been, and thee mine eyes
 Have look'd on: if they look'd in
 vain,
 My shame is greater who remain,
 Nor let thy wisdom make me wise.

CX.

Thy converse drew us with delight,
 The men of rathe and riper years:
 The feeble soul, a haunt of fears,
 Forgot his weakness in thy sight.

On thee the loyal-hearted hung,
 The proud was half disarm'd of
 pride,
 Nor cared the serpent at thy side
 To flicker with his double tongue.

The stern were mild when thou wert by,
 The flippant put himself to school
 And heard thee, and the brazen fool
 Was soften'd, and he knew not why;

While I, thy nearest, sat apart,
 And felt thy triumph was as mine;
 And loved them more, that they were
 thine,
 The graceful tact, the Christian art;
 Nor mine the sweetness or the skill,
 But mine the love that will not tire,
 And, born of love, the vague desire
 That spurs an imitative will.

CXI.

The churl in spirit, up or down
 Along the scale of ranks, thro' all,
 To him who grasps a golden ball,
 By blood a king, at heart a clown;

The churl in spirit, howe'er he veil
 His want in forms for fashion's sake,
 Will let his coltish nature break
 At seasons thro' the gilded pale:

For who can always act? but he,
 To whom a thousand memories call,
 Not being less but more than all
 The gentleness he seem'd to be,

Best seem'd the thing he was, and join'd
 Each office of the social hour
 To noble manners, as the flower
 And native growth of noble mind;

Nor ever narrowness or spite,
 Or villain fancy fleeting by,
 Drew in the expression of an eye,
 Where God and Nature met in light;

And thus he bore without abuse
 The grand old name of gentleman,
 Defamed by every charlatan,
 And soil'd with all ignoble use.

CXII.

High wisdom holds my wisdom less,
 That I, who gaze with temperate eyes
 On glorious insufficiencies,
 Set light by narrower perfectness.

But thou, that fillest all the room
 Of all my love, art reason why
 I seem to cast a careless eye
 On souls, the lesser lords of doom.

For what wert thou? some novel power
 Sprang up for ever at a touch,
 And hope could never hope too
 much,
 In watching thee from hour to hour,
 Large elements in order brought,
 And tracts of calm from tempest
 made,
 And world-wide fluctuation sway'd
 In vassal tides that follow'd thought.

CXIII.

'Tis held that sorrow makes us wise;
 Yet how much wisdom sleeps with
 thee
 Which not alone had guided me,
 But served the seasons that may rise;

For can I doubt, who knew thee keen
 In intellect, with force and skill
 To strive, to fashion, to fulfil —
 I doubt not what thou wouldst have
 been:

A life in civic action warm,
 A soul on highest mission sent,
 A potent voice of Parliament,
 A pillar steadfast in the storm,

Should licensed boldness gather force,
 Becoming, when the time has birth,
 A lever to uplift the earth
 And roll it in another course,

With thousand shocks that come and go,
 With agonies, with energies,
 With overthrowings, and with cries,
 And undulations to and fro.

CXIV.

Who loves not Knowledge? Who shall
 rail
 Against her beauty? May she mix
 With men and prosper! Who shall
 fix
 Her pillars? Let her work prevail.

But on her forehead sits a fire:
 She sets her forward countenance
 And leaps into the future chance,
 Submitting all things to desire.

Half-grown as yet, a child, and vain —
 She cannot fight the fear of death.
 What is she, cut from love and faith,
 But some wild Pallas from the brain

Of Demons? fiery-hot to burst
 All barriers in her onward race
 For power. Let her know her place;
 She is the second, not the first.

A higher hand must make her mild,
 If all be not in vain; and guide
 Her footsteps, moving side by side
 With wisdom, like the younger child:

For she is earthly of the mind,
 But Wisdom heavenly of the soul.
 O friend, who camest to thy goal
 So early, leaving me behind,

I would the great world grew like thee,
 Who grewest not alone in power
 And knowledge, but by year and
 hour

In reverence and in charity.

CXV.

Now fades the last long streak of snow,
 Now burgeons every maze of quick
 About the flowering squares, and
 thick

By ashen roots the violets blow.

Now rings the woodland loud and long,
 The distance takes a lovelier hue,
 And drown'd in yonder living blue
 The lark becomes a sightless song.

Now dance the lights on lawn and lea,
 The flocks are whiter down the vale,
 And milkier every milky sail
 On winding stream or distant sea;

Where now the seamew pipes, or dives
 In yonder greening gleam, and fly
 The happy birds, that change their
 sky

To build and brood; that live their lives

From land to land; and in my breast
 Spring wakens too; and my regret
 Becomes an April violet,
 And buds and blossoms like the rest.

CXVI.

Is it, then, regret for buried time
 That keenlier in sweet April wakes,
 And meets the year, and gives and
 takes

The colours of the crescent prime?

Not all: the songs, the stirring air,
 The life re-orient out of dust,
 Cry thro' the sense to hearten trust
 In that which made the world so fair.

Not all regret: the face will shine
 Upon me, while I muse alone;
 And that dear voice, I once have
 known,

Still speak to me of me and mine:

Yet less of sorrow lives in me
 For days of happy commune dead;
 Less yearning for the friendship
 fled,

Than some strong bond which is to be.

CXVII.

O days and hours, your work is this,
 To hold me from my proper place,
 A little while from his embrace,
 For fuller gain of after bliss:

That out of distance might ensue
 Desire of nearness doubly sweet;
 And unto meeting when we meet,
 Delight a hundredfold accrue,

For every grain of sand that runs,
 And every span of shade that
 steals,
 And every kiss of toothed wheels,
 And all the courses of the suns.

CXVIII.

Contemplate all this work of Time,
 The giant labouring in his youth;
 Nor dream of human love and truth,
 As dying Nature's earth and lime;

But trust that those we call the dead
 Are breathers of an ampler day
 For ever nobler ends. *8.1.1915*
 They say,
 The solid earth whereon we tread

In tracts of fluent heat began,
And grew to seeming-random forms,
The seeming prey of cyclic storms,
Till at the last arose the man;

Who throve and branch'd from clime to
clime,
The herald of a higher race,
And of himself in higher place,
If so he type this work of time

Within himself, from more to more;
Or, crown'd with attributes of woe
Like glories, move his course, and
show

That life is not as idle ore,

But iron dug from central gloom,
And heated hot with burning fears,
And dipt in baths of hissing tears,
And batter'd with the shocks of doom

To shape and use. Arise and fly
The reeling Faun, the sensual feast;
Move upward, working out the beast
And let the ape and tiger die.

CCIX.

Doors, where my heart was used to beat
So quickly, not as one that weeps
I come once more; the city sleeps;
I smell the meadow in the street;

I hear a chirp of birds; I see
Betwixt the black fronts long-with-
drawn
A light-blue lane of early dawn,
And think of early days and thee,

And bless thee, for thy lips are bland,
And bright the friendship of thine
eye;
And in my thoughts with scarce a
sigh
I take the pressure of thine hand.

CXX.

I trust I have not wasted breath:
I think we are not wholly brain,
Magnetic mockeries; not in vain,
Like Paul with beasts, I fought with
Death;

Not only cunning casts in clay:
Let Science prove we are, and then
What matters Science unto men,
At least to me? I would not stay.

Let him, the wiser man who springs
Hereafter, up from childhood shape
His action like the greater ape,
But I was *born* to other things.

CCXI.

Sad Hesper o'er the buried sun
And ready, thou, to die with him,
Thou watchest all things ever dim
And dimmer, and a glory done:

The team is loosen'd from the wain,
The boat is drawn upon the shore;
Thou listenest to the closing door,
And life is darken'd in the brain.

Bright Phosphor, fresher for the night,
By thee the world's great work is
heard
Beginning, and the wakeful bird;
Behind thee comes the greater light:

The market boat is on the stream,
And voices hail it from the brink;
Thou hear'st the village hammer
clink,
And see'st the moving of the team.

Sweet Hesper-Phosphor, double name
For what is one, the first, the last,
Thou, like my present and my
past,
Thy place is changed; thou art the same.

CCXII.

Oh, wast thou with me, dearest, then,
While I rose up against my doom,
And yearn'd to burst the folded
gloom,
To bare the eternal Heavens again,

To feel once more, in placid awe,
The strong imagination roll
A sphere of stars about my soul,
In all her motion one with law;

If thou wert with me, and the grave
Divide us not, be with me now,

And enter in at breast and brow
Till all my blood, a fuller wave,

Be quicken'd with a livelier breath,
And like an inconsiderate boy,
As in the former flash of joy,
I slip the thoughts of life and death;

And all the breeze of Fancy blows,
And every dew-drop paints a bow,
The wizard lightnings deeply glow,
And every thought breaks out a rose.

CXXIII.

There rolls the deep where grew the tree.
O earth, what changes hast thou
seen!

There where the long street roars
hath been
The stillness of the central sea.

The hills are shadows, and they flow
From form to form, and nothing
stands;

They melt like mist, the solid lands,
Like clouds they shape themselves and
go.

But in my spirit will I dwell,
And dream my dream, and hold it
true;

For tho' my lips may breathe adieu,
I cannot think the thing farewell.

CXXIV.

That which we dare invoke to bless;
Our dearest faith; our ghastliest
doubt;

He, They, One, All; within, with-
out;
The Power in darkness whom we guess;

I found Him not in world or sun,
Or eagle's wing, or insect's eye;
Nor thro' the questions men may
try,

The petty colwebs we have spun:

If e'er when faith had fall'n asleep,
I heard a voice, 'Believe no more'
And heard an ever-breaking shore
That tumbled in the Godless deep:

A warmth within the breast would melt
The freezing reason's colder part,
And like a man in wrath the heart
Stood up and answer'd, 'I have felt'

No, like a child in doubt and fear:
But that blind clamour made me
wise;
Then was I as a child that cries,
But, crying, knows his father near;

And what I am beheld again
What is, and no man understands;
And out of darkness came the
hands
That reach thro' nature, moulding men.

CXXV.

Whatever I have said or sung,
Some bitter notes my harp would
give,
Yea, tho' there often seem'd to live
A contradiction on the tongue,

Yet Hope had never lost her youth;
She did but look through dimmer
eyes;
Or Love but play'd with gracious
lies,
Because he felt so fix'd in truth:

And if the song were full of care,
He breathed the spirit of the song;
And if the words were sweet and
strong
He set his royal signet there;

Abiding with me till I sail
To seek thee on the mystic deeps,
And this electric force, that keeps
A thousand pulses dancing, fail.

CXXVI.

Love is and was my Lord and King,
And in his presence I attend
To hear the tidings of my friend,
Which every hour his couriers bring.

Love is and was my King and Lord,
And will be, tho' as yet I keep
Within his court on earth, and sleep
Encompass'd by his faithful guard,

And hear at times a sentinel
 Who moves about from place to
 place,
 And whispers to the worlds of space,
 In the deep night, that all is well.

CXXVII.

And all is well, tho' faith and form
 Be sunder'd in the night of fear;
 Well roars the storm to those that
 hear

A deeper voice across the storm,

Proclaiming social truth shall spread,
 And justice, ev'n tho' thrice again
 The red fool-fury of the Seine
 Should pile her barricades with dead.

But ill for him that wears a crown,
 And him, the lazar, in his rags:
 They tremble, the sustaining crags;
 The spires of ice are toppled down,

And molten up, and roar in flood;
 The fortress crashes from on high,
 The brute earth lightens to the sky,
 And the great Æon sinks in blood,

And compass'd by the fires of Hell;
 While thou, dear spirit, happy star,
 O'erlook'st the tumult from afar,
 And smilest, knowing all is well.

CXXVIII.

The love that rose on stronger wings,
 Unpalsied when he met with Death,
 Is comrade of the lesser faith
 That sees the course of human things.

No doubt vast eddies in the flood
 Of onward time shall yet be made,
 And throned races may degrade;
 Yet O ye mysteries of good,

Wild Hours that fly with Hope and Fear,
 If all your office had to do
 With old results that look like new;
 If this were all your mission here,

To draw, to sheathe a useless sword,
 To fool the crowd with glorious lies,
 To cleave a creed in sects and cries,
 To change the bearing of a word,

To shift an arbitrary power,
 To cramp the student at his desk,
 To make old bareness picturesque,
 And tuft with grass a feudal tower;

Why then my scorn might well descend
 On you and yours. I see in part
 That all, as in some piece of art,
 Is toil coöperant to an end.

CXXIX.

Dear friend, far off, my lost desire,
 So far, so near in woe and weal;
 O loved the most, when most I feel
 There is a lower and a higher;

Known and unknown; human, divine;
 Sweet human hand and lips and eye;
 Dear heavenly friend that canst not
 die,

Mine, mine, for ever, ever mine;

Strange friend, past, present, and to be;
 Loved deeper, darker understood;
 Behold, I dream a dream of good,
 And mingle all the world with thee.

CXXX.

Thy voice is on the rolling air;
 I hear thee where the waters run;
 Thou standest in the rising sun,
 And in the setting thou art fair.

What art thou then? I cannot guess;
 But tho' I seem in star and flower
 To feel thee some diffusive power,
 I do not therefore love thee less:

My love involves the love before;
 My love is vaster passion now;
 Tho' mix'd with God and Nature
 thou,
 I seem to love thee more and more.

Far off thou art, but ever nigh;
 I have thee still, and I rejoice;
 I prosper, circled with thy voice;
 I shall not lose thee tho' I die.

CXXXI.

To living will that shalt endure
 When all that seems shall suffer
 shock,

"Vastness"
 798

Nothing worships on in power - unless you are dead. There is or there is not. Nothing original in Len's works. But he writes in every line an influence for higher emotion. What is the value of this?

IN MEMORIAM.

Rise in the spiritual rock,
Flow thro' our deeds and make them pure,

That we may lift from out of dust
A voice as unto him that hears,
A cry above the conquer'd years
To one that with us works, and trust,

With faith that comes of self-control,
The truths that never can be proved
Until we close with all we loved,
And all we flow from, soul in soul.

O true and tried, so well and long,
Demand not thou a marriage lay;
In that it is thy marriage day
Is music more than any song.

Nor have I felt so much of bliss
Since first he told me that he loved
A daughter of our house; nor proved
Since that dark day a day like this;

Tho' I since then have number'd o'er
Some thrice three years: they went
and came,
Remade the blood and changed the
frame,
And yet is love not less, but more;

No longer caring to embalm
In dying songs a dead regret,
But like a statue solid-set,
And moulded in colossal calm.

Regret is dead, but love is more
Than in the summers that are flown,
For I myself with these have grown
To something greater than before;

Which makes appear the songs I made
As echoes out of weaker times,
As half but idle brawling rhymes,
The sport of random sun and shade.

But where is she, the bridal flower,
That must be made a wife ere noon?
She enters, glowing like the moon
Of Eden on its bridal bower:

On me she bends her blissful eyes
And then on thee; they meet thy look

And brighten like the star that shook
Betwix the palms of paradise.

O when her life was yet in bud,
He too foretold the perfect rose.
For thee she grew, for thee she grows
For ever, and as fair as good.

And thou art worthy; full of power;
As gentle; liberal-minded, great,
Consistent; wearing all that weight
Of learning lightly like a flower.

But now set out: the noon is near,
And I must give away the bride;
She fears not, or with thee beside
And me behind her will not fear:

For I that danced her on my knee,
That watch'd her on her nurse's arm,
That shielded all her life from harm
At last must part with her to thee;

Now waiting to be made a wife,
Her feet, my darling, on the dead;
Their pensive tablets round her head,
And the most living words of life

Breathed in her ear. The ring is on,
The 'wilt thou' answer'd, and again
The 'wilt thou' ask'd, till out of twain
Her sweet 'I will' has made you one.

Now sign your names, which shall be read,
Mute symbols of a joyful morn,
By village eyes as yet unborn;
The names are sign'd, and overhead

Begins the clash and clang that tells
The joy to every wandering breeze;
The blind wall rocks, and on the trees
The dead leaf trembles to the bells.

O happy hour, and happier hours
Await them. Many a merry face
Salutes them — maidens of the place,
That pelt us in the porch with flowers.

O happy hour, behold the bride
With him to whom her hand I gave.
They leave the porch, they pass the
grave
That has to-day its sunny side.

*you - our. Every line presents a world must be lived by
picture the highest, second rate or the lowest. It is in the light
of the highest mind.*

To-day the grave is bright for me,
 For them the light of life increased,
 Who stay to share the morning feast,
 Who rest to-night beside the sea.

Let all my genial spirits advance
 To meet and greet a whiter sun;
 My drooping memory will not shun
 The foaming grape of eastern France.

It circles round, and fancy plays,
 And hearts are warm'd and faces
 bloom,
 As drinking health to bride and
 groom
 We wish them store of happy days.

Nor count me all to blame if I
 Conjecture of a stiller guest,
 Perchance, perchance, among the rest,
 And, tho' in silence, wishing joy.

But they must go, the time draws on,
 And those white-favour'd horses wait;
 They rise, but linger; it is late;
 Farewell, we kiss, and they are gone.

A shade falls on us like the dark
 From little cloudlets on the grass,
 But sweeps away as out we pass
 To range the woods, to roam the park,

Discussing how their courtship grew,
 And talk of others that are wed,
 And how she look'd, and what he said,
 And back we come at fall of dew.

Again the feast, the speech, the glee,
 The shade of passing thought, the
 wealth

Of words and wit, the double health,
 The crowning cup, the three-times-three,

And last the dance; — till I retire:
 Dumb is that tower which spake so
 loud,

And high in heaven the streaming
 cloud,
 And on the downs a rising fire:

And rise, O moon, from yonder down,
 Till over down and over dale
 All night the shining vapour sail
 And pass the silent-lighted town,

The white-faced halls, the glancing rills,
 And catch at every mountain head,
 And o'er the friths that branch and
 spread
 Their sleeping silver thro' the hills;

And touch with shade the bridal doors,
 With tender gloom the roof, the
 wall;
 And breaking let the splendour fall
 To spangle all the happy shores

By which they rest, and ocean sounds,
 And, star and system rolling past,
 A soul shall draw from out the vast
 And strike his being into bounds,

And, moved thro' life of lower phase,
 Result in man, be born and think,
 And act and love, a closer link
 Betwixt us and the crowning race

Of those that, eye to eye, shall look
 On knowledge; under whose com-
 mand
 Is Earth and Earth's, and in their
 hand

Is Nature like an open book;

No longer half-akin to brute,
 For all we thought and loved and
 did,
 And hoped, and suffer'd, is but seed
 Of what in them is flower and fruit;

Whereof the man, that with me trod
 This planet, was a noble type
 Appearing ere the times were ripe,
 That friend of mine who lives in God,

That God, which ever lives and loves,
 One God, one law, one element,
 And one far-off divine event,
 To which the whole creation moves.

Poem of episodes.

MAUD; A MONODRAMA.

PART I.

I.

I HATE the dreadful hollow behind the little wood,
Its lips in the field above are dappled with blood-red heath,
The red-ribb'd ledges drip with a silent horror of blood,
And Echo there, whatever is ask'd her, answers 'Death.'

II.

For there in the ghastly pit long since a body was found,
His who had given me life — O father! O God! was it well? —
Mangled, and flatten'd, and crush'd, and dintoed into the ground:
There yet lies the rock that fell with him when he fell.

III.

Did he fling himself down? who knows? for a vast speculation had fail'd,
And ever he mutter'd and madden'd, and ever wann'd with despair,
And out he walk'd when the wind like a broken worldling wail'd,
And the flying gold of the ruin'd woodlands drove thro' the air.

IV.

I remember the time, for the roots of my hair were stirr'd
By a shuffled step, by a dead weight trail'd, by a whisper'd fright,
And my pulses closed their gates with a shock on my heart as I heard
The shrill-edged shriek of a mother divide the shuddering night.

V.

Villainy somewhere! whose? One says, we are villains all.
Not he; his honest fame should at least by me be maintained:
But that old man, now lord of the broad estate and the Hall,
Dropt off gorged from a scheme that had left us flaccid and drain'd.

Railing against the social condition in Eng. at that time
Why do they prate of the blessings of Peace? we have made them a curse,
Pickpockets, each hand lusting for all that is not its own;
And lust of gain, in the spirit of Cain, is it better or worse
Than the heart of the citizen hissing in war on his own hearthstone?

VII.

But these are the days of advance, the works of the men of mind,
When who but a fool would have faith in a tradesman's ware or his word?
Is it peace or war? Civil war, as I think, and that of a kind
The viler, as underhand, not openly bearing the sword.

VIII.

Sooner or later I too may passively take the print
Of the golden age — why not? I have neither hope nor trust;
May make my heart as a millstone, set my face as a flint,
Cheat and be cheated, and die: who knows? we are ashes and dust.

IX.

Peace sitting under her olive, and slurring the days gone by, *slams*
When the poor are hovell'd and hustled together, each sex, like swine.
When only the ledger lives, and when only not all men lie;
Peace in her vineyard — yes! — but a company forges the wine.

X.

And the vitriol madness flushes up in the ruffian's head,
Till the filthy by-lane rings to the yell of the trampled wife,
And chalk and alum and plaster are sold to the poor for bread,
And the spirit of murder works in the very means of life,

XI.

And Sleep must lie down arm'd, for the villainous centre-bits
Grind on the wakeful ear in the hush of the moonless nights,
While another is cheating the sick of a few last gasps, as he sits
To pestle a poison'd poison behind his crimson lights.

XII.

When a Mammonite mother kills her babe for a burial fee,
And Timour-Mammon grins on a pile of children's bones,
Is it peace or war? better, war! loud war by land and by sea,
War with a thousand battles, and shaking a hundred thrones.

A. H. Clouth.

wrote latest

Ten commandments

XIII.

For I trust if an enemy's fleet came yonder round by the hill,
And the rushing battle-boat sang from the three-decker out of the foam,
That the smooth-faced snubnosed rogue would leap from his counter and till,
And strike, if he could, were it but with his cheating yardwand, home. —

XIV.

What! am I raging alone as my father raged in his mood?
Must I too creep to the hollow and dash myself down and die
Rather than hold by the law that I made, nevermore to brood
On a horror of shatter'd limbs and a wretched swindler's lie?

XV.

Would there be sorrow for *me*? there was *love* in the passionate shriek,
Love for the silent thing that had made false haste to the grave —
Wrapt in a cloak, as I saw him, and thought he would rise and speak
And rave at the lie and the liar, ah God, as he used to rave.

XVI.

I am sick of the Hall and the hill, I am sick of the moor and the main.
Why should I stay? can a sweeter chance ever come to me here?
O, having the nerves of motion as well as the nerves of pain,
Were it not wise if I fled from the place and the pit and the fear?

XVII.

Workmen up at the Hall! — they are coming back from abroad;
The dark old place will be gilt by the touch of a millionaire:
I have heard, I know not whence, of the singular beauty of Maud;
I play'd with the girl when a child; she promised then to be fair.

XVIII.

Maud with her venturous climbings and tumbles and childish escapes,
Maud the delight of the village, the ringing joy of the Hall,
Maud with her sweet purse-mouth when my father dangled the grapes,
Maud the beloved of my mother, the moon-faced darling of all, —

XIX.

What is she now? My dreams are bad. She may bring me a curse.
No, there is fatter game on the moor: she will let me alone.
Thanks, for the fiend best knows whether woman or man be the worse.
I will bury myself in myself, and the Devil may pipe to his own.

selfishness

II.

Long have I sigh'd for a calm: God grant I may find it at last!
It will never be broken by Maud, she has neither savour nor salt,
But a cold and clear-cut face, as I found when her carriage past,
Perfectly beautiful: let it be granted her: where is the fault?
All that I saw (for her eyes were downcast, not to be seen)
Faultily faultless, icily regular, splendidly null,
Dead perfection, no more; nothing more, if it had not been
For a chance of travel, a paleness, an hour's defect of the rose,
Or an underlip, you may call it a little too ripe, too full,
Or the least little delicate aquiline curve in a sensitive nose,
From which I escaped heart-free, with the least little touch of spleen.

III.

Cold and clear-cut face, why come you so cruelly meek,
Breaking a slumber in which all spleenful folly was drown'd,
Pale with the golden beam of an eyelash dead on the cheek,
Passionless, pale, cold face, star-sweet on a gloom profound;
Womanlike, taking revenge too deep for a transient wrong
Done but in thought to your beauty, and ever as pale as before
Growing and fading and growing upon me without a sound,
Luminous, gemlike, ghostlike, deathlike, half the night long
Growing and fading and growing, till I could bear it no more,
But arose, and all by myself in my own dark garden ground,

Don't forget!

Listening now to the tide in its broad-flung shipwrecking roar,
Now to the scream of a madden'd beach dragg'd down by the wave,
Walk'd in a wintry wind by a ghastly glimmer, and found
The shining daffodil dead, and Orion low in his grave.

Find meaning.

IV.

I.

A million emeralds break from the ruby-budded lime
In the little grove where I sit — ah, wherefore cannot I be
Like things of the season gay, like the bountiful season bland,
When the far-off sail is blown by the breeze of a softer clime,
Half-lost in the liquid azure bloom of a crescent of sea,
The silent sapphire-spangled marriage ring of the land?

II.

C. 1000
Below me, there, is the village, and looks how quiet and small!
'And yet bubbles o'er like a city, with gossip, scandal, and spite;
And Jack on his ale-house bench has as many lies as a Czar;
And here on the landward side, by a red rock, glimmers the Hall;
And up in the high Hall-garden I see her pass like a light;
But sorrow seize me if ever that light be my leading star!

III.

When have I bow'd to her father, the wrinkled head of the race?
I met her to-day with her brother, but not to her brother I bow'd:
I bow'd to his lady-sister as she rode by on the moor;
But the fire of a foolish pride flash'd over her beautiful face.
O child, you wrong your beauty, believe it, in being so proud;
Your father has wealth well-gotten, and I am nameless and poor.

IV.

I keep but a man and a maid, ever ready to slander and steal;
I know it, and smile a hard-set smile, like a stoic, or like
A wiser epicurean, and let the world have its way:
(For nature is one with rapine, a harm no preacher can heal;
The Mayfly is torn by the swallow, the sparrow spear'd by the shrike,
And the whole little wood where I sit is a world of plunder and prey.

A pessimist to the mth degree.

We are puppets, Man in his pride, and Beauty fair in her flower;
Do we move ourselves, or are moved by an unseen hand at a game
That pushes us off from the board, and others ever succeed?
Ah yet, we cannot be kind to each other here for an hour;
We whisper, and hint, and chuckle, and grin at a brother's shame;
However we brave it out, we men are a little breed.

VI.

Handwritten: "Handwritten: 'Service'"
A monstrous eft was of old the Lord and Master of Earth,
For him did his high sun flame, and his river billowing ran,

And he felt himself in his force to be Nature's crowning race.
As nine months go to the shaping an infant ripe for his birth,
So many a million of ages have gone to the making of man:
He now is first, but is he the last? is he not too base?

VII.

The man of science himself is fonder of glory, and vain,
An eye well-practised in nature, a spirit bounded and poor;
The passionate heart of the poet is whirl'd into folly and vice.
I would not marvel at either, but keep a temperate brain;
For not to desire or admire, if a man could learn it, were more
Than to walk all day like the sultan of old in a garden of spice.

*neither desire
or admire.
(neutral)*

VIII.

For the drift of the Maker is dark, an Isis hid by the veil.
Who knows the ways of the world, how God will bring them about,
Our planet is one, the suns are many, the world is wide.
Shall I weep if a Poland fall? shall I shriek if a Hungary fail?
Or an infant civilisation be ruled with rod or with knout?
I have not made the world, and He that made it will guide.

*Note constant
change of metre to
go with
the change
with the
young man's
mood.*

IX.

Be mine a philosopher's life in the quiet woodland ways,
Where if I cannot be gay let a passionless peace be my lot,
Far-off from the clamour of liars belied in the hubbub of lies;
From the long-neck'd geese of the world that are ever hissing dispraise
Because their natures are little, and, whether he heed it or not,
Where each man walks with his head in a cloud of poisonous flies.

X.

And most of all would I flee from the cruel madness of love,
The honey of poison-flowers and all the measureless ill.
Ah Maud, you milkwhite fawn, you are all unmeet for a wife.
Your mother is mute in her grave as her image in marble above;
Your father is ever in London, you wander about at your will;
You have but fed on the roses and lain in the lilies of life.

V.

I.

A voice by the cedar tree
In the meadow under the Hall!
She is singing an air that is known to me,
A passionate ballad gallant and gay,
A martial song like a trumpet's call!
Singing alone in the morning of life,
In the happy morning of life and of May,
Singing of men that in battle array,
Ready in heart and ready in hand,
March with banner and bugle and fife
To the death, for their native land.

II.

Maud with her exquisite face,
And wild voice pealing up to the sunny
sky,
And feet like sunny gems on an English
green,
Maud in the light of her youth and her
grace,
Singing of Death, and of Honour that
cannot die,
Till I well could weep for a time so sordid
and mean,
And myself so languid and base.

III.

Silence, beautiful voice!
 Be still, for you only trouble the mind
 With a joy in which I cannot rejoice,
 A glory I shall not find.
 Still! I will hear you no more,
 For your sweetness hardly leaves me a
 choice

But to move to the meadow and fall before
 Her feet on the meadow grass, and adore,
 Not her, who is neither courtly nor kind,
 Not her, not her, but a voice.

VI.

I.

Morning arises stormy and pale,
 No sun, but a wannish glare
 In fold upon fold of hueless cloud,
 And the budded peaks of the wood are
 bow'd
 Caught and cuff'd by the gale:
 I had fancied it would be fair.

II.

Whom but Maud should I meet
 Last night, when the sunset burn'd
 On the blossom'd gable-ends
 At the head of the village street,
 Whom but Maud should I meet?
 And she touch'd my hand with a smile so
 sweet,
 She made me divine amends
 For a courtesy not return'd.

III.

And thus a delicate spark
 Of glowing and growing light
 Thro' the livelong hours of the dark
 Kept itself warm in the heart of my
 dreams,
 Ready to burst in a colour'd flame;
 Till at last when the morning came
 In a cloud, it faded, and seems
 But an ashen-gray delight.

IV.

What if with her sunny hair,
 And smile as sunny as cold,
 She meant to weave me a snare
 Of some coquettish deceit,

Cleopatra-like as of old
 To entangle me when we met,
 To have her lion roll in a silken net
 And fawn at a victor's feet.

V.

Ah, what shall I be at fifty
 Should Nature keep me alive,
 If I find the world so bitter
 When I am but twenty-five?
 Yet, if she were not a cheat,
 If Maud were all that she seem'd,
 And her smile were all that I dream'd,
 Then the world were not so bitter
 But a smile could make it sweet.

The motive for her smile.
 What if tho' her eye seem'd full
 Of a kind intent to me,
 What if that dandy-despot, he,
 That jewell'd mass of millinery,
 That oil'd and curl'd Assyrian Bull
 Smelling of musk and of insolence,
Her brother, from whom I keep aloof,
 Who wants the finer politic sense
 To mask, tho' but in his own behoof,
 With a glassy smile his brutal scorn —
 What if he had told her yesternorn
 How prettily for his own sweet sake
 A face of tenderness might be feign'd,
 And a moist mirage in desert eyes,
 That so, when the rotten hustings shake
 In another month to his brazen lies,
 A wretched vote may be gain'd.

VII.

For a raven ever croaks, at my side,
 Keep watch and ward, keep watch and
 ward,
 Or thou wilt prove their tool.
 Yea, too, myself from myself I guard,
 For often a man's own angry pride
 Is cap and bells for a fool.

VIII.

My
 Perhaps the smile and tender tone
 Came out of her pitying womanhood,
 For am I not, am I not, here alone
 So many a summer since she died,
 My mother, who was so gentle and good?
 Living alone in an empty house,
 Here half-hid in the gleaming wood,

Where I hear the dead at midday
 moan,
 And the shrieking rush of the wainscot
 mouse,
 And my own sad name in corners
 cried,
 When the shiver of dancing leaves is
 thrown
 About its echoing chambers wide,
 Till a morbid hate and horror have
 grown
 Of a world in which I have hardly mixt,
 And a morbid eating lichen fixt
 On a heart half-turn'd to stone.

IX.

O heart of stone, are you flesh, and caught
 By that you swore to withstand?
 For what was it else within me wrought
 But, I fear, the new strong wine of
 love,
 That made my tongue so stammer and
 trip
 When I saw the treasured splendour, her
 hand,
 Come sliding out of her sacred glove,
 And the sunlight broke from her lip?

X.

I have play'd with her when a child;
 She remembers it now we meet.
 Ah well, well, well, I *may* be beguiled
 By some coquettish deceit.
 Yet, if she were not a cheat,
 If Maud were all that she seem'd,
 And her smile had all that I dream'd,
 Then the world were not so bitter
 But a smile could make it sweet.

VII.

See ms. 19.

I.

Did I hear it half in a doze
 Long since, I know not where?
 Did I dream it an hour ago,
 When asleep in this arm-chair?

II.

Men were drinking together,
 Drinking and talking of me;
 'Well, if it prove a girl, the boy
 Will have plenty: so let it be.'

III.

Is it an echo of something
 Read with a boy's delight,
 Viziers nodding together
 In some Arabian night?

IV.

Strange, that I hear two men,
 Somewhere, talking of me;
 'Well, if it prove a girl, my boy
 Will have plenty: so let it be.'

VIII.

She came to the village church,
 And sat by a pillar alone;
 An angel watching an urn
 Wept over her, carved in stone;
 And once, but once, she lifted her eyes,
 And suddenly, sweetly, strangely blush'd
 To find they were met by my own;
 And suddenly, sweetly, my heart beat
 stronger
 And thicker, until I heard no longer
 The snowy-banded, dilettante,
 Delicate-handed priest intone;
 And thought, is it pride, and mused and
 sigh'd
 'No surely, now it cannot be pride.'

IX.

I was walking a mile,
 More than a mile from the shore,
 The sun look'd out with a smile
 Betwixt the cloud and the moor
 And riding at set of day
 Over the dark moor land,
 Rapidly riding far away,
 She waved to me with her hand.
There were two at her side,
 Something flash'd in the sun,
 Down by the hill I saw them ride,
 In a moment they were gone:
 Like a sudden spark
 Struck vainly in the night,
 Then returns the dark
 With no more hope of light.

X.

I.

Sick, am I sick of a jealous dread?
 Was not one of the two at her side

This new-made lord, whose splendour
plucks

The slavish hat from the villager's head?
Whose old grandfather has lately died,
Gone to a blacker pit, for whom
Grimy nakedness dragging his trucks
And laying his trams in a poison'd gloom
Wrought, till he crept from a gutted
mine

Master of half a servile shire,
And left his coal all turn'd into gold
To a grandson, first of his noble line,
Rich in the grace all women desire,
Strong in the power that all men adore,
And simpler and set their voices lower,
And softer as if to a girl, and hold
Awe-stricken breaths at a work divine,
Seeing his gewgaw castle shine,
New as his title, built last year,
There amid perky larches and pine,
And over the sullen-purple moor
(Look at it) pricking a cockney ear.

II.

What, has he found my jewel out?
For one of the two that rode at her side
Bound for the Hall, I am sure was he:
Bound for the Hall, and I think for a
bride.

Blithe would her brother's acceptance be.
Maud could be gracious too, no doubt
To a lord, a captain, a padded shape,
A bought commission, a waxen face,
A rabbit mouth that is ever agape—
Bought? what is it he cannot buy?
And therefore splanetic, personal, base,
A wounded thing with a rancorous cry,
At war with myself and a wretched race,
Sick, sick to the heart of life, am I.

III.

Last week came one to the country town,
To preach our poor little army down,
And play the game of the despot kings,
Tho' the state has done it and thrice
as well:

This broad-brimm'd hawker of holy
things,

Whose ear is cramm'd with his cotton,
and rings

Even in dreams to the chink of his pence,
This huckster put down war! can he tell

Whether war be a cause or a consequence?
Put down the passions that make earth
Hell!

Down with ambition, avarice, pride,
Jealousy, down! cut off from the mind
The bitter springs of anger and fear;
Down too, down at your own fireside,
With the evil tongue and the evil ear,
For each is at war with mankind.

IV.

I wish I could hear again
The chivalrous battle-song
That she warbled alone in her joy!
I might persuade myself then
She would not do herself this great wrong,
To take a wanton dissolute boy
For a man and leader of men.

V.

Ah God, for a man with heart, head,
hand,
Like some of the simple great ones gone
For ever and ever by,
One still strong man in a blatant land,
Whatever they call him, what care I,
Aristocrat, democrat, autocrat—one
Who can rule and dare not lie.

VI.

And ah for a man to arise in me,
That the man I am may cease to be!

XI.

I. A fluctuation

passion
O let the solid ground
Not fail beneath my feet
Before my life has found
What some have found so sweet:
Then let come what come may,
What matter if I go mad,
I shall have had my day.

II.

Let the sweet heavens endure,
Not close and darken above me
Before I am quite quite sure
That there is one to love me;
Then let come what come may
To a life that has been so sad,
I shall have had my day.

XII.

I.

Birds in the high Hall-garden
When twilight was falling,
Maud, Maud, Maud, Maud,
They were crying and calling.

II.

Where was Maud? in our wood;
And I, who else, was with her,
Gathering woodland lilies,
Myriads blow together.

III.

Birds in our wood sang
Ringing thro' the valleys,
Maud is here, here, here
In among the lilies.

IV.

I kiss'd her slender hand,
She took the kiss sedately;
Maud is not seventeen,
But she is tall and stately.

V.

I to cry out on pride
Who have won her favour!
O Maud were sure of Heaven
If lowliness could save her.

VI.

I know the way she went
Home with her maiden posy,
For her feet have touch'd the meadows
And left the daisies rosy.

VII.

Birds in the high Hall-garden
Were crying and calling to her,
Where is Maud, Maud, Maud?
One is come to woo her.

VIII.

Look, a horse at the door,
And little King Charley snarling,
Go back, my lord, across the moor,
You are not her darling.

U

XIII.

brother

I.

Scorn'd, to be scorn'd by one that I scorn,
Is that a matter to make me fret?
That a calamity hard to be borne?
Well, he may live to hate me yet.
Fool that I am to be vex't with his pride!
I past him, I was crossing his lands;
He stood on the path a little aside;
His face, as I grant, in spite of spite,
Has a broad-blown comeliness, red and
white,
And six feet two, as I think, he stands;
But his essences turn'd the live air sick,
And barbarous opulence jewel-thick
Sunn'd itself on his breast and his hands.

II.

Who shall call me ungentle, unfair,
I long'd so heartily then and there
To give him the grasp of fellowship;
But while I past he was humming an air,
Stopt, and then with a riding whip
Leisurely tapping a glossy boot,
And curving a contumelious lip,
Gorgonised me from head to foot
With a stony British stare.

III.

Why sits he here in his father's chair?
That old man never comes to his place:
Shall I believe him ashamed to be seen?
For only once, in the village street,
Last year, I caught a glimpse of his face,
A gray old wolf and a lean.
Scarcely, now, would I call him a cheat;
For then, perhaps, as a child of deceit,
She might by a true descent be untrue;
And Maud is as true as Maud is sweet:
Tho' I fancy her sweetness only due
To the sweeter blood by the other side;
Her mother has been a thing complete,
However she came to be so allied.
And fair without, faithful within,
Maud to him is nothing akin:
Some peculiar mystic grace
Made her only the child of her mother,
And heap'd the whole inherited sin
On that huge scapegoat of the race,
All, all upon the brother.

IV.

Peace, angry spirit, and let him be!
Has not his sister smiled on me?

XIV.

I.

Maud has a garden of roses
And lilies fair on a lawn;
There she walks in her state
And tends upon bed and bower,
And thither I climb'd at dawn
And stood by her garden-gate;
A lion ramps at the top,
He is claspt by a passion-flower.

Fine Psychologu.

II.

Maud's own little oak-room
(Which Maud, like a precious stone
Set in the heart of the carven gloom,
Lights with herself, when alone
She sits by her music and books
And her brother lingers late
With a roystering company) looks
Upon Maud's own garden-gate:
And I thought as I stood, if a hand, as
white
As ocean-foam in the moon, were laid
On the hasp of the window, and my
Delight
Had a sudden desire, like a glorious ghost,
to glide,
Like a beam of the seventh Heaven, down
to my side,
There were but a step to be made.

III.

The fancy flatter'd my mind,
And again seem'd overbold;
Now I thought that she cared for me,
Now I thought she was kind
Only because she was cold.

IV.

I heard no sound where I stood
But the rivulet on from the lawn
Running down to my own dark wood;
Or the voice of the long sea-wave as it
swell'd
Now and then in the dim-gray dawn;

But I look'd, and round, all round the
house I beheld

The death-white curtain drawn;
Felt a horror over me creep,
Prickle my skin and catch my breath,
Knew that the death-white curtain meant
but sleep,
Yet I shudder'd and thought like a fool
of the sleep of death.

If mood
XV.

So dark a mind within me dwells,
And I make myself such evil cheer,
That if / be dear to some one else,
Then some one else may have much to
fear;
But if / be dear to some one else,
Then I should be to myself more dear.
Shall I not take care of all that I think,
Yea ev'n of wretched meat and drink,
If I be dear,
If I be dear to some one else.

XVI.

brother gone to London.

This lump of earth has left his estate
The lighter by the loss of his weight;
And so that he find what he went to
seek,
And fulsome Pleasure clog him, and
drown
His heart in the gross mud-honey of town,
He may stay for a year who has gone for
a week:
But this is the day when I must speak
And I see my Oread coming down,
O this is the day!
O beautiful creature, what am I
That I dare to look her way;
Think I may hold dominion sweet,
Lord of the pulse that is lord of her breast,
And dream of her beauty with tender
dread,
From the delicate Arab arch of her feet
To the grace that, bright and light as light
the crest
Of a peacock, sits on her shining head,
And she knows it not: O, if she knew it,
To know her beauty might half undo it.
I know it the one bright thing to save
My yet young life in the wilds of Time,

Perhaps from madness, perhaps from
crime,
Perhaps from a selfish grave.

II.

What, if she be fasten'd to this fool
lord,
Dare I bid her abide by her word?
Should I love her so well if she
Had given her word to a thing so low?
Shall I love her as well if she
Can break her word were it even for
me?
I trust that it is not so.

III.

Catch not my breath, O clamorous
heart,
Let not my tongue be a thrall to my
eye,
For I must tell her before we part,
I must tell her, or die.

XVII.

Go not, happy day,
From the shining fields,
Go not, happy day,
Till the maiden yields.
Rosy is the West,
Rosy is the South,
Roses are her cheeks,
And a rose her mouth
When the happy Yes
Falters from her lips,
Pass and blush the news
Over glowing ships;
Over blowing seas,
Over seas at rest,
Pass the happy news,
Blush it thro' the West;
Till the red man dance
By his red cedar-tree,
And the red man's babe
Leap, beyond the sea.
Blush from West to East,
Blush from East to West,
Till the West is East,
Blush it thro' the West.
Rosy is the West,
Rosy is the South,
Roses are her cheeks,
And a rose her mouth.

Ode.

XVIII.

Full lines — full content
I.

I have led her home, my love, my only
friend.
There is none like her, none.
And never yet so warmly ran my blood
And sweetly, on and on,
Calming itself to the long-wish'd-for
end,
Full to the banks, close on the promised
good.

II.

None like her, none.
Just now the dry-tongued laurels' patter-
ing talk
Seem'd her light foot along the garden
walk,
And shook my heart to think she comes
once more;
But even then I heard her close the
door,
The gates of Heaven are closed, and she
is gone.

III.

There is none like her, none,
Nor will be when our summers have de-
ceased.
O, art thou sighing for Lebanon
In the long breeze that streams to thy
delicious East,
Sighing for Lebanon,
Dark cedar, tho' thy limbs have here
increased,
Upon a pastoral slope as fair,
And looking to the South, and fed
With honey'd rain and delicate air,
And haunted by the starry head
Of her whose gentle will has changed
my fate,
And made my life a perfumed altar-
flame;
And over whom thy darkness must have
spread
With such delight as theirs of old, thy
great
Forefathers of the thornless garden,
there
Shadowing the snow-limb'd Eve from
whom she came.

IV.

Here will I lie, while these long branches
 sway,
 And you fair stars that crown a happy
 day
 Go in and out as if at merry play,
 Who am no more so all forlorn,
 As when it seem'd far better to be born
 To labour and the mattock-harden'd
 hand,
 Than nursed at ease and brought to un-
 derstand
 A sad astrology, the boundless plan
 That makes you tyrants in your iron
 skies,
 Innumerable, pitiless, passionless eyes,
 Cold fires, yet with power to burn and
 brand
 His nothingness into man.

V.

But now shine on, and what care I,
 Who in this stormy gulf have found a
 pearl
 The countercharm of space and hollow
 sky,
 And do accept my madness, and would
 die
 To save from some slight shame one
 simple girl.

*We are dying at least once
 in our lives — when in love.*

Would die; for sullen-seeming Death
 may give
 More life to Love than is or ever was
 In our low world, where yet 'tis sweet to
 live.
 Let no one ask me how it came to pass;
 It seems that I am happy, that to me
 A livelier emerald twinkles in the grass,
 A purer sapphire melts into the sea.

VII.

Not die; but live a life of truest breath,
 And teach true life to fight with mortal
 wrongs.
 O, why should Love, like men in drink-
 ing-songs,
 Spice his fair banquet with the dust of
 death?
 Make answer, Maud my bliss,

Maud made my Maud by that long lov-
 ing kiss,
 Life of my life, wilt thou not answer this?
 'The dusky strand of Death inwoven
 here
 With dear Love's tie, makes Love him-
 self more dear.'

VIII.

Is that enchanted moan only the swell
 Of the long waves that roll in yonder bay?
 And hark the clock within, the silver
 knell
 Of twelve sweet hours that past in bridal
 white,
 And died to live, long as my pulses play;
 But now by this my love has closed her
 sight
 And given false death her hand, and
 stol'n away
 To dreamful wastes where footless fan-
 cies dwell
 Among the fragments of the golden day.
 May nothing there her maiden grace
 affright!
 Dear Love, I feel with thee the drowsy
 spell.
 My bride to be, my evermore delight,
 My own heart's heart, my ownest own,
 farewell;
 It is but for a little space I go:
 And ye meanwhile far over moor and fell
 Beat to the noiseless music of the night!
 Has our whole earth gone nearer to the
 glow
 Of your soft splendours that you look so
 bright?
 I have climb'd nearer out of lonely Hell.
 Beat, happy stars, timing with things
 below,
 Beat with my heart more blest than
 heart can tell,
 Blest, but for some dark undercurrent
 woe
 That seems to draw — but it shall not
 be so:
 Let all be well, be well.

XIX.

I.

Her brother is coming back to-night,
 Breaking up my dream of delight.

II.

My dream? do I dream of bliss?
 I have walk'd awake with Truth.
 O when did a morning shine
 So rich in atonement as this
 For my dark-dawning youth,
 Darken'd watching a mother decline
 And that dead man at her heart and
 mine:
 For who was left to watch her but I?
 Yet so did I let my freshness die.

III.

I trust that I did not talk
 To gentle Maud in our walk
 (For often in lonely wanderings
 I have cursed him even to lifeless things)
 But I trust that I did not talk,
 Not touch on her father's sin:
 I am sure I did but speak
 Of my mother's faded cheek
 When it slowly grew so thin,
 That I felt she was slowly dying
 Vext with lawyers and harass'd with debt:
 For how often I caught her with eyes
 all wet,
 Shaking her head at her son and sighing
 A world of trouble within!

IV.

And Maud too, Maud was moved
 To speak of the mother she loved
 As one scarce less forlorn,
 Dying abroad and it seems apart
 From him who had ceased to share her
 heart,
 And ever mourning over the feud,
 The household Fury sprinkled with blood
 By which our houses are torn:
 How strange was what she said,
 When only Maud and the brother
 Hung over her dying bed —
 That Maud's dark father and mine
 Had bound us one to the other,
 Betrothed us over their wine,
 On the day when Maud was born;
 Seal'd her mine from her first sweet
 breath.
 Mine, mine by a right, from birth till
 death.
 Mine, mine — our fathers have sworn.

V.

But the true blood spilt had in it a heat
 To dissolve the precious seal on a bond
 That, if left uncancell'd, had been so
 sweet:
 And none of us thought of a something
 beyond,
 A desire that awoke in the heart of the
 child,
 As it were a duty done to the tomb,
 To be friends for her sake, to be recon-
 ciled;
 And I was cursing them and my doom,
 And letting a dangerous thought run
 wild
 While often abroad in the fragrant gloom
 Of foreign churches — I see her there,
 Bright English lily, breathing a prayer
 To be friends, to be reconciled!

VI.

But then what a flint is he!
 Abroad, at Florence, at Rome,
 I find whenever she touch'd on me
 This brother had laugh'd her down,
 And at last, when each came home,
 He had darken'd into a frown,
 Chid her, and forbid her to speak
 To me, her friend of the years before;
 And this was what had reddened her
 cheek
 When I bow'd to her on the moor.

VII.

Yet Maud, altho' not blind
 To the faults of his heart and mind,
 I see she cannot but love him,
 And says he is rough but kind,
 And wishes me to approve him,
 And tells me, when she lay
 Sick once, with a fear of worse,
 That he left his wine and horses and play,
 Sat with her, read to her, night and day,
 And tended her like a nurse.

VIII.

Kind? but the deathbed desire
 Spurn'd by this heir of the liar —
 Rough but kind? yet I know
 He has plotted against me in this,
 That he plots against me still.
 Kind to Maud? that were not amiss.

Well, rough but kind; why let it be so:
For shall not Maud have her will!

IX.

For, Maud, so tender and true,
As long as my life endures
I feel I shall owe you a debt,
That I never can hope to pay;
And if ever I should forget
That I owe this debt to you
And for your sweet sake to yours;
O then, what then shall I say? —
If ever I *should* forget,
May God make me more wretched
Than ever I have been yet!

X.

So now I have sworn to bury
All this dead body of hate,
I feel so free and so clear
By the loss of that dead weight,
That I should grow light-headed, I fear,
Fantastically merry;
But that her brother comes, like a blight
On my fresh hope, to the Hall to-night.

XX.

secret espulation

Strange, that I felt so gay,
Strange, that I tried to-day
To beguile her melancholy;
The Sultan, as we name him, —
She did not wish to blame him —
But he vexed her and perplexed her
With his worldly talk and folly:
Was it gentle to reprove her
For stealing out of view
From a little lazy lover
Who but claims her as his due?
Or for chilling his caresses
By the coolness of her manners,
Nay, the plainness of her dresses?
Now I know her but in two,
Nor can pronounce upon it
If one should ask me whether
The habit, hat, and feather,
Or the frock and gipsy bonnet
Be the neater and completer;
For nothing can be sweeter
Than maiden Maud in either.

II.

But to-morrow if we live,
Our ponderous squire will give
A grand political dinner
To half the squirrelings near;
And Maud will wear her jewels,
And the bird of prey will hover,
And the titmouse hope to win her
With his chirrup at her ear.

III.

A grand political dinner
To the men of many acres,
A gathering of the Tory,
A dinner and then a dance
For the maids and marriage-makers,
And every eye but mine will glance
At Maud in all her glory.

IV.

For I am not invited,
But, with the Sultan's pardon,
I am all as well delighted,
For I know her own rose-garden,
And mean to linger in it
Till the dancing will be over;
And then, oh then, come out to me
For a minute, but for a minute,
Come out to your own true lover,
That your true lover may see
Your glory also, and render
All homage to his own darling,
Queen Maud in all her splendour.

XXI.

Rivulet crossing my ground,
And bringing me down from the Hall
This garden-rose that I found,
Forgetful of Maud and me,
And lost in trouble and moving round
Here at the head of a tinkling fall,
And trying to pass to the sea;
O Rivulet, born at the Hall,
My Maud has sent it by thee
(If I read her sweet will right)
On a blushing mission to me,
Saying in odour and colour, 'Ah, be
Among the roses to-night.'

*The greatest individual love song of the world.
spoiled by parodies. Nothing but absolute unselfish
of man's love for woman.* MAUD.

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XXII.

I.

Come into the garden, Maud,
For the black bat, night, has flown,
Come into the garden, Maud,
I am here at the gate alone;
And the woodbine spices are wafted
abroad,
And the musk of the rose is blown.

II.

For a breeze of morning moves,
And the planet of Love is on high,
Beginning to faint in the light that she
loves
On a bed of daffodil sky,
To faint in the light of the sun she loves,
To faint in his light, and to die.

III.

All night have the roses heard
The flute, violin, bassoon;
All night has the casement jessamine
stirr'd
To the dancers dancing in tune;
Till a silence fell with the waking bird,
And a hush with the setting moon.

IV.

I said to the lily, 'There is but one
With whom she has heart to be gay.
When will the dancers leave her alone?
She is weary of dance and play.'
Now half to the setting moon are gone,
And half to the rising day;
Low on the sand and loud on the stone
The last wheel echoes away.

V.

I said to the rose, 'The brief night goes
In babble and revel and wine.
O young lord-lover, what sighs are those,
For one that will never be thine?
But mine, but mine,' so I sware to the rose,
'For ever and ever, mine.'

VI.

And the soul of the rose went into my
blood,
As the music clash'd in the hall;

And long by the garden lake I stood,
For I heard your rivulet fall
From the lake to the meadow and on to
the wood,
Our wood, that is dearer than all;

VII.

From the meadow your walks have left
so sweet
That whenever a March-wind sighs
He sets the jewel-print of your feet
In violets blue as your eyes,
To the woody hollows in which we meet
And the valleys of Paradise.

VIII.

The slender acacia would not shake
One long milk-bloom on the tree;
The white lake-blossom fell into the lake
As the pimpernel dozed on the lea;
But the rose was awake all night for your
sake,
Knowing your promise to me;
The lilies and roses were all awake,
They sigh'd for the dawn and thee.

IX.

Queen rose of the rosebud garden of girls,
Come hither, the dances are done,
In gloss of satin and glimmer of pearls,
Queen lily and rose in one;
Shine out, little head, sunning over with
curls,
To the flowers, and be their sun.

X.

There has fallen a splendid tear
From the passion-flower at the gate.
She is coming, my dove, my dear;
She is coming, my life, my fate;
The red rose cries, 'She is near, she is
near;'
And the white rose weeps, 'She is
late;'
The larkspur listens, 'I hear, I hear;'
And the lily whispers, 'I wait.'

XI.

She is coming, my own, my sweet;
Were it ever so airy a tread,
My heart would hear her and beat,
Were it earth in an earthy bed;

My dust would hear her and beat,
 Had I lain for a century dead;
 Would start and tremble under her feet,
 And blossom in purple and red.

PART II.

I.

I.

THE fault was mine, the fault was mine'—

Why am I sitting here so stunn'd and still,
 Plucking the harmless wild-flower on the hill?—

It is this guilty hand!—

And there rises ever a passionate cry
From underneath in the darkening land—
 What is it that has been done?

O dawn of Eden bright over earth and sky,

The fires of Hell brake out of thy rising sun,

The fires of Hell and of Hate;

For she, sweet soul, had hardly spoken a word,

When her brother ran in his rage to the gate,

He came with the babe-faced lord;

Heap'd on her terms of disgrace,

And while she wept, and I strove to be cool,

He fiercely gave me the lie,

Till I with as fierce an anger spoke,

And he struck me, madman, over the face,

Struck me before the languid fool,

Who was gaping and grinning by:

Struck for himself an evil stroke;

Wrought for his house an irredeemable
woe;

For front to front in an hour we stood,

x And a million horrible bellowing echoes broke

From the red-ribb'd hollow behind the wood,

And thunder'd up into Heaven the Christless code,

That must have life for a blow.

Ever and ever afresh they seem'd to grow.

Was it he lay there with a fading eye?

'The fault was mine,' he whisper'd, 'fly!'

Then glided out of the joyous wood
 The ghastly Wraith of one that I know;
 And there rang on a sudden a passionate cry,

A cry for a brother's blood:

It will ring in my heart and my ears, till I die, till I die.

II.

Is it gone? my pulses beat—

What was it? a lying trick of the brain?

Yet I thought I saw her stand,

A shadow there at my feet,

High over the shadowy land.

It is gone; and the heavens fall in a gentle rain,

When they should burst and drown with deluging storms

The feeble vassals of wine and anger and lust,

+The little hearts that know not how to forgive:

Arise, my God, and strike, for we hold Thee just,

Strike dead the whole weak race of venomous worms,

That sting each other here in the dust;
 We are not worthy to live.

Spiral movement

I.

See what a lovely shell,

Small and pure as a pearl,

Lying close to my foot,

Frail, but a work divine,

Made so fairly well

With delicate spire and whorl,

How exquisitely minute,

A miracle of design!

II.

What is it? a learned man

Could give it a clumsy name.

Let him name it who can,

The beauty would be the same.

III.

The tiny cell is forlorn,

Void of the little living will

That made it stir on the shore.

Did he stand at the diamond door

Of his house in a rainbow frill?
Did he push, when he was uncurl'd,
A golden foot or a fairy horn
Thro' his dim water-world?

IV.

Slight, to be crush'd with a tap
Of my finger-nail on the sand,
Small, but a work divine,
Frail, but of force to withstand,
Year upon year, the shock
Of cataract seas that snap
The three decker's oaken spine
Athwart the ledges of rock,
Here on the Breton strand!

V.

Breton, not Briton; here
Like a shipwreck'd man on a coast
Of ancient fable and fear —
Plagued with a fitting to and fro,
A disease, a hard mechanic ghost
That never came from on high
Nor ever arose from below,
But only moves with the moving eye,
Flying along the land and the main —
Why should it look like Maud?
Am I to be overawed
By what I cannot but know
Is a juggle born of the brain?

VI. *Fled into*

Back from the Breton coast, *write.*
Sick of a nameless fear,
Back to the dark sea-line
Looking, thinking of all I have lost;
An old song vexes my ear;
But that of Lamech is mine.

VII.

For years, a measureless ill,
For years, for ever, to part —
But she, she would love me still;
And as long, O God, as she
Have a grain of love for me,
So long, no doubt, no doubt,
Shall I nurse in my dark heart,
However weary, a spark of will
Not to be trampled out.

VIII.

Strange, that the mind, when fraught
With a passion so intense

One would think that it well
Might drown all life in the eye, —
That it should, by being so overwrought,
Suddenly strike on a sharper sense
For a shell, or a flower, little things
Which else would have been past by!
And now I remember, I,
When he lay dying there,
I noticed one of his many rings
(For he had many, poor worm) and
thought
It is his mother's hair.

IX.

Who knows if he be dead?
Whether I need have fled?
Am I guilty of blood?
However this may be,
Comfort her, comfort her, all things
good,

While I am over the sea!

Let me and my passionate love go by,
But speak to her all things holy and
high,

Whatever happen to me!

Me and my harmful love go by; *complete*
But come to her waking, find her asleep,
Powers of the height, Powers of the
deep,

And comfort her tho' I die.

III.

Courage, poor heart of stone!
I will not ask thee why
Thou canst not understand
That thou art left for ever alone:
Courage, poor stupid heart of stone. —
Or if I ask thee why,
Care not thou to reply:
She is but dead, and the time is at hand
When thou shalt more than die.

IV.

Sense, sound, thought
all have
O that 'twere possible
After long grief and pain
To find the arms of my true love
Round me once again!

II.

When I was wont to meet her
In the silent woody places

By the home that gave me birth,
We stood tranced in long embraces
Mixt with kisses sweeter sweeter
Than anything on earth.

III.

A shadow flits before me,
Not thou, but like to thee :
Ah Christ, that it were possible
For one short hour to see
The souls we loved, that they might tell us,
What and where they be.

IV.

It leads me forth at evening,
It lightly winds and steals
In a cold white robe before me,
When all my spirit reels
At the shouts, the leagues of lights,
And the roaring of the wheels.

V.

Half the night I waste in sighs,
Half in dreams I sorrow after
The delight of early skies;
In a wakeful doze I sorrow
For the hand, the lips, the eyes,
For the meeting of the morrow,
The delight of happy laughter,
The delight of low replies.

VI.

'Tis a morning pure and sweet,
And a dewy splendour falls
On the little flower that clings
To the turrets and the walls;
'Tis a morning pure and sweet,
And the light and shadow fleet;
She is walking in the meadow,
And the woodland echo rings;
In a moment we shall meet;
She is singing in the meadow
And the rivulet at her feet
Ripples on in light and shadow
To the ballad that she sings.

VII.

Do I hear her sing as of old,
My bird with the shining head,
My own dove with the tender eye?
But there rings on a sudden a passionate
cry,

There is some one dying or dead,
And a sullen thunder is roll'd;
For a tumult shakes the city,
And I wake, my dream is fled;
In the shuddering dawn, behold,
Without knowledge, without pity,
By the curtains of my bed
That abiding phantom cold.

VIII.

Get thee hence, nor come again,
Mix not memory with doubt,
Pass, thou deathlike type of pain,
Pass and cease to move about !
'Tis the blot upon the brain
That *will* show itself without.

IX.

Then I rise, the eavedrops fall,
And the yellow vapours choke
The great city sounding wide;
The day comes, a dull red ball
Wrapt in drifts of lurid smoke
On the misty river-tide.

X.

Thro' the hubbub of the market
I steal, a wasted frame,
It crosses here, it crosses there,
Thro' all that crowd confused and loud,
The shadow still the same;
And on my heavy eyelids
My anguish hangs like shame.

XI.

Alas for her that met me,
That heard me softly call,
Came glimmering thro' the laurels
At the quiet evenfall,
In the garden by the turrets
Of the old manorial hall.

XII.

Would the happy spirit descend,
From the realms of light and song,
In the chamber or the street,
As she looks among the blest,
Should I fear to greet my friend
Or to say, 'Forgive the wrong,'
Or to ask her, 'Take me, sweet,
To the regions of thy rest' ?

XIII.

But the broad light glares and beats,
And the shadow flits and fleets
And will not let me be;
And I loathe the squares and streets,
And the faces that one meets,
Hearts with no love for me:
Always I long to creep
Into some still cavern deep,
There to weep, and weep, and weep
My whole soul out to thee.

Ophelia - in Hamlet.

V.

I. *mad*

Dead, long dead,
Long dead!
And my heart is a handful of dust,
And the wheels go over my head,
And my bones are shaken with pain,
For into a shallow grave they are thrust,
Only a yard beneath the street,
And the hoofs of the horses beat, beat,
The hoofs of the horses beat,
Beat into my scalp and my brain,
With never an end to the stream of
passing feet,
Driving, hurrying, marrying, burying,
Clamour and rumble, and ringing and
clatter,
And here beneath it is all as bad,
For I thought the dead had peace, but it *is*
is not so;
To have no peace in the grave, is that
not sad?
But up and down and to and fro,
Ever about me the dead men go;
And then to hear a dead man chatter
Is enough to drive one mad.

II.

Wretchedest age since Time began,
They cannot even bury a man;
And tho' we paid our tithes in the days
that are gone,
Not a bell was rung, not a prayer was
read;
It is that which makes us loud in the
world of the dead;
There is none that does his work, not
one;

A touch of their office might have
sufficed,
But the churchmen fain would kill their
church,
As the churches have kill'd their Christ.

III.

See, there is one of us sobbing,
No limit to his distress;
And another, a lord of all things, praying
To his own great self, as I guess;
And another, a statesman there, betraying
His party-secret, fool, to the press;
And yonder a vile physician, blabbing
The case of his patient — all for what?
To tickle the maggot born in an empty
head,
And wheedle a world that loves him not,
For it is but a world of the dead.

IV.

Nothing but idiot gabble!
For the prophecy given of old
And then not understood,
Has come to pass as foretold;
Not let any man think for the public
good,
But babble, merely for babble.
For I never whisper'd a private affair
Within the hearing of cat or mouse,
No, not to myself in the closet alone,
But I heard it shouted at once from the
top of the house;
Everything came to be known.
Who told *him* we were there?

A. Maud's brother

V.

Not that gray old wolf, for he came not
back
From the wilderness, full of wolves, where
he used to lie;
He has gather'd the bones for his o'er-
grown whelp to crack;
Crack them now for yourself, and howl,
and die.

VI.

Prophet, curse me the blabbing lip,
And curse me the British vermin, the rat;
I know not whether he came in the
Hanover ship,
But I know that he lies and listens mute

In an ancient mansion's crannies and holes:

Arsenic, arsenic, sure, would do it,
Except that now we poison our babes,
poor souls!

It is all used up for that.

VII.

Tell him now: she is standing here at my head;

Not beautiful now, not even kind;
He may take her now; for she never
speaks her mind,

But is ever the one thing silent here.

She is not of us, as I divine;

She comes from another stiller world of the dead,

Stiller, not fairer than mine.

VIII.

But I know where a garden grows,
Fairer than aught in the world beside,
All made up of the lily and rose
That blow by night, when the season is good,

To the sound of dancing music and flutes:
It is only flowers, they had no fruits,
And I almost fear they are not roses, but blood;

For the keeper was one, so full of pride,
He linkt a dead man there to a spectral bride;

For he, if he had not been a Sultan of brutes,

Would he have that hole in his side?

recollection of father.
But what will the old man say?

He laid a cruel snare in a pit
To catch a friend of mine one stormy day;

Yet now I could even weep to think of it;

For what will the old man say?

When he comes to the second corpse in the pit? *brother.*

X.

Friend, to be struck by the public foe,
Then to strike him and lay him low,
That were a public merit, far,
Whatever the Quaker holds, from sin;
But the red life spilt for a private blow—

I swear to you, lawful and lawless war
Are scarcely even akin.

XI.

✕ O me, why have they not buried me deep enough?

Is it kind to have made me a grave so rough,

Me, that was never a quiet sleeper?

Maybe still I am but half-dead;

Then I cannot be wholly dumb;

I will cry to the steps above my head

And somebody, surely, some kind heart will come

To bury me, bury me

Deeper, ever so little deeper.

PART III.

*Imagined postscript
in 1850.*

VI.

I.

*back in his right
mind.*

My life has crept so long on a broken wing
Thro' cells of madness, haunts of horror and fear,
That I come to be grateful at last for a little thing:
My mood is changed, for it fell at a time of year
When the face of night is fair on the dewy downs,
And the shining daffodil dies, and the Charioteer
And starry Gemini hang like glorious crowns
Over Orion's grave low down in the west,
That like a silent lightning under the stars
She seem'd to divide in a dream from a band of the blest,

And spoke of a hope for the world in the coming wars —
 'And in that hope, dear soul, let trouble have rest,
 Knowing I tarry for thee,' and pointed to Mars
 As he glow'd like a ruddy shield on the Lion's breast. //

II.

And it was but a dream, yet it yielded a dear delight
 To have look'd, tho' but in a dream, upon eyes so fair,
 That had been in a weary world my one thing bright;
 And it was but a dream, yet it lighten'd my despair
 When I thought that a war would arise in defence of the right,
 That an iron tyranny now should bend or cease,
 The glory of manhood stand on his ancient height,
 Nor Britain's one sole God be the millionaire:
 No more shall commerce be all in all, and Peace
 Pipe on her pastoral hillock a languid note,
 And watch her harvest ripen, her herd increase,
 Nor the cannon-bullet rust on a slothful shore,
 And the cobweb woven across the cannon's throat
 Shall shake its threaded tears in the wind no more.

III.

And as months ran on and rumour of battle grew,
 'It is time, it is time, O passionate heart,' said I
 (For I cleaved to a cause that I felt to be pure and true),
 'It is time, O passionate heart and morbid eye,
 That old hysterical mock-disease should die.'
 And I stood on a giant deck and mix'd my breath
 With a loyal people shouting a battle cry, *The curse of*
 Till I saw the dreary phantom arise and fly *selfishness*
 Far into the North, and battle, and seas of death.

IV.

Let it go or stay, so I wake to the higher aims
 Of a land that has lost for a little her lust of gold,
 And love of a peace that was full of wrongs and shames,
 Horrible, hateful, monstrous, not to be told;
 And hail once more to the banner of battle unroll'd!
 Tho' many a light shall darken, and many shall weep
 For those that are crush'd in the clash of jarring claims,
 Yet God's just wrath shall be wreak'd on a giant liar;
 And many a darkness into the light shall leap,
 And shine in the sudden making of splendid names,
 And noble thought be freer under the sun,
 And the heart of a people beat with one desire;
 For the peace, that I deem'd no peace, is over and done,
 And now by the side of the Black and the Baltic deep,
 And deathful-grinning mouths of the fortress, flames
 The blood-red blossom of war with a heart of fire.

*original closed
here.*

V.

Let it flame or fade, and the war roll down like a wind,
 We have proved we have hearts in a cause, we are noble still,
 And myself have awaked, as it seems, to the better mind;
It is better to fight for the good than to rail at the ill;
 I have felt with my native land, I am one with my kind,
 I embrace the purpose of God, and the doom assign'd.

IDYLLS OF THE KING.

IN TWELVE BOOKS.

'*Flos Regum Arthurus.*' — JOSEPH OF EXETER.

DEDICATION.

THESE to His Memory — since he held
 them dear,
 Perchance as finding there unconsciously
 Some image of himself — I dedicate,
 I dedicate, I consecrate with tears —
 These Idylls.

And indeed He seems to me
 Scarce other than my king's ideal knight,
 'Who revered his conscience as his
 king;

Whose glory was, redressing human
 wrong;

Who spake no slander, no, nor listen'd
 to it;

Who loved one only and who claved to
 her —'

Her — over all whose realms to their last
 isle,

Commingle with the gloom of imminent
 war,

The shadow of His loss drew like eclipse,
 Darkening the world. We have lost
 him: he is gone:

We know him now: all narrow jealousies
 Are silent; and we see him as he moved,
 How modest, kindly, all-accomplish'd,
 wise,

With what sublime repression of himself,
 And in what limits, and how tenderly;
 Not swaying to this faction or to that;
 Not making his high place the lawless
 perch

Of wing'd ambitions, nor a vantage-
 ground

For pleasure; but thro' all this tract of
 years

Wearing the white flower of a blameless
 life,

Before a thousand peering littlenesses,
 In that fierce light which beats upon a
 throne,

And blackens every blot: for where is he,
 Who dares foreshadow for an only son

A lovelier life, a more unstain'd than
 his?

Or how should England dreaming of *his*
 sons

Hope more for these than some inheri-
 tance

Of such a life, a heart, a mind as thine,
 Thou noble Father of her Kings to be,

Laborious for her people and her poor —
 Voice in the rich dawn of an ampler
 day —

Far-sighted summoner of War and Waste
 To fruitful strifes and rivalries of peace —

Sweet nature gilded by the gracious
 gleam

Of letters, dear to Science, dear to Art,
 Dear to thy land and ours, a Prince
 indeed,

Beyond all titles, and a household name,
 Hereafter, thro' all times, Albert the
 Good.

Break not, O woman's-heart, but still
 endure;

Break not, for thou art Royal, but endure,
 Remembering all the beauty of that star

Which shone so close beside Thee that
ye made
One light together, but has past and leaves
The Crown a lonely splendour.

May all love,
His love, unseen but felt, o'ershadow Thee,

The love of all Thy sons encompass
Thee,
The love of all Thy daughters cherish
Thee,
The love of all Thy people comfort
Thee,
Till God's love set Thee at his side again !

THE COMING OF ARTHUR.

LEODOGRAN, the King of Cameliard,
Had one fair daughter, and none other
child;
And she was fairest of all flesh on earth,
Guinevere, and in her his one delight.

For many a petty king ere Arthur
came
Ruled in this isle, and ever waging war
Each upon other, wasted all the land;
And still from time to time the heathen
host
Swarm'd overseas, and harried what was
left.
And so there grew great tracts of wilder-
ness,
Wherein the beast was ever more and
more,
But man was less and less, till Arthur
came.
For first Aurelius lived and fought and
died,
And after him King Uther fought and
died,
But either fail'd to make the kingdom
one.
And after these King Arthur for a space,
And thro' the puissance of his Table
Round,
Drew all their petty princedoms under
him,
Their king and head, and made a realm,
and reign'd.

And thus the land of Cameliard was
waste,
Thick with wet woods, and many a beast
therein,
And none or few to scare or chase the
beast;
So that wild dog, and wolf and boar and
bear

Came night and day, and rooted in the
fields,
And wallow'd in the gardens of the King.
And ever and anon the wolf would steal
The children and devour, but now and
then,
Her own brood lost or dead, lent her
fierce teat
To human sucklings; and the children,
housed
In her foul den, there at their meat
would growl,
And mock their foster-mother on four
feet,
Till, straighten'd, they grew up to wolf-
like men,
Worse than the wolves. And King
Leodogran
Groan'd for the Roman legions here
again,
And Cæsar's eagle: then his brother king,
Urien, assail'd him: last a heathen
horde,
Reddening the sun with smoke and
earth with blood,
And on the spike that split the mother's
heart
Spitting the child, brake on him, till,
amazed,
He knew not whither he should turn for
aid.

But—for he heard of Arthur newly
crown'd,
Tho' not without an uproar made by
those
Who cried, 'He is not Uther's son'—
the King
Sent to him, saying, 'Arise, and help us
thou !
For here between the man and beast we
die.'

And Arthur yet had done no deed of arms,
 But heard the call, and came: and Guinevere
 Stood by the castle walls to watch him pass;
 But since he neither wore on helm or shield
 The golden symbol of his kinglihood,
 But rode a simple knight among his knights,
 And many of these in richer arms than he,
 She saw him not, or mark'd not, if she saw,
 One among many, tho' his face was bare.
 But Arthur, looking downward as he past,
 Felt the light of her eyes into his life
 Smite on the sudden, yet rode on, and pitch'd
 His tents beside the forest. Then he drave
 The heathen; after, slew the beast, and fell'd
 The forest, letting in the sun, and made
 Broad pathways for the hunter and the knight
 And so return'd.

For while he linger'd there,
 A doubt that ever smoulder'd in the hearts
 Of those great Lords and Barons of his realm
 Flash'd forth and into war: for most of these,
 Colleaguings with a score of petty kings,
 Made head against him, crying, 'Who is he
 That he should rule us? who hath proven him
 King Uther's son? for lo! we look at him,
 And find nor face nor bearing, limbs nor voice,
 Are like to those of Uther whom we knew.
 This is the son of Gorlois, not the King;
 This is the son of Anton, not the King.'

And Arthur, passing thence to battle, felt
 Travail, and throes and agonies of the life,

Desiring to be join'd with Guinevere;
 And thinking as he rode, 'Her father said
 That there between the man and beast they die.
 Shall I not lift her from this land of beasts
 Up to my throne, and side by side with me?
 What happiness to reign a lonely king,
 Vext — O ye stars that shudder over me,
 O earth that soundest hollow under me,
 Vext with waste dreams? for saving I be join'd
 To her that is the fairest under heaven,
 I seem as nothing in the mighty world,
 And cannot will my will, nor work my work
 Wholly, nor make myself in mine own realm
 Victor and lord. But were I join'd with her,
 Then might we live together as one life,
 And reigning with one will in everything
 Have power on this dark land to lighten it,
 And power on this dead world to make it live.'

Thereafter — as he speaks who tells the tale —
 When Arthur reach'd a field-of-battle bright
 With pitch'd pavilions of his foe, the world
 Was all so clear about him, that he saw
 The smallest rock far on the faintest hill,
 And even in high day the morning star.
 So when the King had set his banner broad,
 At once from either side, with trumpet-blast,
 And shouts, and clarions shrilling unto blood,
 The long-lanced battle let their horses run.
 And now the Barons and the kings prevail'd,
 And now the King, as here and there that war
 Went swaying; but the Powers who walk the world
 Made lightnings and great thunders over him,

And dazed all eyes, till Arthur by main
 might,
 And mightier of his hands with every
 blow,
 And leading all his knighthood threw the
 kings
 Carádos, Urien, Cradlemon of Wales,
 Claudius, and Clariance of Northumber-
 land,
 The King Brandagoras of Latangor,
 With Anguisant of Erin, Morganore,
 And Lot of Orkney. Then, before a
 voice
 As dreadful as the shout of one who
 sees
 To one who sins, and deems himself
 alone
 And all the world asleep, they swerved
 and brake
 Flying, and Arthur call'd to stay the
 brands
 That hack'd among the flyers, 'Ho! they
 yield!'
 So like a painted battle the war stood
 Silenced, the living quiet as the dead,
 And in the heart of Arthur joy was lord.
 He laugh'd upon his warrior whom he
 loved
 And honour'd most. 'Thou dost not
 doubt me King,
 So well thine arm hath wrought for me
 to-day.'
 'Sir and my liege,' he cried, 'the fire of
 God
 Descends upon thee in the battle-field:
 I know thee for my King!' Whereat the
 two,
 For each had warded either in the fight,
 Swore on the field of death a deathless
 love.
 And Arthur said, 'Man's word is God in
 man:
 Let chance what will, I trust thee to the
 death.'

Then quickly from the foughten field
 he sent
 Ulfius, and Brastias, and Bedivere,
 His new-made knights, to King Leodo-
 gran,
 Saying, 'If I in aught have served thee
 well,
 Give me thy daughter Guinevere to wife.'

x

Whom when he heard, Leodogran in
 heart
 Debating—'How should I that am a
 king,
 However much he help me at my need,
 Give my one daughter saving to a king,
 And a king's son?'—lifted his voice, and
 called
 A hoary man, his chamberlain, to whom
 He trusted all things, and of him re-
 quired
 His counsel: 'Knowest thou aught of
 Arthur's birth?'

Then spake the hoary chamberlain and
 said,
 'Sir King, there be but two old men that
 know:
 And each is twice as old as I; and one
 Is *Merlin*, the wise man that ever served
 King Uther thro' his magic art; and one
 Is *Merlin's* master (so they call him)
Bleys,
 Who taught him magic; but the scholar
 ran
 Before the master, and so far, that *Bleys*
 Laid magic by, and sat him down, and
 wrote
 All things and whatsoever *Merlin* did
 In one great annal-book, where after-years
 Will learn the secret of our Arthur's birth.'

To whom the King Leodogran replied,
 'O friend, had I been holpen half as
 well
 By this King Arthur as by thee to-day,
 Then beast and man had had their share
 of me:
 But summon here before us yet once more
 Ulfius, and Brastias, and Bedivere.'

Then, when they came before him, the
 King said,
 'I have seen the cuckoo chased by lesser
 fowl,
 And reason in the chase: but wherefore
 now
 Do these your lords stir up the heat of
 war,
 Some calling Arthur born of Gorlois,
 Others of Anton? Tell me, ye yourselves,
 Hold ye this Arthur for King Uther's
 son?'

And Ulfus and Brastias answer'd, 'Ay.'
Then Bedivere, the first of all his knights
Knighted by Arthur at his crowning,
spake —

For bold in hand and act and word was
he,

Whenever slander breathed against the
King —

'Sir, there be many rumours on this
head :

For there be those who hate him in their
hearts,

Call him baseborn, and since his ways are
sweet,

And theirs are bestial, hold him less than
man :

And there be those who deem him more
than man,

And dream he dropt from heaven : but
my belief

In all this matter — so ye care to learn —
Sir, for ye know that in King Uther's time
The prince and warrior Gorlois, he that
held

Tintagil castle by the Cornish sea,
Was wedded with a winsome wife, Ygerne :
And daughters had she borne him, — one
whereof,

Lot's wife, the Queen of Orkney, Belli-
cent,

Hath ever like a loyal sister cleaved
To Arthur, — but a son she had not borne.

And Uther cast upon her eyes of love :
But she, a stainless wife to Gorlois,

So loathed the bright dishonour of his
love,

That Gorlois and King Uther went to war :
And overthrown was Gorlois and slain.

Then Uther in his wrath and heat be-
sieged

Ygerne within Tintagil, where her men,
Seeing the mighty swarm about their
walls,

Left her and fled, and Uther enter'd in,
And there was none to call to but him-
self.

So, compass'd by the power of the King,
Enforced she was to wed him in her tears,
And with a shameful swiftmess : after-
ward,

Not many moons, King Uther died him-
self,

Moaning and wailing for an heir to rule
After him, lest the realm should go to
wrack.

And that same night, the night of the
new year,

By reason of the bitterness and grief
That vext his mother, all before his time

Was Arthur born, and all as soon as born
Deliver'd at a secret postern-gate

To Merlin, to be holden far apart
Until his hour should come; because the

lords
Of that fierce day were as the lords of this,

Wild beasts, and surely would have torn
the child

Piecemeal among them, had they known;
for each

But sought to rule for his own self and
hand,

And many hated Uther for the sake
Of Gorlois. Wherefore Merlin took the

child,
And gave him to Sir Anton, an old knight

And ancient friend of Uther; and his wife
Nursed the young prince, and rear'd him

with her own;
And no man knew. And ever since the

lords
Have foughten like wild beasts among

themselves,
So that the realm has gone to wrack : but

now,
This year, when Merlin (for his hour had

come)
Brought Arthur forth, and set him in the

hall,
Proclaiming, "Here is Uther's heir, your

king,"
A hundred voices cried, "Away with him!

No king of ours! a son of Gorlois he,
Or else the child of Anton, and no king,

Or else baseborn." Yet Merlin thro' his
craft,

And while the people clamour'd for a
king,

Had Arthur crown'd; but after, the great
lords

Banded, and so brake out in open war.'

Then while the King debated with him-
self

If Arthur were the child of shamefulmess,
Or born the son of Gorlois, after death,

Or Uther's son, and born before his time,
Or whether there were truth in anything
Said by these three, there came to Came-
liard,

With Gawain and young Modred, her two
sons,

Lot's wife, the Queen of Orkney, Belli-
cent;

Whom as he could, not as he would, the
King

Made feast for, saying, as they sat at meat,

'A doubtful throne is ice on summer
seas.

Ye come from Arthur's court. Victor his
men

Report him! Yea, but ye — think ye this
king —

So many those that hate him, and so
strong,

So few his knights, however brave they
be —

Hath body enow to hold his foemen
down?'

'O King,' she cried, 'and I will tell
thee: few,

Few, but all brave, all of one mind with
him;

For I was near him when the savage yells
Of Uther's peerage died, and Arthur sat
Crown'd on the dais, and his warriors
cried,

"Be thou the king, and we will work thy
will

Who love thee." Then the King in low
deep tones,

And simple words of great authority,
Bound them by so strait vows to his own
self,

That when they rose, knighted from
kneeling, some

Were pale as at the passing of a ghost,
Some flush'd, and others dazed, as one
who wakes

Half-blinded at the coming of a light.

'But when he spake and cheer'd his
Table Round

With large, divine, and comfortable words,
Beyond my tongue to tell thee — I beheld

From eye to eye thro' all their Order flash
A momentary likeness of the King:

And ere it left their faces, thro' the cross
And those around it and the Crucified,
Down from the casement over Arthur,
smote

Flame-colour, vert and azure, in three
rays,

One falling upon each of three fair queens,
Who stood in silence near his throne, the
friends

Of Arthur, gazing on him, tall, with bright
Sweet faces, who will help him at his
need.

'And there I saw mage Merlin, whose
vast wit

And hundred winters are but as the hands
Of loyal vassals toiling for their liege.

'And near him stood the Lady of the
Lake,

Who knows a subtler magic than his
own —

Clothed in white samite, mystic, wonder-
ful.

She gave the King his huge cross-hilted
sword,

Whereby to drive the heathen out: a mist
Of incense curl'd about her, and her face

Wellnigh was hidden in the minster
gloom;

But there was heard among the holy
hymns

A voice as of the waters, for she dwells
Down in a deep; calm, whatsoever storms

May shake the world, and when the
surface rolls,

Hath power to walk the waters like our
Lord.

'There likewise I beheld Excalibur
Before him at his crowning borne, the
sword

That rose from out the bosom of the lake,
And Arthur row'd across and took it —
rich

With jewels, elfin Urim, on the hilt,
Bewildering heart and eye — the blade so
bright

That men are blinded by it — on one side,
Graven in the oldest tongue of all this
world,

("Take me," but turn the blade and ye
shall see,

And written in the speech ye speak yourself,
 "Cast me away!" And sad was Arthur's face
 Taking it, but old Merlin counsell'd him,
 "Take thou and strike! the time to cast away
 Is yet far-off." So this great brand the king
 Took, and by this will beat his foemen down.'

Thereat Leodogran rejoiced, but thought
 To sift his doubtings to the last, and ask'd,
 Fixing full eyes of question on her face,
 'The swallow and the swift are near akin,
 But thou art closer to this noble prince,
 Being his own dear sister;' and she said,
 'Daughter of Gorlois and Ygerne am I;
 'And therefore Arthur's sister?' ask'd the King.
 She answer'd, 'These be secret things,' and sign'd
 To those two sons to pass, and let them be.
 And Gawain went, and breaking into song
 Sprang out, and follow'd by his flying hair
 Ran like a colt, and leapt at all he saw:
 But Modred laid his ear beside the doors,
 And there half-heard; the same that afterward
 Struck for the throne, and striking found his doom.

And then the Queen made answer,
 'What know I?
 For dark my mother was in eyes and hair,
 And dark in hair and eyes am I; and dark
 Was Gorlois, yea and dark was Uther too,
 Wellnigh to blackness; but this King is fair
 Beyond the race of Britons and of men.
 Moreover, always in my mind I hear
 A cry from out the dawning of my life,
 A mother weeping, and I hear her say,
 "O that ye had some brother, pretty one,
 To guard thee on the rough ways of the world."

'Ay,' said the King, 'and hear ye such a cry?
 But when did Arthur chance upon thee first?'

'O King!' she cried, 'and I will tell thee true:

He found me first when yet a little maid:
 Beaten had I been for a little fault
 Whereof I was not guilty; and out I ran
 And flung myself down on a bank of heath,
 And hated this fair world and all therein,
 And wept, and wish'd that I were dead;
 and he—

I know not whether of himself he came,
 Or brought by Merlin, who, they say,
 can walk

Unseen at pleasure—he was at my side,
 And spake sweet words, and comforted my heart,

And dried my tears, being a child with me.
 And many a time he came, and evermore
 As I grew greater grew with me; and sad
 At times he seem'd, and sad with him was I,

Stern too at times, and then I loved him not,

But sweet again, and then I loved him well.

And now of late I see him less and less,
 But those first days had golden hours for me,

For then I surely thought he would be king.

'But let me tell thee now another tale:
 For Bleys, our Merlin's master, as they say,
 Died but of late, and sent his cry to me,
 To hear him speak before he left his life.
 Shrunk like a fairy changeling lay the mage;

And when I enter'd told me that himself
 And Merlin ever served about the King,
 Uther, before he died; and on the night
 When Uther in Tintagil past away
 Moaning and walling for an heir, the two
 Left the still King, and passing forth to breathe,

Then from the castle gateway by the chasm

Descending thro' the dismal night—a night

In which the bounds of heaven and earth were lost—

Beheld, so high upon the dreary deeps
 It seem'd in heaven, a ship, the shape thereof

A dragon wing'd, and all from stem to stern

Bright with a shining people on the decks,
And gone as soon as seen. And then the two

Dropt to the cove, and watch'd the great sea fall,

Wave after wave, each mightier than the last,

Till last, a ninth one, gathering half the deep

And full of voices, slowly rose and plunged
Roaring, and all the wave was in a flame:
And down the wave and in the flame was borne

A naked babe, and rode to Merlin's feet,
Who stooped and caught the babe, and cried "The King!

Here is an heir for Uther!" And the fringe

Of that great breaker, sweeping up the strand,

Lash'd at the wizard as he spake the word,
And all at once all round him rose in fire,
So that the child and he were clothed in fire.

And presently thereafter follow'd calm,
Free sky and stars: "And this same child," he said,

"Is he who reigns; nor could I part in peace

Till this were told." And saying this the seer

Went thro' the strait and dreadful pass of death,

Nor ever to be question'd any more
Save on the further side; but when I met
Merlin, and ask'd him if these things were truth —

The shining dragon and the naked child
Descending in the glory of the seas —
He laugh'd as is his wont, and answer'd me

In riddling triplets of old time, and said:

"Rain, rain, and sun! a rainbow in the sky!

A young man will be wiser by and by;
An old man's wit may wander ere he die.

Rain, rain, and sun! a rainbow on the lea!

And truth is this to me, and that to thee;
And truth or clothed or naked let it be.

Rain, sun, and rain! and the free blossom blows:

Sun, rain, and sun! and where is he who knows?

From the great deep to the great deep he goes."

'So Merlin riddling anger'd me; but thou

Fear not to give this King thine only child,
Guinevere: so great bards of him will sing

Hereafter; and dark sayings from of old
Ranging and ringing thro' the minds of men,

And echo'd by old folk beside their fires
For comfort after their wage-work is done,
Speak of the King; and Merlin in our time

Hath spoken also, not in jest, and sworn
Tho' men may wound him that he will not die,

But pass, again to come; and then or now
Utterly smite the heathen underfoot,
Till these and all men hail him for their king.'

She spake and King Leodogran rejoiced,

But musing 'Shall I answer yea or nay?'
Doubted, and drowsed, nodded and slept,
and saw,

Dreaming, a slope of land that ever grew,
Field after field, up to a height, the peak
Haze-hidden, and thereon a phantom king,

Now looming, and now lost; and on the slope

The sword rose, the hind fell, the herd was driven,

Fire glimpsed; and all the land from roof and rick,

In drifts of smoke before a rolling wind,
Stream'd to the peak, and mingled with the haze

And made it thicker; while the phantom king

Sent out at times a voice; and here or there

Stood one who pointed toward the voice, the rest

Slew on and burnt, crying, 'No king of ours,

No son of Uther, and no king of ours; '
Till with a wink his dream was changed,
the haze
Descended, and the solid earth became
As nothing, but the King stood out in
heaven,
Crown'd. And Leodogran awoke, and
sent
Ulfius, and Brastias and Bedivere,
Back to the court of Arthur answering
yea.

Then Arthur charged his warrior whom
he loved
And honour'd most, Sir Lancelot, to ride
forth
And bring the Queen; — and watch'd him
from the gates:
And Lancelot past away among the
flowers,
(For then was latter April) and return'd
Among the flowers, in May, with Guine-
vere.
To whom arrived, by Dubric the high
saint,
Chief of the church in Britain, and before
The stateliest of her altar-shrines, the
King
That morn was married, while in stainless
white,
The fair beginners of a nobler time,
And glorying in their vows and him, his
knights
Stood round him, and rejoicing in his joy.
Far shone the fields of May thro' open
door,
The sacred altar blossom'd white with May,
The Sun of May descended on their King,
They gazed on all earth's beauty in their
Queen,
Roll'd incense, and there past along the
hymns
A voice as of the waters, while the two
Sware at the shrine of Christ a deathless
love:
And Arthur said, 'Behold, thy doom is
mine.
Let chance what will, I love thee to the
death!'
To whom the Queen replied with drooping
eyes,
'King and my lord, I love thee to the
death!'

And holy Dubric spread his hands and
spake,
'Reign ye, and live and love, and make
the world
Other, and may thy Queen be one with
thee,
And all this Order of thy Table Round
Fulfil the boundless purpose of their
King!'

So Dubric said; but when they left the
shrine
Great Lords from Rome before the portal
stood,
In scornful stillness gazing as they past;
Then while they paced a city all on fire
With sun and cloth of gold, the trumpets
blew,
And Arthur's knighthood sang before the
King: —

'Blow trumpet, for the world is white
with May;
Blow trumpet, the long night hath roll'd
away!
Blow thro' the living world — "Let the
King reign."

'Shall Rome or Heathen rule in
Arthur's realm?
Flash brand and lance, fall battleaxe upon
helm,
Fall battleaxe, and flash brand! Let the
King reign.

'Strike for the King and live! his
knights have heard
That God hath told the King a secret
word.
Fall battleaxe and flash brand! Let the
King reign.

'Blow trumpet! he will lift us from
the dust.
Blow trumpet! live the strength and die
the lust!
Clang battleaxe, and clash brand! Let
the King reign.

'Strike for the King and die! and if
thou diest,
The King is King, and ever wills the
highest.

Clang battleaxe, and clash brand! Let
the King reign.

'Blow, for our Sun is mighty in his May!
Blow, for our Sun is mightier day by day!
Clang battleaxe, and clash brand! Let
the King reign.

'The King will follow Christ, and we
the King
In whom high God hath breathed a secret
thing.
Fall battleaxe, and flash brand! Let the
King reign.'

So sang the knighthood, moving to their
hall.
There at the banquet those great Lords
from Rome,
The slowly-fading mistress of the world,
Strode in, and claim'd their tribute as of
yore.
But Arthur spake, 'Behold, for these
have sworn

To wage my wars, and worship me their
King;
The old order changeth, yielding place
to new;
And we that fight for our fair father
Christ,
Seeing that ye be grown too weak and
old
To drive the heathen from your Roman
wall,
No tribute will we pay: 'so those great
lords
Drew back in wrath, and Arthur strove
with Rome.

And Arthur and his knighthood for a
space
Were all one will, and thro' that strength
the King
Drew in the petty princedoms under him,
Fought, and in twelve great battles over-
came
The heathen hordes, and made a realm
and reign'd.

THE ROUND TABLE.

GARETH AND LYNETTE.
THE MARRIAGE OF GERAINT.
GERAINT AND ENID.
BALIN AND BALAN.
MERLIN AND VIVIEN.

LANCELOT AND ELAINE.
THE HOLY GRAIL.
PELLEAS AND ETARRE.
THE LAST TOURNAMENT.
GUINEVERE.

GARETH AND LYNETTE.

THE last tall son of Lot and Bellicent,
And tallest, Gareth, in a showerful spring
Stared at the spate. A slender-shafted
Pine
Lost footing, fell, and so was whirl'd
away.
'How he went down,' said Gareth, 'as a
false knight
Or evil king before my lance if lance
Were mine to use — O senseless cataract,
Bearing all down in thy precipitancy —
And yet thou art but swollen with cold
snows
And mine is living blood: thou dost His
will,
The Maker's, and not knowest, and I
that know,
Have strength and wit, in my good
mother's hall

Linger with vacillating obedience,
Prison'd, and kept and coax'd and
whistled to —
Since the good mother holds me still a
child!
Good mother is bad mother unto me!
A worse were better; yet no worse
would I.
Heaven yield her for it, but in me put
force
To weary her ears with one continuous
prayer,
Until she let me fly discaiged to sweep
In ever-highering eagle-circles up
To the great Sun of Glory, and thence
swoop
Down upon all things base, and dash
them dead,
A knight of Arthur, working out his will,
To cleanse the world. Why, Gawain,
when he came

With Modred hither in the summer-time,
 Ask'd me to tilt with him, the proven knight.
 Modred for want of worthier was the judge.
 Then I so shook him in the saddle, he said,
 "Thou hast half prevail'd against me,"
 said so — he —
 Tho' Modred biting his thin lips was mute,
 For he is alway sullen: what care I?'

And Gareth went, and hovering round her chair
 Ask'd, 'Mother, tho' ye count me still the child,
 Sweet mother, do ye love the child?'
 She laugh'd,
 'Thou art but a wild-goose to question it.'
 'Then, mother, and ye love the child,' he said,
 'Being a goose and rather tame than wild,
 Hear the child's story.' 'Yea, my well-beloved,
 An 'twere but of the goose and golden eggs.'

And Gareth answer'd her with kindling eyes,
 'Nay, nay, good mother, but this egg of mine
 Was finer gold than any goose can lay;
 For this an Eagle, a royal Eagle, laid
 Almost beyond eye-reach, on such a palm
 As glitters gilded in thy Book of Hours.
 And there was ever haunting round the palm
 A lusty youth, but poor, who often saw
 The splendour sparkling from aloft, and thought
 "An I could climb and lay my hand upon it,
 Then were I wealthier than a leash of kings."
 But ever when he reach'd a hand to climb,
 One that had loved him from his childhood, caught

And stay'd him, "Climb not lest thou break thy neck,
 I charge thee by my love," and so the boy,
 Sweet mother, neither clomb, nor brake his neck,
 And brake his very heart in pining for it,
 And past away.'

To whom the mother said,
 'True love, sweet son, had risk'd himself and climb'd,
 And handed down the golden treasure to him.'

And Gareth answer'd her with kindling eyes,
 'Gold? said I gold? — ay then, why he, or she,
 Or whosoe'er it was, or half the world
 Had ventured — *had* the thing I spake of been
 Mere gold — but this was all of that true steel,
 Whereof they forged the brand Excalibur,
 And lightnings play'd about it in the storm,
 And all the little fowl were flurried at it,
 And there were cries and clashings in the nest,
 That sent him from his senses: let me go.'

Then Bellicent bemoan'd herself and said,
 'Hast thou no pity upon my loneliness?
 Lo, where thy father Lot beside the hearth
 Lies like a log, and all but smoulder'd out!
 For ever since when traitor to the King
 He fought against him in the Barons' war,
 And Arthur gave him back his territory,
 His age hath slowly droopt, and now lies there
 A yet-warm corpse, and yet unburialable,
 No more; nor sees, nor hears, nor speaks, nor knows.
 And both thy brethren are in Arthur's hall,
 Albeit neither loved with that full love
 I feel for thee, nor worthy such a love:
 Stay therefore thou; red berries charm the bird,

And thee, mine innocent, the jousts, the wars,
 Who never knewest finger-ache, nor pang
 Of wrench'd or broken limb — an often chance
 In those brain-stunning shocks, and tourney-falls,
 Frights to my heart; but stay: follow the deer
 By these tall firs and our fast-falling burns;
 So make thy manhood mightier day by day;
 Sweet is the chase: and I will seek thee out
 Some comfortable bride and fair, to grace
 Thy climbing life, and cherish my prone year,
 Till falling into Lot's forgetfulness
 I know not thee, myself, nor anything.
 Stay, my best son! ye are yet more boy than man.'

Then Gareth, 'An ye hold me yet for child,
 Hear yet once more the story of the child.
 For, mother, there was once a King, like ours.
 The prince his heir, when tall and marriageable,
 Ask'd for a bride; and thereupon the King
 Set two before him. One was fair, strong, arm'd —
 But to be won by force — and many men
 Desired her; one, good lack, no man desired.
 And these were the conditions of the King:
 That save he won the first by force, he needs
 Must wed that other, whom no man desired,
 A red-faced bride who knew herself so vile,
 That evermore she long'd to hide herself,
 Nor fronted man or woman, eye to eye —
 Yea — some she cleaved to, but they died of her.
 And one — they call'd her Fame; and one, — O mother,

How can ye keep me tether'd to you — Shame.
 Man am I grown, a man's work must I do.
 Follow the deer? follow the Christ, the King,
 Live pure, speak true, right wrong, follow the King —
 Else, wherefore born?'

To whom the mother said,
 'Sweet son, for there be many who deem him not,
 Or will not deem him, wholly proven King —
 Albeit in mine own heart I knew him King,
 When I was frequent with him in my youth,
 And heard him Kingly speak, and doubted him
 No more than he, himself; but felt him mine,
 Of closest kin to me: yet — wilt thou leave
 Thine easeful biding here, and risk thine all,
 Life, limbs, for one that is not proven King?
 Stay, till the cloud that settles round his birth
 Hath lifted but a little. Stay, sweet son.'

And Gareth answer'd quickly, 'Not an hour,
 So that ye yield me — I will walk thro' fire,
 Mother, to gain it — your full leave to go.
 Not proven, who swept the dust of ruin'd Rome
 From off the threshold of the realm, and crush'd
 The Idolaters, and made the people free?
 Who should be King save him who makes us free?'

So when the Queen, who long had sought in vain
 To break him from the intent to which he grew,
 Found her son's will unwaveringly one,
 She answer'd craftily, 'Will ye walk thro' fire?

Who walks thro' fire will hardly heed
the smoke.

Ay, go then, an ye must : only one proof,
Before thou ask the King to make thee
knight,

Of thine obedience and thy love to me,
Thy mother,— I demand.'

And Gareth cried,

'A hard one, or a hundred, so I go.

Nay— quick! the proof to prove me
to the quick!'

But slowly spake the mother looking
at him,

'Prince, thou shalt go disguised to
Arthur's hall,

And hire thyself to serve for meats and
drinks

Among the scullions and the kitchen-
knaves,

And those that hand the dish across the
bar.

Nor shalt thou tell thy name to any one.

And thou shalt serve a twelvemonth and
a day.'

For so the Queen believed that when
her son

Beheld his only way to glory lead

Low down thro' villain kitchen-vassalage,
Her own true Gareth was too princely-
proud

To pass thereby; so should he rest with
her,

Closed in her castle from the sound of
arms.

Silent awhile was Gareth, then replied,

'The thrall in person may be free in soul,
And I shall see the jousts. Thy son am I,

And since thou art my mother, must obey.
I therefore yield me freely to thy will;

For hence will I, disguised, and hire
myself

To serve with scullions and with kitchen-
knaves;

Nor tell my name to any—no, not the
King.'

Gareth awhile linger'd. The mother's
eye

Full of the wistful fear that he would go,

And turning toward him wheresoe'er he
turn'd,

Perplex his outward purpose, till an hour,
When waken'd by the wind which with
full voice

Swept bellowing thro' the darkness on
to dawn,

He rose, and out of slumber calling two
That still had tended on him from his
birth,

Before the wakeful mother heard him,
went.

The three were clad like tillers of the
soil.

Southward they set their faces. The
birds made

Melody on branch, and melody in mid
air.

The damp hill-slopes were quicken'd
into green,

And the live green had kindled into
flowers,

For it was past the time of Easterday.

So, when their feet were planted on
the plain

That broaden'd toward the base of Came-
lot,

Far off they saw the silver-misty morn

Rolling her smoke about the Royal
mount,

That rose between the forest and the
field.

At times the summit of the high city
flash'd;

At times the spires and turrets half-way
down

Prick'd thro' the mist; at times the
great gate shone

Only, that open'd on the field below:

Anon, the whole fair city had disappear'd.

Then those who went with Gareth
were amazed,

One crying, 'Let us go no further, lord.
Here is a city of Enchanters, built

By fairy Kings.' The second echo'd
him,

'Lord, we have heard from our wise
man at home

To Northward, that this King is not the
King,

But only changeling out of Fairyland,
Who drave the heathen hence by sorcery
And Merlin's glamour.' Then the first
again,
'Lord, there is no such city anywhere,
But all a vision.'

Gareth answer'd them
With laughter, swearing he had glamour
enow
In his own blood, his principedom, youth
and hopes,
To plunge old Merlin in the Arabian
sea;
So push'd them all unwilling toward the
gate.
And there was no gate like it under
heaven.
For barefoot on the keystone, which was
lined
And rippled like an ever-fleeting wave,
The Lady of the Lake stood: all her
dress
Wept from her sides as water flowing
away;
But like the cross her great and goodly
arms
Stretch'd under all the cornice and up-
held:
And drops of water fell from either
hand;
And down from one a sword was hung,
from one
A censer, either worn with wind and
storm;
And o'er her breast floated the sacred
fish;
And in the space to left of her, and right,
Were Arthur's wars in weird devices
done,
New things and old co-twisted, as if
Time
Were nothing, so inveterately, that men
Were giddy gazing there; and over all
High on the top were those three
Queens, the friends
Of Arthur, who should help him at his
need.

Then those with Gareth for so long a
space
Stared at the figures, that at last it
seem'd

The dragon-boughts and elvish emblem-
ings
Began to move, seethe, twine and curl:
they call'd
To Gareth, 'Lord, the gateway is alive.'

And Gareth likewise on them fixt his
eyes
So long, that ev'n to him they seem'd to
move.
Out of the city a blast of music peal'd.
Back from the gate started the three, to
whom
From out thereunder came an ancient
man,
Long-bearded, saying, 'Who be ye, my
sons?'

Then Gareth, 'We be tillers of the soil,
Who leaving share in furrow come to see
The glories of our King: but these, my
men,
(Your city moved so weirdly in the mist)
Doubt if the King be King at all, or
come
From Fairyland; and whether this be
built
By magic, and by fairy Kings and
Queens;
Or whether there be any city at all,
Or all a vision: and this music now
Hath scared them both, but tell thou
these the truth.'

Then that old Seer made answer play-
ing on him
And saying, 'Son, I have seen the good
ship sail
Keel upward, and mast downward, in
the heavens,
And solid turrets topsy-turvy in air:
And here is truth; but an it please thee
not,
Take thou the truth as thou hast told it
me.
For truly as thou sayest, a Fairy King
And Fairy Queens have built the city,
son;
They came from out a sacred mountain-
cleft
Toward the sunrise, each with harp in
hand,
And built it to the music of their harps.

And, as thou sayest, it is enchanted,
 son,
 For there is nothing in it as it seems
 Saving the King; tho' some there be
 that hold
 The King a shadow, and the city real:
 Yet take thou heed of him, for, so thou
 pass
 Beneath this archway, then wilt thou
 become
 A thrall to his enchantments, for the
 King
 Will bind thee by such vows, as is a
 shame
 A man should not be bound by, yet the
 which
 No man can keep; but, so thou dread
 to swear,
 Pass not beneath this gateway, but
 abide
 Without, among the cattle of the field.
 For an ye heard a music, like enow
 They are building still, seeing the city is
 built
 To music, therefore never built at all,
 And therefore built for ever.'

Gareth spake

Anger'd, 'Old Master, reverence thine
 own beard
 That looks as white as utter truth, and
 seems
 Wellnigh as long as thou art statured
 tall!
 Why mockest thou the stranger that hath
 been
 To thee fair-spoken?'

But the Seer replied,

'Know ye not then the Riddling of the
 Bards?
 "Confusion, and illusion, and relation,
 Elusion, and occasion, and evasion"?
 I mock thee not but as thou mockest
 me,
 And all that see thee, for thou art not
 who
 Thou seemest, but I know thee who
 thou art.
 And now thou goest up to mock the
 King,
 Who cannot brook the shadow of any
 lie.'

Unmockingly the mocker ending here
 Turn'd to the right, and past along the
 plain;
 Whom Gareth looking after said, 'My
 men,
 Our one white lie sits like a little ghost
 Here on the threshold of our enterprise.
 Let love be blamed for it, not she, nor I:
 Well, we will make amends.'

With all good cheer

He spake and laugh'd, then enter'd with
 his twain
 Camelot, a city of shadowy palaces
 And stately, rich in emblem and the
 work
 Of ancient kings who did their days in
 stone;
 Which Merlin's hand, the Mage at
 Arthur's court,
 Knowing all arts, had touch'd, and every-
 where
 At Arthur's ordinance, tipt with lessening
 peak
 And pinnacle, and had made it spire to
 heaven.
 And ever and anon a knight would pass
 Outward, or inward to the hall: his arms
 Clash'd; and the sound was good to
 Gareth's ear.
 And out of bower and casement shyly
 glanced
 Eyes of pure women, wholesome stars of
 love;
 And all about a healthful people stept
 As in the presence of a gracious king.

Then into hall Gareth ascending heard
 A voice, the voice of Arthur, and beheld
 Far over heads in that long-vaulted hall
 The splendour of the presence of the
 King
 Throned, and delivering doom—and
 look'd no more—
 But felt his young heart hammering in
 his ears,
 And thought, 'For this half-shadow of a
 lie
 The truthful King will doom me when I
 speak.'
 Yet pressing on, tho' all in fear to find
 Sir Gawain or Sir Modred, saw nor one
 Nor other, but in all the listening eyes

Of those tall knights, that ranged about
the throne,
Clear honour shining like the dewy star
Of dawn, and faith in their great King,
with pure
Affection, and the light of victory,
And glory gain'd, and evermore to gain.

Then came a widow crying to the King,
'A boon, Sir King! Thy father, Uther,
reft
From my dead lord a field with violence:
For howsoe'er at first he proffer'd gold,
Yet, for the field was pleasant in our eyes,
We yielded not; and then he reft us of it
Perforce, and left us neither gold nor
field.'

Said Arthur, 'Whether would ye? gold
or field?'
To whom the woman weeping, 'Nay, my
lord,
The field was pleasant in my husband's
eye.'

And Arthur, 'Have thy pleasant field
again,
And thrice the gold for Uther's use
thereof,
According to the years. No boon is here,
But justice, so thy say be proven true.
Accursed, who from the wrongs his father
did
Would shape himself a right!'

And while she past,
Came yet another widow crying to him,
'A boon, Sir King! Thine enemy, King,
am I.
With thine own hand thou slewest my
dear lord,
A knight of Uther in the Barons' war,
When Lot and many another rose and
fought
Against thee, saying thou wert basely
born.
I held with these, and loathe to ask thee
aught.
Yet lo! my husband's brother had my
son
Thrall'd in his castle, and hath starved
him dead;
And standeth seized of that inheritance

Which thou that slewest the sire hast left
the son.
So tho' I scarce can ask it thee for hate,
Grant me some knight to do the battle
for me,
Kill the foul thief, and wreak me for my
son.'

Then strode a good knight forward,
crying to him,
'A boon, Sir King! I am her kinsman, I.
Give me to right her wrong, and slay the
man.'

Then came Sir Kay, the seneschal, and
cried,
'A boon, Sir King! ev'n that thou grant
her none,
This railer, that hath mock'd thee in full
hall —
None; or the wholesome boon of gyve
and gag.'

But Arthur, 'We sit King, to help the
wrong'd
Thro' all our realm. The woman loves
her lord.
Peace to thee, woman, with thy loves and
hates!
The kings of old had doom'd thee to the
flames,
Aurelius Emrys would have scourged thee
dead,
And Uther slit thy tongue: but get thee
hence —
Lest that rough humour of the kings of
old
Return upon me! Thou that art her
kin,
Go likewise; lay him low and slay him
not,
But bring him here, that I may judge the
right,
According to the justice of the King:
Then, be he guilty, by that deathless King
Who lived and died for men, the man
shall die.'

Then came in hall the messenger of
Mark,
A name of evil savour in the land,
The Cornish king. In either hand he
bore

What dazzled all, and shone far-off as
shines
A field of charlock in the sudden sun
Between two showers, a cloth of palest
gold,
Which down he laid before the throne,
and knelt,
Delivering, that his lord, the vassal king,
Was ev'n upon his way to Camelot;
For having heard that Arthur of his grace
Had made his goodly cousin, Tristram,
knight,
And, for himself was of the greater state,
Being a king, he trusted his liege-lord
Would yield him this large honour all the
more;
So pray'd him well to accept this cloth of
gold,
In token of true heart and fealty.

Then Arthur cried to rend the cloth, to
rend
In pieces, and so cast it on the hearth.
An oak-tree smoulder'd there. 'The
goodly knight!
What! shall the shield of Mark stand
among these?'
For, midway down the side of that long
hall
A stately pile, — whereof along the front,
Some blazon'd, some but carven, and
some blank,
There ran a treble range of stony
shields, —
Rose, and high-arching overbrow'd the
hearth.
And under every shield a knight was
named:
For this was Arthur's custom in his hall;
When some good knight had done one
noble deed,
His arms were carven only; but if twain
His arms were blazon'd also; but if none,
The shield was blank and bare without a
sign
Saving the name beneath; and Gareth
saw
The shield of Gawain blazon'd rich and
bright,
And Modred's blank as death; and
Arthur cried
To rend the cloth and cast it on the
hearth.

'More like are we to reave him of his
crown
Than make him knight because men call
him king.
The kings we found, ye know we stay'd
their hands
From war among themselves, but left
them kings;
Of whom were any bounteous, merciful,
Truth-speaking, brave, good livers, them
we enroll'd
Among us, and they sit within our hall.
But Mark hath tarnish'd the great name
of king,
As Mark would sully the low state of
churl:
And, seeing he hath sent us cloth of
gold,
Return, and meet, and hold him from
our eyes,
Lest we should lap him up in cloth of
lead,
Silenced for ever — craven — a man of
plots,
Crafts, poisonous counsels, wayside am-
bushings —
No fault of thine: let Kay the seneschal
Look to thy wants, and send thee satis-
fied —
Accursed, who strikes nor lets the hand
be seen!'

And many another suppliant crying
came
With noise of ravage wrought by beast
and man,
And evermore a knight would ride away.

Last, Gareth leaning both hands heavily
Down on the shoulders of the twain, his
men,
Approach'd between them toward the
King, and ask'd,
'A boon, Sir King (his voice was all
ashamed),
For see ye not how weak and hungerworn
I seem — leaning on these? grant me to
serve
For meat and drink among thy kitchen-
knaves
A twelvemonth and a day, nor seek my
name.
Hereafter I will fight.'

To him the King,
 'A goodly youth and worth a goodlier
 boon!
 But so thou wilt no goodlier, then must
 Kay,
 The master of the meats and drinks, be
 thine.'

He rose and past; then Kay, a man
 of mien
 Wan-sallow as the plant that feels itself
 Root-bitten by white lichen,

'Lo ye now!
 This fellow hath broken from some Abbey,
 where,
 God wot, he had not beef and brewis
 enow,
 However that might chance! but an he
 work,
 Like any pigeon will I cram his crop,
 And sleeker shall he shine than any hog.'

Then Lancelot standing near, 'Sir
 Seneschal,
 Sleuth-hound thou knowest, and gray,
 and all the hounds;
 A horse thou knowest, a man thou dost
 not know:
 Broad brows and fair, a fluent hair and
 fine,
 High nose, a nostril large and fine, and
 hands
 Large, fair and fine! — Some young lad's
 mystery —
 But, or from sheepcot or king's hall, the
 boy
 Is noble-natured. Treat him with all
 grace,
 Lest he should come to shame thy judging
 of him.'

Then Kay, 'What murmurest thou of
 mystery?
 Think ye this fellow will poison the
 King's dish?
 Nay, for he spake too fool-like: mys-
 tery!
 Tut, an the lad were noble, he had ask'd
 For horse and armour: fair and fine,
 forsooth!
 Sir Fine-face, Sir Fair-hands? but see
 thou to it

That thine own fineness, Lancelot, some
 fine day
 Undo thee not — and leave my man to me.'

So Gareth all for glory underwent
 The sooty yoke of kitchen-vassalage;
 Ate with young lads his portion by the
 door,
 And couch'd at night with grimy kitchen-
 knives.

And Lancelot ever spake him pleasantly,
 But Kay the seneschal, who loved him not,
 Would hustle and harry him, and labour
 him

Beyond his comrade of the hearth, and set
 To turn the broach, draw water, or hew
 wood,

Or grosser tasks; and Gareth bow'd
 himself

With all obedience to the King, and
 wrought

All kind of service with a noble ease
That graced the lowliest act in doing it.
And when the thralls had talk among
themselves,

And one would praise the love that linkt
 the King

And Lancelot — how the King had saved
 his life

In battle twice, and Lancelot once the
 King's —

For Lancelot was the first in Tournament,
 But Arthur mightiest on the battle-field —
 Gareth was glad. Or if some other told,
 How once the wandering forester at dawn,
 Far over the blue tarns and hazy seas,
 On Caer-Eryri's highest found the King,
 A naked babe, of whom the Prophet
 spake,

'He passes to the Isle Avilion,
 He passes and is heal'd and cannot die' —
 Gareth was glad. But if their talk were
 foul,

Then would he whistle rapid as any lark,
 Or carol some old roundelay, and so loud
 That first they mock'd, but, after, rever-
 enced him.

Or Gareth telling some prodigious tale
 Of knights, who sliced a red life-bubbling
 way

Thro' twenty folds of twisted dragon, held
 All in a gap-mouth'd circle his good mates
 Lying or sitting round him, idle hands,

Charm'd; till Sir Kay, the seneschal,
 would come
 Blustering upon them, like a sudden
 wind
 Among dead leaves, and drive them all
 apart.
 Or when the thralls had sport among
 themselves,
 So there were any trial of mastery,
 He, by two yards in casting bar or stone
 Was counted best; and if there chanced
 a joust,
 So that Sir Kay nodded him leave to go,
 Would hurry thither, and when he saw
 the knights
 Clash like the coming and retiring wave,
 And the spear spring, and good horse
 reel, the boy
 Was half beyond himself for ecstasy.

So for a month he wrought among the
 thralls;
 But in the weeks that follow'd, the good
 Queen,
 Repentant of the word she made him
 swear,
 And saddening in her childless castle,
 sent,
 Between the in-crescent and de-crescent
 moon,
 Arms for her son, and loosed him from
 his vow.

This, Gareth hearing from a squire of
 Lot
 With whom he used to play at tourney
 once,
 When both were children, and in lonely
 haunts
 Would scratch a ragged oval on the sand,
 And each at either dash from either
 end—
 Shame never made girl redder than
 Gareth joy.
 He laugh'd; he sprang. 'Out of the
 smoke, at once
 I leap from Satan's foot to Peter's knee—
 These news be mine, none other's—nay,
 the King's—
 Descend into the city: whereon he
 sought
 The King alone, and found, and told him
 all.

'I have stagger'd thy strong Gawain in
 a tilt
 For pastime; yea, he said it: joust can I.
 Make me thy knight—in secret! let my
 name
 Be hidd'n, and give me the first quest, I
 spring
 Like flame from ashes.'

Here the King's calm eye
 Fell on, and check'd, and made him flush,
 and bow
 Lowly, to kiss his hand, who answer'd
 him,
 'Son, the good mother let me know thee
 here,
 And sent her wish that I would yield thee
 thine.
 Make thee my knight? my knights are
 sworn to vows
 Of utter hardihood, utter gentleness,
 And, loving, utter faithfulness in love,
 And uttermost obedience to the King.'

Then Gareth, lightly springing from
 his knees,
 'My King, for hardihood I can promise
 thee.
 For uttermost obedience make demand
 Of whom ye gave me to, the Seneschal,
 No mellow master of the meats and
 drinks!
 And as for love, God wot, I love not yet,
 But love I shall, God willing.'

And the King—
 'Make thee my knight in secret? yea,
 but he,
 Our noblest brother, and our truest man,
 And one with me in all, he needs must
 know.'

'Let Lancelot know, my King, let
 Lancelot know,
 Thy noblest and thy truest!'

And the King—
 'But wherefore would ye men should
 wonder at you?
 Nay, rather for the sake of me, their King,
 And the deed's sake my knighthood do
 the deed,
 Than to be noised of.'

Merrily Gareth ask'd,
'Have I not earn'd my cake in baking
of it?

Let be my name until I make my name!
My deeds will speak: it is but for a day.'
So with a kindly hand on Gareth's arm
Smiled the great King, and half-unwill-
ingly

Loving his lusty youthhood yielded to
him.

Then, after summoning Lancelot privily,
'I have given him the first quest: he is
not proven.

Look therefore when he calls for this in
hall,

Thou get to horse and follow him far
away.

Cover the lions on thy shield, and see
Far as thou mayest, he be nor ta'en nor
slain.'

Then that same day there past into
the hall

A damsel of high lineage, and a brow
May-blossom, and a cheek of apple-
blossom,

Hawk-eyes; and lightly was her slender
nose

Tip-tilted like the petal of a flower;
She into hall past with her page and
cried,

'O King, for thou hast driven the foe
without,

See to the foe within! bridge, ford, beset
By bandits, everyone that owns a tower
The Lord for half a league. Why sit ye
there?

Rest would I not, Sir King, an I were
king,

Till ev'n the lonest hold were all as free
From cursed bloodshed, as thine altar-
cloth

From that best blood it is a sin to spill.'

'Comfort thyself,' said Arthur, 'I nor
mine

Rest: so my knighthood keep the vows
they swore,

The wastest moorland of our realm shall
be

Safe, damsel, as the centre of this hall.

What is thy name? thy need?'

'My name?' she said —
'Lynette my name; noble; my need, a
knight

To combat for my sister, Lyonors,
A lady of high lineage, of great lands,
And comely, yea, and comelier than my-
self.

She lives in Castle Perilous: a river
Runs in three loops about her living
place;

And o'er it are three passings, and three
knights

Defend the passings, brethren, and a
fourth

And of that four the mightiest, holds
her stayed

In her own castle, and so besieges her
To break her will, and make her wed
with him:

And but delays his purport till thou send
To do the battle with him, thy chief man
Sir Lancelot whom he trusts to over-
throw,

Then wed, with glory: but she will not
wed

Save whom she loveth, or a holy life.
Now therefore have I come for Lancelot.'

Then Arthur mindful of Sir Gareth
ask'd,

'Damsel, ye know this Order lives to
crush

All wrongers of the Realm. But say,
these four,

Who be they? What the fashion of
the men?'

'They be of foolish fashion, O Sir King,
The fashion of that old knight-errantry
Who ride abroad, and do but what they
will;

Courteous or bestial from the moment,
such

As have nor law nor king; and three of
these

Proud in their fantasy call themselves
the Day,

Morning-Star, and Noon-Sun, and Even-
ing-Star,

Being strong fools; and never a whit
more wise

The fourth, who always rideth arm'd in
black,

A huge man-beast of boundless savagery.
 He names himself the Night and oftener Death,
 And wears a helmet mounted with a skull,
 And bears a skeleton figured on his arms,
 To show that who may slay or scape the three,
 Slain by himself, shall enter endless night.
 And all these four be fools, but mighty men,
 And therefore am I come for Lancelot.'

Hereat Sir Gareth call'd from where he rose,
 A head with kindling eyes above the throng,
 'A boon, Sir King—this quest!' then — for he mark'd
 Kay near him groaning like a wounded bull —
 'Yea, King, thou knowest thy kitchen knave am I,
 And mighty thro' thy meats and drinks am I,
 And I can topple over a hundred such.
 Thy promise, King,' and Arthur glancing at him,
 Brought down a momentary brow.
 'Rough, sudden,
 And pardonable, worthy to be knight —
 Go therefore,' and all hearers were amazed.

But on the damsel's forehead shame, pride, wrath
 Slew the May-white: she lifted either arm,
 'Fie on thee, King! I ask'd for thy chief knight,
 And thou hast given me but a kitchen-knave.'
 Then ere a man in hall could stay her, turn'd,
 Fled down the lane of access to the King,
 Took horse, descended the slope street, and past
 The weird white gate, and paused without, beside
 The field of tourney, murmuring 'kitchen-knave.'

Now two great entries open'd from the hall,
 At one end one, that gave upon a range
 Of level pavement where the King would pace
 At sunrise, gazing over plain and wood;
 And down from this a lordly stairway sloped
 Till lost in blowing trees and tops of towers;
 And out by this main doorway past the King.
 But one was counter to the hearth, and rose
 High that the highest-crested helm could ride
 Therethro' nor graze: and by this entry fled
 The damsel in her wrath, and on to this
 Sir Gareth strode, and saw without the door
 King Arthur's gift, the worth of half a town,
 A warhorse of the best, and near it stood
 The two that out of north had follow'd him:
 This bare a maiden shield, a casque; that held
 The horse, the spear; whereat Sir Gareth loosed
 A cloak that dropt from collar-bone to heel,
 A cloth of roughest web, and cast it down,
 And from it like a fuel-smother'd fire,
 That lookt half-dead, brake bright, and flash'd as those
 Dull-coated things, that making slide apart
 Their dusk wing-cases, all beneath there burns
 A jewell'd harness, ere they pass and fly.
 So Gareth ere he parted flash'd in arms.
 Then as he donn'd the helm, and took the shield
 And mounted horse and graspt a spear, of grain
 Storm-strengthen'd on a windy site, and tipt
 With trenchant steel, around him slowly prest
 The people, while from out of kitchen came

The thralls in throng, and seeing who
 had work'd
 Lustier than any, and whom they could
 but love,
 Mounted in arms, threw up their caps and
 cried,
 'God bless the King, and all his fellow-
 ship!'
 And on thro' lanes of shouting Gareth
 rode
 Down the slope street, and past without
 the gate.

So Gareth past with joy; but as the cur
 Pluckt from the cur he fights with, ere his
 cause

Be cool'd by fighting, follows, being
 named,
 His owner, but remembers all, and growls
 Remembering, so Sir Kay beside the door
 Mutter'd in scorn of Gareth whom he used
 To harry and hustle.

'Bound upon a quest
 With horse and arms—the King hath
 past his time—
 My scullion knave! Thralls to your work
 again,
 For an your fire be low ye kindle mine!
 Will there be dawn in West and eve in
 East?

Begone! — my knave! — belike and like
 enow
 Some old head-blow not heeded in his
 youth
 So shook his wits they wander in his
 prime —
 Crazed! How the villain lifted up his
 voice,
 Nor shamed to bawl himself a kitchen-
 knave.

Tut: he was tame and meek enow with
 me,
 Till peacock'd up with Lancelot's noticing.
 Well — I will after my loud knave, and
 learn

Whether he know me for his master yet.
 Out of the smoke he came, and so my
 lance

Hold, by God's grace, he shall into the
 mire —

Thence, if the King awaken from his craze,
 Into the smoke again.'

But Lancelot said,
 'Kay, wherefore wilt thou go against the
 King,

For that did never he whereon ye rail,
 But ever meekly served the King in thee?
 Abide: take counsel; for this lad is great
 And lusty, and knowing both of lance and
 sword.'

'Tut, tell not me,' said Kay, 'ye are
 overfine

To mar stout knaves with foolish courtes-
 ies.'

Then mounted, on thro' silent faces rode
 Down the slope city, and out beyond the
 gate.

But by the field of tourney lingering yet
 Mutter'd the damsel, 'Wherefore did the
 King

Scorn me? for, were Sir Lancelot lackt,
 at least

He might have yielded to me one of those
 Who tilt for lady's love and glory here,
 Rather than — O sweet heaven! O fie
 upon him —

His kitchen-knave.'

To whom Sir Gareth drew
 (And there were none but few goodlier
 than he)

Shining in arms, 'Damsel, the quest is
 mine.

Lead, and I follow.' She thereat, as one
 That smells a foul-flesh'd agaric in the
 holt,

And deems it carrion of some woodland
 thing,

Or shrew, or weasel, nipt her slender
 nose

With petulant thumb and finger, shrilling,
 'Hence!

Avoid, thou smelliest all of kitchen-grease.
 And look who comes behind,' for there
 was Kay.

'Knowest thou not me? thy master? I
 am Kay.

We lack thee by the hearth.'

And Gareth to him,
 'Master no more! too well I know thee,
 ay —

The most ungentle knight in Arthur's
 hall.'

Have at thee then,' said Kay: they
shock'd, and Kay
Fell shoulder-slipt, and Gareth cried
again,
'Lead, and I follow,' and fast away she
fled.

But after sod and shingle ceased to fly
Behind her, and the heart of her good horse
Was nigh to burst with violence of the beat,
Perforce she stay'd, and overtaken spoke.

'What doest thou, scullion, in my
fellowship?
Deem'st thou that I accept thee aught the
more
Or love thee better, that by some device
Full cowardly, or by mere unhappiness,
Thou hast overthrown and slain thy
master — thou! —
Dish-washer and broach-turner, loon! —
to me
Thou smell'st all of kitchen as before.'

'Damsel,' Sir Gareth answer'd gently,
'say
Whate'er ye will, but whatsoe'er ye say,
I leave not till I finish this fair quest,
Or die therefore.'

'Ay, wilt thou finish it?
Sweet lord, how like a noble knight he
talks!
The listening rogue hath caught the man-
ner of it.
But, knave, anon thou shalt be met with,
knave,
And then by such a one that thou for all
The kitchen brewis that was ever supt
Shalt not once dare to look him in the
face.'

'I shall assay,' said Gareth with a smile
That madden'd her, and away she flash'd
again
Down the long avenues of a boundless
wood,
And Gareth following was again beknaved.

'Sir Kitchen-knave, I have miss'd the
only way
Where Arthur's men are set along the
wood;

The wood is nigh as full of thieves as
leaves:

If both be slain, I am rid of thee; but
yet,
Sir Scullion, canst thou use that spit of
thine?

Fight, an thou canst: I have miss'd the
only way.'

So till the dusk that follow'd even-
song
Rode on the two, reviler and reviled;
Then after one long slope was mounted,
saw,
Bowl-shaped, thro' tops of many thousand
pines

A gloomy-gladed hollow slowly sink
To westward — in the deeps whereof a
mere,

Round as the red eye of an Eagle-owl,
Under the half-dead sunset glared; and
shouts

Ascended, and there brake a serving
man
Flying from out of the black wood, and
crying,

'They have bound my lord to cast him in
the mere.'

Then Gareth, 'Bound am I to right the
wrong'd,
But straitlier bound am I to bide with
thee.'

And when the damsel spake contempt-
uously,

'Lead, and I follow,' Gareth cried again,
'Follow, I lead!' so down among the
pines

He plunged; and there, blackshadow'd
nigh the mere,

And mid-thigh-deep in bulrushes and
reed,

Saw six tall men haling a seventh along,
A stone about his neck to drown him
in it.

Three with good blows he quieted, but
three

Fled thro' the pines; and Gareth loosed
the stone

From off his neck, then in the mere beside
Tumbled it; oilily bubbled up the mere.
Last, Gareth loosed his bonds and on free
feet

Set him, a stalwart Baron, Arthur's friend.

'Well that ye came, or else these
 caitiff rogues
 Had wreak'd themselves on me; good
 cause is theirs
 To hate me, for my wont hath ever been
 To catch my thief, and then like vermin
 here
 Drown him, and with a stone about his
 neck;
 And under this wan water many of them
 Lie rotting, but at night let go the stone,
 And rise, and flickering in a grimly light
 Dance on the mere. Good now, ye have
 saved a life
 Worth somewhat as the cleanser of this
 wood.
 And fain would I reward thee worship-
 fully.
 What guerdon will ye?'

Gareth sharply spake,
 'None! for the deed's sake have I done
 the deed,
 In uttermost obedience to the King.
 But wilt thou yield this damsel harbour-
 age?'

Whereat the Baron saying, 'I well
 believe
 You be of Arthur's Table,' a light laugh
 Broke from Lynette, 'Ay, truly of a truth,
 And in a sort, being Arthur's kitchen-
 knave! —
 But deem not I accept thee aught the
 more,
 Scullion, for running sharply with thy
 spit
 Down on a rout of craven foresters.
 A thresher with his flail had scatter'd
 them.
 Nay — for thou smell'st of the kitchen
 still.
 But an this lord will yield us harbourage,
 well.'

So she spake. A league beyond the
 wood,
 All in a full-fair manor and a rich,
 His towers where that day a feast had
 been
 Held in high hall, and many a viand left,
 And many a costly cate, received the
 three.

And there they placed a peacock in his
 pride
 Before the damsel, and the Baron set
 Gareth beside her, but at once she rose.

'Meseems, that here is much dis-
 courtesy,
 Setting this knave, Lord Baron, at my
 side.
 Hear me — this morn I stood in Arthur's
 hall,
 And pray'd the King would grant me
 Lancelot
 To fight the brotherhood of Day and
 Night —
 The last a monster unsubduable
 Of any save of him for whom I call'd —
 Suddenly bawls this frontless kitchen-
 knave,
 "The quest is mine; thy kitchen-knave
 am I,
 And mighty thro' thy meats and drinks
 am I."
 Then Arthur all at once gone mad
 replies,
 "Go therefore," and so gives the quest
 to him —
 Him — here — a villain fitter to stick
 swine
 Than ride abroad redressing woman's
 wrong,
 Or sit beside a noble gentlewoman.'

Then half-ashamed and part-amazed,
 the lord
 Now look'd at one and now at other, left
 The damsel by the peacock in his pride,
 And, seating Gareth at another board,
 Sat down beside him, ate and then began.

'Friend, whether thou be kitchen-
 knave, or not,
 Or whether it be the maiden's fantasy,
 And whether she be mad, or else the
 King,
 Or both or neither, or thyself be mad,
 I ask not: but thou strik'st a strong
 stroke,
 For strong thou art and goodly there-
 withal,
 And savor of my life; and therefore now,
 For here be mighty men to joust with,
 weigh

Whether thou wilt not with thy damsel
back

To crave again Sir Lancelot of the King.
Thy pardon; I but speak for thine avail,
The saver of my life.'

And Gareth said,
'Full pardon, but I follow up the quest,
Despite of Day and Night and Death
and Hell.'

So when, next morn, the lord whose
life he saved
Had, some brief space, convey'd them on
their way
And left them with God-speed, Sir Gareth
spake,
Lead, and I follow.' Haughtily she
replied,

'I fly no more: I allow thee for an
hour.
Lion and stoat have isled together,
knave,
In time of flood. Nay, furthermore,
methinks
Some ruth is mine for thee. Back wilt
thou, fool?
For hard by here is one will overthrow
And slay thee: then will I to court again,
And shame the King for only yielding
me
My champion from the ashes of his
hearth.'

To whom Sir Gareth answer'd cour-
teously,
'Say thou thy say, and I will do my
deed.
Allow me for mine hour, and thou wilt
find
My fortunes all as fair as hers who lay
Among the ashes and wedded the King's
son.'

Then to the shore of one of those long
loops
Wherethro' the serpent river coil'd, they
came.
Rough-thicketed were the banks and
steep; the stream
Full, narrow; this a bridge of single arc
Took at a leap; and on the further side

Arose a silk pavilion, gay with gold
In streaks and rays, and all Lent-lily in
hue,
Save that the dome was purple, and
above,
Crimson, a slender banneret fluttering.
And therefore the lawless warrior
paced
Unarm'd and calling, 'Damsel, is this he,
The champion thou hast brought from
Arthur's hall?
For whom we let thee pass.' 'Nay,
nay,' she said,
'Sir Morning-Star. The King in utter
scorn
Of thee and thy much folly hath sent thee
here
His kitchen-knave: and look thou to
thyself:
See that he fall not on thee suddenly,
And slay thee unarm'd: he is not knight
but knave.'

Then at his call, 'O daughters of the
Dawn,
And servants of the Morning-Star, ap-
proach,
Arm me,' from out the silken curtain-
folds
Bare-footed and bare-headed three fair
girls
In gilt and rosy raiment came: their feet
In dewy grasses glisten'd; and the hair
All over glanced with dewdrop or with
gem
Like sparkles in the stone Avanturine.
These arm'd him in blue arms, and gave
a shield
Blue also, and thereon the morning star.
And Gareth silent gazed upon the knight,
Who stood a moment, ere his horse was
brought,
Glorying; and in the stream beneath
him, shone
Immingled with Heaven's azure waver-
ingly,
The gay pavilion and the naked feet,
His arms, the rosy raiment, and the star.
Then she that watch'd him, 'Where-
fore stare ye so?
Thou shakest in thy fear: there yet is
time:

Flee down the valley before he get to
horse.
Who will cry shame? Thou art not
knight but knave.'

Said Gareth, 'Damsel, whether knave
or knight,
Far liefer had I fight a score of times
Then hear thee so missay me and revile.
Fair words were best for him who fights
for thee;
But truly foul are better, for they send
That strength of anger thro' mine arms,
I know
That I shall overthrow him.'

And he that bore
The star, when mounted, cried from o'er
the bridge,
'A kitchen-knave, and sent in scorn of
me!
Such fight not I, but answer scorn with
scorn.
For this were shame to do him further
wrong
Than set him on his feet, and take his
horse
And arms, and so return him to the
King.
Come, therefore, leave thy lady lightly,
knave.
Avoid: for it beseemeth not a knave
To ride with such a lady.'

'Dog, thou liest.
I spring from loftier lineage than thine
own.'
He spake; and all at fiery speed the two
Shock'd on the central bridge, and either
spear
Bent but not brake, and either knight at
once,
Hurl'd as a stone from out of a catapult
Beyond his horse's crupper and the
bridge,
Fell, as if dead; but quickly rose and
drew,
And Gareth lash'd so fiercely with his
brand
He drave his enemy backward down the
bridge,
The damsel crying, 'Well-stricken,
kitchen-knave!'

Till Gareth's shield was cloven; but one
stroke
Laid him that clove it grovelling on the
ground.

Then cried the fall'n, 'Take not my
life: I yield.'
And Gareth, 'So this damsel ask it of me
Good — I accord it easily as a grace.'
She reddening, 'Insolent scullion: I of
thee?
I bound to thee for any favour ask'd!'
'Then shall he die.' And Gareth there
unlaced
His helmet as to slay him, but she
shriek'd,
'Be not so hardy, scullion, as to slay
One nobler than thyself.' 'Damsel, thy
charge
Is an abounding pleasure to me. Knight,
Thy life is thine at her command. Arise
And quickly pass to Arthur's hall, and
say
His kitchen-knave hath sent thee. See
thou crave
His pardon for thy breaking of his
laws.
Myself, when I return, will plead for
thee.
Thy shield is mine — farewell; and,
damsel, thou,
Lead, and I follow.'

And fast away she fled.
Then when he came upon her, spake,
'Methought,
Knave, when I watch'd thee striking on
the bridge
The savour of thy kitchen came upon
me
A little faintlier: but the wind hath
changed:
I scent it twenty-fold.' And then she
sang,
"O morning star" (not that tall felon
there
Whom thou by sorcery or unhappiness
Or some device, hast foully overthrown),
"O morning star that smilest in the blue,
O star, my morning dream hath proven
true,
Smile sweetly, thou! my love hath smiled
on me."

'But thou begone, take counsel, and
away,
For hard by here is one that guards a
ford —
The second brother in their fool's para-
ble —
Will pay thee all thy wages, and to boot.
Care not for shame: thou art not knight
but knave.'

To whom Sir Gareth answer'd laugh-
ingly,
'Parables? Hear a parable of the knave.
When I was kitchen-knave among the
rest
Fierce was the hearth, and one of my
co-mates
Own'd a rough dog, to whom he cast his
coat,
"Guard it," and there was none to med-
dle with it.
And such a coat art thou, and thee the
King
Gave me to guard, and such a dog am I,
To worry, and not to flee — and — knight
or knave —
The knave that doth thee service as full
knight
Is all as good, meseems, as any knight
Toward thy sister's freeing.'

'Ay, Sir Knave!
Ay, knave, because thou strikest as a
knight,
Being but knave, I hate thee all the
more.'

'Fair damsel, you should worship me
the more,
That, being but knave, I throw thine
enemies.'

'Ay, ay,' she said, 'but thou shalt meet
thy match.'

So when they touch'd the second river-
loop,
Huge on a huge red horse, and all in mail
Burnish'd to blinding, shone the Noon-
day Sun
Beyond a raging shallow. As if the
flower,
That blows a globe of after arrowlets,

Ten thousand-fold had grown, flash'd the
fierce shield,
All sun; and Gareth's eyes had flying
blots
Before them when he turn'd from watch-
ing him.
He from beyond the roaring shallow
roar'd,
'What doest thou, brother, in my marches
here?'
And she athwart the shallow shrill'd
again,
'Here is a kitchen-knave from Arthur's
hall
Hath overthrown thy brother, and hath
his arms.'
'Ugh!' cried the Sun, and vizinging up a
red
And cipher face of rounded foolishness,
Push'd horse across the foamings of the
ford,
Whom Gareth met midstream: no room
was there
For lance or tourney-skill: four strokes
they struck
With sword, and these were mighty; the
new knight
Had fear he might be shamed; but as the
Sun
Heaved up a ponderous arm to strike the
fifth,
The hoof of his horse slipt in the stream,
the stream
Descended, and the Sun was wash'd
away.

Then Gareth laid his lance athwart the
ford;
So drew him home; but he that fought
no more,
As being all bone-batter'd on the rock,
Yielded; and Gareth sent him to the
King.
'Myself when I return will plead for
thee.'
'Lead, and I follow.' Quietly she led.
'Hath not the good wind, damsel,
changed again?'
'Nay, not a point: nor art thou victor
here.
There lies a ridge of slate across the ford;
His horse thereon stumbled — ay, for I
saw it.

"O Sun" (not this strong fool whom
thou, Sir Knave,
Hast overthrown thro' mere unhappiness),
"O Sun, that wakenest all to bliss or
pain,
O moon, that layest all to sleep again,
Shine sweetly: twice my love hath
smiled on me."

'What knowest thou of lovesong or of
love?
Nay, nay, God wot, so thou wert nobly
born,
Thou hast a pleasant presence. Yea,
perchance, —

"O dewy flowers that open to the
sun,
O dewy flowers that close when day is
done,
Blow sweetly: twice my love hath smiled
on me."

'What knowest thou of flowers, except,
belike,
To garnish meats with? hath not our
good King
Who lent me thee, the flower of kitchen-
dom,
A foolish love for flowers? what stick ye
round
The pasty? wherewithal deck the boar's
head?
Flowers? nay, the boar hath rosemaries
and bay.

"O birds, that warble to the morning
sky,
O birds that warble as the day goes by,
Sing sweetly: twice my love hath smiled
on me."

'What knowest thou of birds, lark,
mavis, merle,
Linnet? what dream ye when they utter
forth
May-music growing with the growing
light,
Their sweet sun-worship? these be for
the snare
(So runs thy fancy), these be for the spit,
Larding and basting. See thou have
not now

Larded thy last, except thou turn and
fly.
There stands the third fool of their
allergy.'

For there beyond a bridge of treble
bow,
All in a rose-red from the west, and all
Naked it seem'd, and glowing in the
broad
Deep-dimpled current underneath, the
knight,
That named himself the Star of Evening,
stood.

And Gareth, 'Wherefore waits the
madman there
Naked in open dayshine?' 'Nay,' she
cried,
'Not naked, only wrapt in harden'd skins
That fit him like his own; and so ye
cleave
His armour off him, these will turn the
blade.'

Then the third brother shouted o'er
the bridge,
'O brother-star, why shine ye here so
low?
Thy ward is higher up: but have ye slain
The damsel's champion?' and the damsel
cried,

'No star of thine, but shot from Arthur's
heaven
With all disaster unto thine and thee!
For both thy younger brethren have gone
down
Before this youth; and so wilt thou, Sir
Star;
Art thou not old?'

'Old, damsel, old and hard,
Old, with the might and breath of twenty
boys.'
Said Gareth, 'Old, and over-bold in
brag!
But that same strength which threw the
Morning Star
Can throw the Evening.'

Then that other blew
A hard and deadly note upon the horn.

'Approach and arm me!' With slow
steps from out

An old storm-beaten, russet, many-stain'd
Pavilion, forth a grizzled damsel came,
And arm'd him in old arms, and brought
a helm

With but a drying evergreen for crest,
And gave a shield whereon the Star of
Even

Half-tarnish'd and half-bright, his em-
blem, shone.

But when it glitter'd o'er the saddle-bow,
They madly hurl'd together on the bridge;
And Gareth overthrew him, lighted, drew,
There met him drawn, and overthrew him
again,

But up like fire he started: and as oft
As Gareth brought him grovelling on his
knees,

So many a time he vaulted up again;
Till Gareth panted hard, and his great
heart,

Foredooming all his trouble was in vain,
Labour'd within him, for he seem'd as one
That all in later, sadder age begins
To war against ill uses of a life,
But these from all his life arise, and cry,
'Thou hast made us lords, and canst not
put us down!'

He half despairs; so Gareth seem'd to
strike

Vainly, the damsel clamouring all the while,
'Well done, knave-knight, well stricken,
O good knight-knave—

O knave, as noble as any of all the
knights—

Shame me not, shame me not. I have
propesied—

Strike, thou art worthy of the Table
Round—

His arms are old, he trusts the harden'd
skin—

Strike—strike—the wind will never
change again.'

And Gareth hearing ever stronglier smote,
And hew'd great pieces of his armour off
him,

But lash'd in vain against the harden'd
skin,

And could not wholly bring him under,
more

Than loud Southwesterns, rolling ridge
on ridge,

The buoy that rides at sea, and dips and
springs

For ever; till at length Sir Gareth's brand
Clash'd his, and brake it utterly to the
hilt.

'I have thee now;' but forth that other
sprang,

And, all unknightlike, writhed his wiry
arms

Around him, till he felt, despite his mail,
Strangled, but straining ev'n his utter-
most

Cast, and so hurl'd him headlong o'er the
bridge

Down to the river, sink or swim, and
cried,

'Lead, and I follow.'

But the damsel said,

'I lead no longer; ride thou at my side;
Thou art the kingliest of all kitchen-
knaves.

"O trefoil, sparkling on the rainy
plain,

O rainbow with three colours after rain,
Shine sweetly: thrice my love hath
smiled on me."

'Sir,—and, good faith, I fain had
added—Knight,

But that I heard thee call thyself a
knave,—

Shamed am I that I so rebuked, reviled,
Missaid thee; noble I am; and thought
the King

Scorn'd me and mine; and now thy
pardon, friend,

For thou hast ever answer'd courteously,
And wholly bold thou art, and meek
withal

As any of Arthur's best, but, being knave,
Hast mazed my wit: I marvel what thou
art.'

'Damsel,' he said, 'you be not all to
blame,

Saving that you mistrusted our good
King

Would handle scorn, or yield you, asking,
one

Not fit to cope your quest. You said
your say;

Mine answer was my deed. Good
 sooth! I hold
 He scarce is knight, yea but half-man,
 nor meet
 To fight for gentle damsel, he, who lets
 His heart be stirr'd with any foolish heat
 At any gentle damsel's waywardness.
 Shamed! care not! thy foul sayings
 fought for me:
 And seeing now thy words are fair, me-
 thinks
 There rides no knight, not Lancelot, his
 great self,
 Hath force to quell me.'

Nigh upon that hour
 When the lone hern forgets his melan-
 choly,
 Lets down his other leg, and stretching,
 dreams
 Of goodly supper in the distant pool,
 Then turn'd the noble damsel smiling at
 him,
 And told him of a cavern hard at hand,
 Where bread and baken meats and good
 red wine
 Of Southland, which the Lady Lyonors
 Had sent her coming champion, waited
 him.

Anon they past a narrow comb wherein
 Were slabs of rock with figures, knights
 on horse
 Sculptured, and deckt in slowiy-waning
 hues.
 'Sir Knave, my knight, a hermit once
 was here,
 Whose holy hand hath fashion'd on the
 rock
 The war of Time against the soul of man.
 And yon four fools have suck'd their alle-
 gory
 From these damp walls, and taken but
 the form.
 Know ye not these?' and Gareth lookt
 and read—
 In letters like to those the vexillary
 Hath left crag-carven o'er the streaming
 Gelt—
 'PHOSPHORUS,' then 'MERIDIES'—'HES-
 PERUS'—
 'NOX'—'MOKS,' beneath five figures,
 armed men,

Slab after slab, their faces forward all,
 And running down the Soul, a Shape that
 fled
 With broken wings, torn raiment and
 loose hair,
 For help and shelter to the hermit's cave.
 'Follow the faces, and we find it. Look,
 Who comes behind!'

For one—delay'd at first
 Thro' helping back the dislocated Kay
 To Camelot, then by what thereafter
 chanced,
 The damsel's headlong error thro' the
 wood—
 Sir Lancelot, having swum the river-
 loops—
 His blue shield-lions cover'd—softly drew
 Behind the twain, and when he saw the
 star
 Gleam, on Sir Gareth's turning to him,
 cried,
 'Stay, felon knight, I avenge me for my
 friend.'
 And Gareth crying prick'd against the cry;
 But when they closed—in a moment—at
 one touch
 Of that skill'd spear, the wonder of the
 world—
 Went sliding down so easily, and fell,
 That when he found the grass within his
 hands
 He laugh'd; the laughter jarr'd upon
 Lynette:
 Harshly she ask'd him, 'Shamed and over-
 thrown,
 And tumbled back into the kitchen-knave,
 Why laugh ye? that ye blew your boast
 in vain?'
 'Nay, noble damsel, but that I, the son
 Of old King Lot and good Queen Belli-
 cent,
 And victor of the bridges and the ford,
 And knight of Arthur, here lie thrown by
 whom
 I know not, all thro' mere unhappiness—
 Device and sorcery and unhappiness—
 Out, sword; we are thrown!' And
 Lancelot answer'd 'Prince,
 O Gareth—thro' the mere unhappiness
 Of one who came to help thee, not to harm,
 Lancelot, and all as glad to find thee whole,
 As on the day when Arthur knighted him.'

Then Gareth, 'Thou — Lancelot! —
thine the hand
That threw me? And some chance to mar
the boast
Thy brethren of thee make — which could
not chance —
Had sent thee down before a lesser
spear,
Shamed had I been, and sad — O Lancelot
— thou!'

Whereat the maiden, petulant, 'Lancelot,
Why came ye not, when call'd? and
wherefore now
Come ye, not call'd? I gloried in my
knave,
Who being still rebuked, would answer
still
Courteous as any knight — but now, if
knight,
The marvel dies, and leaves me fool'd
and tricked,
And only wondering wherefore play'd
upon:
And doubtful whether I and mine be
scorn'd.
Where should be truth if not in Arthur's
hall,
In Arthur's presence? Knight, knave,
prince and fool,
I hate thee and for ever.'

And Lancelot said,
'Blessed be thou, Sir Gareth! knight
art thou
To the King's best wish. O damsel, be
you wise
To call him shamed, who is but over-
thrown?
Thrown have I been, nor once, but many
a time.
Victor from vanquish'd issues at the last,
And overthrower from being overthrown.
With sword we have not striven; and thy
good horse
And thou are weary; yet not less I felt
Thy manhood thro' that wearied lance
of thine.
Well hast thou done; for all the stream
is freed,
And thou hast wreak'd his justice on his
foes,

And when reviled, hast answer'd gra-
ciously,
And makest merry when overthrown.
Prince, Knight,
Hail, Knight and Prince, and of our
Table Round!'

And then when turning to Lynette he
told
The tale of Gareth, petulantly she said,
'Ay well — ay well — for worse than being
fool'd

Of others, is to fool one's self. A cave,
Sir Lancelot, is hard by, with meats and
drinks

And forage for the horse, and flint for fire.
But all about it flies a honeysuckle.

Seek, till we find.' And when they
sought and found,

Sir Gareth drank and ate, and all his life
Past into sleep; on whom the maiden
gazed.

'Sound sleep be thine! sound cause to
sleep hast thou.

Wake lusty! Seem I not as tender to him
As any mother? Ay, but such a one
As all day long hath rated at her child,
And vext his day, but blesses him asleep —
Good lord, how sweetly smells the honey-
suckle

In the hush'd night, as if the world were
one

Of utter peace, and love, and gentleness!
O Lancelot, Lancelot' — and she clapt
her hands —

'Full merry am I to find my goodly knave
Is knight and noble. See now, sworn
have I,

Else yon black felon had not let me pass,
To bring thee back to do the battle with
him.

Thus an thou goest, he will fight thee first;
Who doubts thee victor? so will my
knight-knave

Miss the full flower of this accomplish-
ment.'

Said Lancelot, 'Peradventure he, you
name,

May know my shield. Let Gareth, an
he will,

Change his for mine, and take my charger,
fresh,

Not to be spurr'd, loving the battle as well
As he that rides him.' 'Lancelot-like,'
she said,
'Courteous in this, Lord Lancelot, as in
all.'

And Gareth, wakening, fiercely clutch'd
the shield;
'Rampye lance-splintering lions, on whom
all spears
Are rotten sticks! ye seem agape to roar!
Yea, ramp and roar at leaving of your
lord! —
Care not, good beasts, so well I care for
you.
O noble Lancelot, from my hold on these
Streams virtue — fire — thro' one that will
not shame
Even the shadow of Lancelot under shield.
Hence: let us go.'

Silent the silent field
They traversed. Arthur's harp tho'
summer-wan,
In counter motion to the clouds, allured
The glance of Gareth dreaming on his
liege.
A star shot: 'Lo,' said Gareth, 'the foe
falls!'
An owl whoopt: 'Hark the victor peal-
ing there!'
Suddenly she that rode upon his left
Clung to the shield that Lancelot lent
him, crying,
'Yield, yield him this again: 'tis he must
fight:
I curse the tongue that all thro' yesterday
Reviled thee, and hath wrought on
Lancelot now
To lend thee horse and shield: wonders
ye have done;
Miracles ye cannot: here is glory enow
In having flung the three: I see thee
maim'd,
Mangled: I swear thou canst not fling
the fourth.'

'And wherefore, damsel? tell me all
ye know.
You cannot scare me; nor rough face, or
voice,
Brute bulk of limb, or boundless savagery
Appall me from the quest.'

'Nay, Prince,' she cried,
'God wot, I never look'd upon the face,
Seeing he never rides abroad by day;
But watch'd him have I like a phantom
pass
Chilling the night: nor have I heard the
voice.
Always he made his mouthpiece of a page
Who came and went, and still reported
him
As closing in himself the strength of ten,
And when his anger tare him, massacring
Man, woman, lad and girl — yea, the soft
babe!
Some hold that he hath swallow'd infant
flesh,
Monster! O Prince, I went for Lancelot
first,
The quest is Lancelot's: give him back
the shield.'

Said Gareth laughing, 'An he fight for
this,
Belike he wins it as the better man:
Thus — and not else!'

But Lancelot on him urged
All the devisings of their chivalry
When one might meet a mightier than
himself;
How best to manage horse, lance, sword
and shield,
And so fill up the gap where force might
fail
With skill and fineness. Instant were
his words.

Then Gareth, 'Here be rules. I know
but one —
To dash against mine enemy and to
win.
Yet have I watch'd thee victor in the
joust,
And seen thy way.' 'Heaven help thee,'
sigh'd Lynette.

Then for a space, and under cloud that
grew
To thunder-gloom palling all stars, they
rode
In converse till she made her palfrey halt,
Lifted an arm, and softly whisper'd
'There.'

And all the three were silent seeing,
 pitch'd
 Beside the Castle Perilous on flat field,
 A huge pavilion like a mountain peak
 Sunder the glooming crimson on the
 marge,
 Black, with black banner, and a long
 black horn
 Beside it hanging; which Sir Gareth
 graspt,
 And so, before the two could hinder him,
 Sent all his heart and breath thro' all the
 horn.
 Echo'd the walls; a light twinkled; anon
 Came lights and lights, and once again
 he blew;
 Whereon were hollow tramlings up and
 down
 And muffled voices heard, and shadows
 past;
 Till high above him, circled with her
 maids,
 The Lady Lyonors at a window stood,
 Beautiful among lights, and waving to him
 White hands, and courtesy; but when
 the Prince
 Three times had blown — after long hush
 — at last —
 The huge pavilion slowly yielded up,
 Thro' those black foldings, that which
 housed therein.
 High on a nightblack horse, in nightblack
 arms,
 With white breast-bone, and barren ribs
 of Death,
 And crown'd with fleshless laughter —
 some ten steps —
 In the half-light — thro' the dim dawn —
 advanced
 The monster, and then paused, and spake
 no word.

But Gareth spake and all indignantly,
 'Fool, for thou hast, men say, the strength
 of ten,
 Canst thou not trust the limbs thy God
 hath given,
 But must, to make the terror of thee more,
 Trick thyself out in ghastly imageries
 Of that which Life hath done with, and
 the clod,
 Less dull than thou, will hide with
 mantling flowers

As if for pity?' But he spake no word;
 Which set the horror higher: a maiden
 swoon'd;
 The Lady Lyonors wrung her hands and
 wept,
 As doom'd to be the bride of Night and
 Death;
 Sir Gareth's head prickled beneath his
 helm;
 And ev'n Sir Lancelot thro' his warm
 blood felt
 Ice strike, and all that mark'd him were
 aghast.

At once Sir Lancelot's charger fiercely
 neigh'd,
 And Death's dark war-horse bounded
 forward with him.
 Then those that did not blink the terror,
 saw
 That Death was cast to ground, and
 slowly rose.
 But with one stroke Sir Gareth split the
 skull.
 Half fell to right and half to left and
 lay.
 Then with a stronger buffet he clove the
 helm
 As throughly as the skull; and out from
 this
 Issued the bright face of a blooming
 boy
 Fresh as a flower new-born, and crying,
 'Knight,
 Slay me not: my three brethren bade me
 do it,
 To make a horror all about the house,
 And stay the world from Lady Lyonors.
 They never dream'd the passes would be
 past.'
 Answer'd Sir Gareth graciously to one
 Not many a moon his younger, 'My fair
 child,
 What madness made thee challenge the
 chief knight
 Of Arthur's hall?' 'Fair Sir, they bade
 me do it.
 They hate the King, and Lancelot, the
 King's friend,
 They hoped to slay him somewhere on
 the stream,
 They never dream'd the passes could be
 past.'

Then sprang the happier day from
underground;
And Lady Lyonors and her house, with
dance
And revel and song, made merry over
Death,
As being after all their foolish fears
And horrors only proven a blooming boy.
So large mirth lived and Gareth won the
quest.

And he that told the tale in older times
Says that Sir Gareth wedded Lyonors,
But he, that told it later, says Lynette.

THE MARRIAGE OF GERAINT.

THE brave Geraint, a knight of Arthur's
court,
A tributary prince of Devon, one
Of that great Order of the Table Round,
Had married Enid, Yniol's only child,
And loved her, as he loved the light of
Heaven.
And as the light of Heaven varies, now
At sunrise, now at sunset, now by night
With moon and trembling stars, so loved
Geraint
To make her beauty vary day by day.
In crimsons and in purples and in gems.
And Enid, but to please her husband's
eye,
Who first had found and loved her in a
state
Of broken fortunes, daily fronted him
In some fresh splendour; and the Queen
herself,
Grateful to Prince Geraint for service
done,
Loved her, and often with her own white
hands
Array'd and deck'd her, as the loveliest,
Next after her own self, in all the court.
And Enid loved the Queen, and with true
heart
Adored her, as the stateliest and the best
And loveliest of all women upon earth.
And seeing them so tender and so close,
Long in their common love rejoiced
Geraint.
But when a rumour rose about the
Queen,
Touching her guilty love for Lancelot,

Tho' yet there lived no proof, nor yet
was heard
The world's loud whisper breaking into
storm,
Not less Geraint believed it; and there
fell
A horror on him, lest his gentle wife,
Thro' that great tenderness for Guinevere,
Had suffer'd, or should suffer any taint
In nature: wherefore going to the King,
He made this pretext, that his principedom
lay
Close on the borders of a territory,
Wherein were bandit earls, and caitiff
knights,
Assassins, and all flyers from the hand
Of justice, and whatever loathes a law:
And therefore, till the King himself
should please
To cleanse this common sewer of all his
realm,
He craved a fair permission to depart,
And there defend his marches; and the
King,
Mused for a little on his plea, but, last,
Allowing it, the Prince and Enid rode,
And fifty knights rode with them, to the
shores
Of Severn, and they past to their own
land;
Where, thinking, that if ever yet was wife
True to her lord, mine shall be so to me,
He compass'd her with sweet observances
And worship, never leaving her, and grew
Forgetful of his promise to the King,
Forgetful of the falcon and the hunt,
Forgetful of the tilt and tournament,
Forgetful of his glory and his name,
Forgetful of his principedom and its cares.
And this forgetfulness was hateful to her.
And by and by the people, when they
met
In twos and threes, or fuller companies,
Began to scoff and jeer and babble of him
As of a prince whose manhood was all
gone,
And molten down in mere uxoriousness.
And this she gather'd from the people's
eyes:
This too the women who attired her
head,
To please her, dwelling on his boundless
love,

Told Enid, and they sadden'd her the more :

And day by days she thought to tell Geraint,
But could not out of bashful delicacy;
While he that watched her sadden, was the more

Suspicious that her nature had a taint.

At last, it chanced that on a summer morn

(They sleeping each by either) the new sun

Beat thro' the blindless casement of the room,

And heated the strong warrior in his dreams;

Who, moving, cast the coverlet aside,
And bared the knotted column of his throat,

The massive square of his heroic breast,
And arms on which the standing muscle sloped,

As slopes a wild brook o'er a little stone,
Running too vehemently to break upon it.
And Enid woke and sat beside the couch,
Admiring him, and thought within herself,

Was ever man so grandly made as he?
Then, like a shadow, past the people's talk
And accusation of uxoriousness

Across her mind, and bowing over him,
Low to her own heart piteously she said :

'O noble breast and all-puissant arms,
Am I the cause, I the poor cause that men
Reproach you, saying all your force is gone?

I *am* the cause, because I dare not speak
And tell him what I think and what they say.

And yet I hate that he should linger here;
I cannot love my lord and not his name.
Far liefer had I gird his harness on him,
And ride with him to battle and stand by,
And watch his mighty hand striking great blows

At catiffs and at wrongers of the world.
Far better were I laid in the dark earth,
Not hearing any more his noble voice,
Not to be folded more in these dear arms,
And darken'd from the high light in his eyes,

Than that my lord thro' me should suffer shame.

Am I so bold, and could I so stand by,
And see my dear lord wounded in the strife,

Or maybe pierced to death before mine eyes,

And yet not dare to tell him what I think,
And how men slur him, saying all his force
Is melted into mere effeminacy?

O me, I fear that I am no true wife.'

Half inwardly, half audibly she spoke,
And the strong passion in her made her weep

True tears upon his broad and naked breast,

And these awoke him, and by great mischance

He heard but fragments of her later words,
And that she fear'd she was not a true wife.

And then he thought, 'In spite of all my care,

For all my pains, poor man, for all my pains,

She is not faithful to me, and I see her
Weeping for some gay knight in Arthur's hall.'

Then tho' he loved and revered her too much

To dream she could be guilty of foul act,
Right thro' his manful breast darted the pang

That makes a man, in the sweet face of her

Whom he loves most, lonely and miserable.

At this he hurl'd his huge limbs out of bed,

And shook his drowsy squire awake and cried,

'My charger and her palfrey;' then to her,

'I will ride forth into the wilderness;
For tho' it seems my spurs are yet to win,

I have not fall'n so low as some would wish.

And thou, put on thy worst and meanest dress

And ride with me.' And Enid ask'd, amazed,

'If Enid errs, let Enid learn her fault.'

But he, 'I charge thee, ask not, but obey.'

Then she bethought her of a faded silk,
 A faded mantle and a faded veil,
 And moving toward a cedarn cabinet,
 Wherein she kept them folded reverently
 With sprigs of summer laid between the
 folds,
 She took them, and array'd herself
 therein,
 Remembering when first he came on her
 Drest in that dress, and how he loved
 her in it,
 And all her foolish fears about the dress,
 And all his journey to her, as himself
 Had told her, and their coming to the
 court.

For Arthur on the Whitsuntide before
 Held court at old Caerleon upon Usk.
 There on a day, he sitting high in hall,
 Before him came a forester of Dean,
 Wet from the woods, with notice of a
 hart

Taller than all his fellows, milky-white,
 First seen that day: these things he told
 the King.

Then the good King gave order to let
 blow

His horns for hunting on the morrow
 morn.

And when the Queen petition'd for his
 leave

To see the hunt, allow'd it easily.
 So with the morning all the court were
 gone.

But Guinevere lay late into the morn,
 Lost in sweet dreams, and dreaming of
 her love

For Lancelot, and forgetful of the hunt;
 But rose at last, a single maiden with her,
 Took horse, and forded Usk, and gain'd
 the wood;

There, on a little knoll beside it, stay'd
 Waiting to hear the hounds; but heard
 instead

A sudden sound of hoofs, for Prince
 Geraint,

Late also, wearing neither hunting-dress
 Nor weapon, save a golden-hilted brand,
 Came quickly flashing thro' the shallow
 ford

Behind them, and so gallop'd up the
 knoll.

A purple scarf, at either end whereof

There swung an apple of the purest gold,
 Sway'd round about him, as he gallop'd
 up

To join them, glancing like a dragon-fly
 In summer suit and silks of holiday.

Low bow'd the tributary Prince, and she,
 Sweetly and statelily, and with all grace
 Of womanhood and queenhood, answer'd
 him:

'Late, late, Sir Prince,' she said, 'later
 than we!'

'Yea, noble Queen,' he answer'd, 'and
 so late

That I but come like you to see the hunt,
 Not join it.' 'Therefore wait with me,'
 she said;

'For on this little knoll, if anywhere,
 There is good chance that we shall hear
 the hounds:

Here often they break covert at our feet.'

And while they listen'd for the distant
 hunt,

And chiefly for the baying of Cavall,
 King Arthur's hound of deepest mouth,
 there rode

Full slowly by a knight, lady, and dwarf;
 Whereof the dwarf lagg'd latest, and the
 knight

Had vizor up, and show'd a youthful
 face,

Imperious, and of haughtiest lineaments.
 And Guinevere, not mindful of his face
 In the King's hall, desired his name, and
 sent

Her maiden to demand it of the dwarf;
 Who being vicious, old and irritable,
 And doubling all his master's vice of
 pride,

Made answer sharply that she should not
 know.

'Then will I ask it of himself,' she said.

'Nay, by my faith, thou shalt not,' cried
 the dwarf;

'Thou art not worthy ev'n to speak of
 him;'

And when she put her horse toward the
 knight,

Struck at her with his whip, and she re-
 turn'd

Indignant to the Queen; whereat Geraint
 Exclaiming, 'Surely I will learn the
 name,'

Made sharply to the dwarf, and ask'd it
 of him,
 Who answer'd as before; and when the
 Prince
 Had put his horse in motion toward the
 knight,
 Struck at him with his whip, and cut his
 cheek.

The Prince's blood spirted upon the scarf,
 Dyeing it; and his quick, instinctive hand
 Caught at the hilt, as to abolish him:
 But he, from his exceeding manfulness
 And pure nobility of temperament,
 Wroth to be wroth at such a worm, re-
 frain'd

From ev'n a word, and so returning said:

'I will avenge this insult, noble Queen,
 Done in your maiden's person to yourself:
 And I will track this vermin to their
 earths:

For tho' I ride unarm'd, I do not doubt
 To find, at some place I shall come at,
 arms

On loan, or else for pledge; and, being
 found,

Then will I fight him, and will break his
 pride,

And on the third day will again be here,
 So that I be not fall'n in fight. Farewell.'

'Farewell, fair Prince,' answer'd the
 stately Queen.

'Be prosperous in this journey, as in all;
 And may you light on all things that you
 love,

And live to wed with her whom first you
 love:

But ere you wed with any, bring your
 bride,

And I, were she the daughter of a king,
 Yea, tho' she were a beggar from the
 hedge,

Will clothe her for her bridals like the
 sun.'

And Prince Geraint, now thinking that
 he heard

The noble hart at bay, now the far horn,
 A little vex'd at losing of the hunt,
 A little at the vile occasion, rode,
 By ups and downs, thro' many a grassy
 glade

And valley, with fixt eye following the
 three.

At last they issued from the world of
 wood,

And climb'd upon a fair and even ridge,
 And show'd themselves against the sky,
 and sank.

And thither came Geraint, and under-
 neath

Beheld the long street of a little town
 In a long valley, on one side whereof,
 White from the mason's hand, a fortress
 rose;

And on one side a castle in decay,
 Beyond a bridge that spann'd a dry
 ravine:

And out of town and valley came a noise
 As of a broad brook o'er a shingly bed
 Brawling, or like a clamour of the rooks
 At distance, ere they settle for the night.

And onward to the fortress rode the
 three,

And enter'd, and were lost behind the
 walls.

'So,' thought Geraint, 'I have track'd
 him to his earth.'

And down the long street riding wearily,
 Found every hostel full, and everywhere
 Was hammer laid to hoof, and the hot
 hiss

And bustling whistle of the youth who
 scour'd

His master's armour; and of such a one
 He ask'd, 'What means the tumult in
 the town?'

Who told him, scouring still, 'The
 sparrow-hawk!'

Then riding close behind an ancient churl,
 Who, smitten by the dusty sloping beam,
 Went sweating underneath a sack of
 corn,

Ask'd yet once more what meant the
 hubbub here?

Who answer'd gruffly, 'Ugh! the sparrow-
 hawk.'

Then riding further past an armourer's,
 Who, with back turn'd, and bow'd above
 his work,

Sat riveting a helmet on his knee,
 He put the self-same query, but the man
 Not turning round, nor looking at him,
 said:

'Friend, he that labours for the sparrow-hawk

Has little time for idle questioners.'
Whereat Geraint flash'd into sudden spleen:

'A thousand pips eat up your sparrow-hawk!

Tits, wrens, and all wing'd nothings peck him dead!

Ye think the rustic cackle of your bourg
The murmur of the world! What is it to me?

O wretched set of sparrows, one and all,
Who pipe of nothing but of sparrow-hawks!

Speak, if ye be not like the rest, hawk-mad,

Where can I get me harbourage for the night?

And arms, arms, arms to fight my enemy?
Speak!'

Whereat the armourer turning all amazed
And seeing one so gay in purple silks,
Came forward with the helmet yet in hand

And answer'd, 'Pardon me, O stranger knight;

We hold a tourney here to-morrow morn,
And there is scanty time for half the work.
Arms? truth! I know not: all are wanted here.

Harbourage? truth, good truth, I know not, save,

It may be, at Earl Yniol's, o'er the bridge
Yonder.' He spoke and fell to work again.

Then rode Geraint, a little spleenful yet,
Across the bridge that spann'd the dry ravine.

There musing sat the hoary-headed Earl,
(His dress a suit of fray'd magnificence,
Once fit for feasts of ceremony) and said:

'Whither, fair son?' to whom Geraint replied,

'O friend, I seek a harbourage for the night.'

Then Yniol, 'Enter therefore and partake
The slender entertainment of a house
Once rich, now poor, but ever open-door'd.'

'Thanks, venerable friend,' replied Geraint;

'So that ye do not serve me sparrow-hawks

For supper, I will enter, I will eat
With all the passion of a twelve hours' fast.'

Then sigh'd and smiled the hoary-headed Earl,

And answer'd, 'Graver cause than yours is mine

To curse this hedgerow thief, the sparrow-hawk:

But in, go in; for save yourself desire it,
We will not touch upon him ev'n in jest.'

Then rode Geraint into the castle court,
His charger trampling many a prickly star
Of sprouted thistle on the broken stones.
He look'd and saw that all was ruinous.
Here stood a shatter'd archway plumed with fern;

And here had fall'n a great part of a tower,

Whole, like a crag that tumbles from the cliff,

And like a crag was gay with wilding flowers:

And high above a piece of turret stair,
Worn by the feet that now were silent, wound

Bare to the sun, and monstrous ivy-stems,
Claspt the gray walls with hairy-fibred arms,

And suck'd the joining of the stones, and look'd

A knot, beneath, of snakes, aloft, a grove.

And while he waited in the castle court,
The voice of Enid, Yniol's daughter, rang
Clear thro' the open casement of the hall,
Singing; and as the sweet voice of a bird,
Heard by the lander in a lonely isle,
Moves him to think what kind of bird it is
That sings so delicately clear, and make
Conjecture of the plumage and the form:
So the sweet voice of Enid moved Geraint;
And made him like a man abroad at morn
When first the liquid note beloved of men
Comes flying over many a windy wave
To Britain, and in April suddenly
Breaks from a coppice gemm'd with green
and red,

And he suspends his converse with a friend,
 Or it may be the labour of his hands,
 To think or say, 'There is the nightingale;'
 So fared it with Geraint, who thought
 and said,
 'Here, by God's grace, is the one voice
 for me.'

It chanced the song that Enid sang
 was one
 Of Fortune and her wheel, and Enid
 sang:

Turn, Fortune, turn thy wheel and
 lower the proud;
 Turn thy wild wheel thro' sunshine,
 storm, and cloud;
 Thy wheel and thee we neither love nor
 hate.

'Turn, Fortune, turn thy wheel with
 smile or frown;
 With that wild wheel we go not up or
 down;
 Our hoard is little, but our hearts are
 great.

'Smile and we smile, the lords of many
 lands;
 Frown and we smile, the lords of our
 own hands;
 For man is man and master of his fate.

'Turn, turn thy wheel above the staring
 crowd;
 Thy wheel and thou are shadows in the
 cloud;
 Thy wheel and thee we neither love nor
 hate.'

'Hark, by the bird's song ye may learn
 the nest,'
 Said Yniol; 'enter quickly.' Entering
 then,
 Right o'er a mount of newly-fallen stones,
 The dusky-rafter'd many-cobwebb'd hall,
 He found an ancient dame in dim bro-
 cade;
 And near her, like a blossom vermeil-
 white,
 That lightly breaks a faded flower-sheath,
 Moved the fair Enid, all in faded silk,

Her daughter. In a moment thought
 Geraint,
 'Here by God's rood is the one maid for
 me.'
 But none spake word except the hoary
 Earl:
 'Enid, the good knight's horse stands in
 the court;
 Take him to stall, and give him corn, and
 then
 Go to the town and buy us flesh and
 wine;
 And we will make us merry as we may.
 Our hoard is little, but our hearts are
 great.'

He spake: the Prince, as Enid past
 him, fain
 To follow, strode a stride, but Yniol caught
 His purple scarf, and held, and said, 'For-
 bear!
 Rest! the good house, tho' ruin'd, O my
 son,
 Endures not that her guest should serve
 himself.'
 And reverencing the custom of the house
 Geraint, from utter courtesy, forbore.

So Enid took his charger to the stall;
 And after went her way across the bridge,
 And reach'd the town, and while the
 Prince and Earl
 Yet spoke together, came again with one,
 A youth, that following with a costrel bore
 The means of goodly welcome, flesh and
 wine.
 And Enid brought sweet cakes to make
 them cheer,
 And in her veil enfolded, manchet bread.
 And then, because their hall must also
 serve
 For kitchen, boil'd the flesh, and spread
 the board,
 And stood behind, and waited on the
 three.
 And seeing her so sweet and serviceable,
 Geraint had longing in him evermore
 To stoop and kiss the tender little thumb,
 That crost the trencher as she laid it down:
 But after all had eaten, then Geraint,
 For now the wine made summer in his
 veins,
 Let his eye rove in following, or rest

On Enid at her lowly handmaid-work,
Now here, now there, about the dusky
hall;

Then suddenly address the hoary Earl :

‘Fair Host and Earl, I pray your cour-
tesy;

This sparrow-hawk, what is he? tell me
of him.

His name? but no, good faith, I will not
have it :

For if he be the knight whom late I saw
Ride into that new fortress by your town,
White from the mason’s hand, then have
I sworn

From his own lips to have it—I am
Geraint

Of Devon—for this morning when the
Queen

Sent her own maiden to demand the
name,

His dwarf, a vicious under-shapen thing,
Struck at her with his whip, and she re-
turn’d

Indignant to the Queen; and then I swore
That I would track this caitiff to his hold,
And fight and break his pride, and have
it of him.

And all unarm’d I rode, and thought to
find

Arms in your town, where all the men are
mad;

They take the rustic murmur of their
bourg

For the great wave that echoes round the
world;

They would not hear me speak : but if ye
know

Where I can light on arms, or if yourself
Should have them, tell me, seeing I have
sworn

That I will break his pride and learn his
name,

Avenging this great insult done the
Queen.’

Then cried Earl Yniol, ‘Art thou he
indeed,

Geraint, a name far-sounded among men
For noble deeds? and truly I, when first
I saw you moving by me on the bridge,
Felt ye were somewhat, yea, and by your
state

And presence might have guess’d you one
of those

That eat in Arthur’s hall at Camelot.
Nor speak I now from foolish flattery;

For this dear child hath often heard me
praise

Your feats of arms, and often when I
paused

Hath ask’d again, and ever loved to hear;
So grateful is the noise of noble deeds

To noble hearts who see but acts of
wrong:

O never yet had woman such a pair
Of suitors as this maiden; first Limours,

A creature wholly given to brawls and
wine,

Drunk even when he woo’d; and be he
dead

I know not, but he past to the wild land.
The second was your foe, the sparrow-

hawk,
My curse, my nephew—I will not let his
name

Slip from my lips if I can help it—he,
When I that knew him fierce and turbu-

lent
Refused her to him, then his pride awoke;

And since the proud man often is the
mean,

He sow’d a slander in the common ear,
Affirming that his father left him gold,

And in my charge, which was not ren-
der’d to him;

Bribed with large promises the men who
served

About my person, the more easily
Because my means were somewhat broken

into
Thro’ open doors and hospitality;

Raised my own town against me in the
night

Before my Enid’s birthday, sack’d my
house;

From mine own earldom foully ousted
me;

Built that new fort to overawe my friends,
For truly there are those who love me

yet;

And keeps me in this ruinous castle here,
Where doubtless he would put me soon

to death,
But that his pride too much despises me:

And I myself sometimes despise myself;

For I have let men be, and have their way;
Am much too gentle, have not used my
power:

Nor know I whether I be very base
Or very manful, whether very wise
Or very foolish; only this I know,
That whatsoever evil happen to me,
I seem to suffer nothing heart or limb,
But can endure it all most patiently.'

'Well said, true heart,' replied Geraint,
'but arms,
That if the sparrow-hawk, this nephew,
fight
In next day's tourney I may break his
pride.'

And Yniol answer'd, 'Arms, indeed, but
old
And rusty, old and rusty, Prince Geraint,
Are mine, and therefore at thine asking,
thine.

But in this tournament can no man tilt,
Except the lady he loves best be there.
Two forks are fixt into the meadow
ground,

And over these is placed a silver wand,
And over that a golden sparrow-hawk,
The prize of beauty for the fairest there.
And this, what knight soever be in field
Lays claim to for the lady at his side,
And tilts with my good nephew there-
upon,

Who being apt at arms and big of bone
Has ever won it for the lady with him,
And toppling over all antagonism
Has earn'd himself the name of sparrow-
hawk.

But thou, that hast no lady, canst not
fight.'

To whom Geraint with eyes all bright
replied,

Leaning a little toward him, 'Thy leave!
Let me lay lance in rest, O noble host,
For this dear child, because I never saw,
Tho' having seen all beauties of our time,
Nor can see elsewhere, anything so fair.
And if I fall her name will yet remain
Untarnish'd as before; but if I live,
So aid me Heaven when at mine utter-
most,

As I will make her truly my true wife.'

Then, howsoever patient, Yniol's heart
Danced in his bosom, seeing better days.
And looking round he saw not Enid
there,

(Who hearing her own name had stol'n
away)

But that old dame, to whom full tenderly
And fondling all her hand in his he said,
'Mother, a maiden is a tender thing,
And best by her that bore her under-
stood.

Go thou to rest, but ere thou go to rest
Tell her, and prove her heart toward the
Prince.'

So spake the kindly-hearted Earl, and
she

With frequent smile and nod departing
found,

Half disarray'd as to her rest, the girl;
Whom first she kiss'd on either cheek,
and then

On either shining shoulder laid a hand
And kept her off and gazed upon her
face,

And told her all their converse in the
hall,

Proving her heart: but never light and
shade

Coursed one another more on open
ground

Beneath a troubled heaven, than red and
pale

Across the face of Enid hearing her;
While slowly falling as a scale that falls,
When weight is added only grain by
grain,

Sank her sweet head upon her gentle
breast;

Nor did she lift an eye nor speak a word,
Rapt in the fear and in the wonder of it;
So moving without answer to her rest
She found no rest, and ever fail'd to draw
The quiet night into her blood, but lay
Contemplating her own unworthiness;
And when the pale and bloodless east
began

To quicken to the sun, arose, and raised
Her mother too, and hand in hand they
moved

Down to the meadow where the jousts
were held,

And waited there for Yniol and Geraint.

And thither came the twain, and when
 Geraint
 Beheld her first in field, awaiting him,
 He felt, were she the prize of bodily
 force,
 Himself beyond the rest pushing could
 move
 The chair of Idris. Yniol's rusted arms
 Were on his princely person, but thro'
 these
 Princelike his bearing shone; and errant
 knights
 And ladies came, and by and by the town
 Flow'd in, and settling circled all the
 lists.
 And there they fixt the forks into the
 ground,
 And over these they placed the silver
 wand,
 And over that the golden sparrow-hawk.
 Then Yniol's nephew, after trumpet
 blown,
 Spake to the lady with him and pro-
 claim'd,
 'Advance and take, as fairest of the fair,
 What I these two years past have won
 for thee,
 The prize of beauty.' Loudly spake the
 Prince,
 'Forbear: there is a worthier,' and the
 knight
 With some surprise and thrice as much
 disdain
 Turn'd, and beheld the four, and all his
 face
 Glow'd like the heart of a great fire at
 Yule,
 So burnt he was with passion, crying
 out,
 'Do battle for it then,' no more; and
 thrice
 They clash'd together, and thrice they
 brake their spears.
 Then each, dishorsed and drawing, lash'd
 at each
 So often and with such blows, that all
 the crowd
 Wonder'd, and now and then from distant
 walls
 There came a clapping as of phantom
 hands.
 So twice they fought, and twice they
 breathed, and still

The dew of their great labour, and the
 blood
 Of their strong bodies, flowing, drain'd
 their force.
 But either's force was match'd till Yniol's
 cry,
 'Remember that great insult done the
 Queen,'
 Increased Geraint's, who heaved his
 blade aloft,
 And crack'd the helmet thro', and bit the
 bone,
 And fell'd him, and set foot upon his
 breast,
 And said, 'Thy name?' To whom the
 fallen man
 Made answer, groaning, 'Edyrn, son of
 Nudd!
 Ashamed am I that I should tell it thee.
 My pride is broken: men have seen my
 fall.'
 'Then, Edyrn, son of Nudd,' replied
 Geraint,
 'These two things shalt thou do, or else
 thou diest.
 First, thou thyself, with damsel and with
 dwarf,
 Shalt ride to Arthur's court, and coming
 there,
 Crave pardon for that insult done the
 Queen,
 And shalt abide her judgment on it;
 next,
 Thou shalt give back their earldom to
 thy kin.
 These two things shalt thou do, or thou
 shalt die.'
 And Edyrn answer'd, 'These things will
 I do,
 For I have never yet been overthrown,
 And thou hast overthrown me, and my
 pride
 Is broken down, for Enid sees my fall!'
 And rising up, he rode to Arthur's
 court,
 And there the Queen forgave him easily.
 And being young, he changed and came
 to loathe
 His crime of traitor, slowly drew him-
 self
 Bright from his old dark life, and fell at
 last
 In the great battle fighting for the King.

But when the third day from the hunt-
ing-morn
Made a low splendour in the world, and
wings
Moved in her ivy, Enid, for she lay
With her fair head in the dim-yellow
light,
Among the dancing shadows of the birds,
Woke and bethought her of her promise
given
No later than last eve to Prince Geraint—
So bent he seem'd on going the third day,
He would not leave her, till her promise
given—
To ride with him this morning to the
court,
And there be made known to the stately
Queen,
And there be wedded with all cere-
mony.
At this she cast her eyes upon her
dress.
And thought it never yet had look'd so
mean.
For as a leaf in mid-November is
To what it was in mid-October, seem'd
The dress that now she look'd on to the
dress
She look'd on ere the coming of Geraint.
And still she look'd, and still the terror
grew
Of that strange bright and dreadful thing,
a court,
All staring at her in her faded silk:
And softly to her own sweet heart she
said:

'This noble prince who won our earl-
dom back,
So splendid in his acts and his attire,
Sweet heaven, how much I shall discredit
him!
Would he could tarry with us here
awhile,
But being so beholden to the Prince,
It were but little grace in any of us,
Bent as he seem'd on going this third
day,
To seek a second favour at his hands.
Yet if he could but tarry a day or two,
Myself would work eye dim, and finger
lame,
Far liefer than so much discredit him.'

And Enid fell in longing for a dress
All branch'd and flower'd with gold, a
costly gift
Of her good mother, given her on the
night
Before her birthday, three sad years ago,
That night of fire, when Edyrn sack'd
their house,
And scatter'd all they had to all the
winds:
For while the mother show'd it, and the
two
Were turning and admiring it, the work
To both appear'd so costly, rose a cry
That Edyrn's men were on them, and
they fled
With little save the jewels they had on,
Which being sold and sold had bought
them bread:
And Edyrn's men had caught them in
their flight,
And placed them in this ruin; and she
wish'd
The Prince had found her in her ancient
home;
Then let her fancy flit across the past,
And roam the goodly places that she
knew;
And last bethought her how she used
to watch,
Near that old home, a pool of golden
carp;
And one was patch'd and blurr'd and
lustreless
Among his burnish'd brethren of the
pool;
And half asleep she made comparison
Of that and these to her own faded self
And the gay court, and fell asleep again;
And dreamt herself was such a faded
form
Among her burnish'd sisters of the pool;
But this was in the garden of a king;
And tho' she lay dark in the pool, she
knew
That all was bright; that all about were
birds
Of sunny plume in gilded trellis-work;
That all the turf was rich in plots that
look'd
Each like a garnet or a turkis in it;
And lords and ladies of the high court
went

In silver tissue talking things of state;
 And children of the King in cloth of
 gold
 Glanced at the doors or gamboll'd down
 the walks;
 And while she thought 'They will not
 see me,' came
 A stately queen whose name was Guine-
 vere,
 And all the children in their cloth of
 gold
 Ran to her, crying, 'If we have fish at all
 Let them be gold; and charge the
 gardeners now
 To pick the faded creature from the
 pool,
 And cast it on the mixen that it die.'
 And therewithal one came and seized on
 her,
 And Enid started waking, with her heart
 All overshadow'd by the foolish dream,
 And lo! it was her mother grasping her
 To get her well awake; and in her hand
 A suit of bright apparel, which she laid
 Flat on the couch, and spoke exultingly:

'See here, my child, how fresh the
 colours look,
 How fast they hold like colours of a
 shell
 That keeps the wear and polish of the
 wave.
 Why not? It never yet was worn, I
 trow:
 Look on it, child, and tell me if ye know
 it.'

And Enid look'd, but all confused at
 first,
 Could scarce divide it from her foolish
 dream:
 Then suddenly she knew it and rejoiced,
 And answer'd, 'Yea, I know it; your
 good gift,
 So sadly lost on that unhappy night;
 Your own good gift!' 'Yea, surely,'
 said the dame,
 'And gladly given again this happy
 morn.
 For when the jousts were ended yester-
 day,
 Went Yniol thro' the town, and every-
 where

He found the sack and plunder of our
 house
 All scatter'd thro' the houses of the
 town;
 And gave command that all which once
 was ours
 Should now be ours again: and yester-eve,
 While ye were talking sweetly with your
 Prince,
 Came one with this and laid it in my
 hand,
 For love or fear, or seeking favour of us,
 Because we have our earldom back
 again.
 And yester-eve I would not tell you of it,
 But kept it for a sweet surprise at morn.
 Yea, truly is it not a sweet surprise?
 For I myself unwillingly have worn
 My faded suit, as you, my child, have
 yours,
 And howsoever patient, Yniol his.
 Ah, dear, he took me from a goodly
 house,
 With store of rich apparel, sumptuous
 fare,
 And page, and maid, and squire, and
 seneschal,
 And pastime both of hawk and hound,
 and all
 That appertains to noble maintenance.
 Yea, and he brought me to a goodly
 house;
 But since our fortune swerved from sun
 to shade,
 And all thro' that young traitor, cruel
 need
 Constrain'd us, but a better time has
 come;
 So clothe yourself in this, that better fits
 Our mended fortunes and a Prince's
 bride:
 For tho' ye won the prize of fairest fair,
 And tho' I heard him call you fairest fair,
 Let never maiden think, however fair,
 She is not fairer in new clothes than old.
 And should some great court-lady say,
 the Prince
 Hath pick'd a ragged-robin from the
 hedge,
 And like a madman brought her to the
 court,
 Then were ye shamed, and, worse, might
 shame the Prince

To whom we are beholden; but I know,
 When my dear child is set forth at her
 best,
 That neither court nor country, tho' they
 sought
 Thro' all the provinces like those of old
 That lighted on Queen Esther, has her
 match.'

Here ceased the kindly mother out of
 breath;
 And Enid listen'd brightening as she lay;
 Then, as the white and glittering star of
 morn
 Parts from a bank of snow, and by and
 by
 Slips into golden cloud, the maiden rose,
 And left her maiden couch, and robed
 herself,
 Help'd by the mother's careful hand and
 eye,
 Without a mirror, in the gorgeous gown;
 Who, after, turn'd her daughter round,
 and said,
 She never yet had seen her half so fair;
 And call'd her like that maiden in the
 tale,
 Whom Gwydion made by glamour out
 of flowers,
 And sweeter than the bride of Cassive-
 laun,
 Flur, for whose love the Roman Caesar
 first
 Invaded Britain, 'But we beat him back,
 As this great Prince invaded us, and we,
 Not beat him back, but welcomed him
 with joy.
 And I can scarcely ride with you to
 court,
 For old am I, and rough the ways and
 wild;
 But Yniol goes, and I full oft shall dream
 I see my princess as I see her now,
 Clothed with my gift, and gay among
 the gay.'

But while the women thus rejoiced,
 Geraint
 Woke where he slept in the high hall,
 and call'd
 For Enid, and when Yniol made report
 Of that good mother making Enid gay
 In such apparel as might well besem

His princess, or indeed the stately Queen,
 He answer'd: 'Earl, entreat her by my
 love,

Albeit I give no reason but my wish,
 That she ride with me in her faded silk.'
 Yniol with that hard message went; it
 fell

Like flaws in summer laying lusty corn:
 For Enid, all abash'd she knew not why,
 Dared not to glance at her good mother's
 face,

But silently, in all obedience,
 Her mother silent too, nor helping her,
 Laid from her limbs the costly-broider'd
 gift,

And robed them in her ancient suit
 again,

And so descended. Never man rejoiced
 More than Geraint to greet her thus
 attired;

And glancing all at once as keenly at her
 As careful robins eye the deliver's toil,
 Made her cheek burn and either eyelid
 fall,

But rested with her sweet face satisfied;
 Then seeing cloud upon the mother's
 brow,

Her by both hands he caught, and
 sweetly said,

'O my new mother, be not wroth or
 grieved

At thy new son, for my petition to her.
 When late I left Caerleon, our great
 Queen,

In words whose echo lasts, they were so
 sweet,

Made promise, that whatever bride I
 brought,

Herself would clothe her like the sun
 in Heaven.

Thereafter, when I reach'd this ruin'd
 hall,

Beholding one so bright in dark estate,
 I vow'd that could I gain her, our fair
 Queen,

No hand but hers, should make your
 Enid burst

Sunlike from cloud — and likewise
 thought perhaps,

That service done so graciously would
 bind

The two together; fain I would the two

Should love each other : how can Enid find
A nobler friend? Another thought was
mine;

I came among you here so suddenly.
That tho' her gentle presence at the lists
Might well have served for proof that I
was loved,
I doubted whether daughter's tenderness,
Or easy nature, might not let itself
Be moulded by your wishes for her weal;
Or whether some false sense in her own
self

Of my contrasting brightness, overbore
Her fancy dwelling in this dusky hall;
And such a sense might make her long
for court

And all its perilous glories: and I
thought,

That could I somehow prove such force
in her

Link'd with such love for me, that at
a word

(No reason given her) she could cast
aside

A splendour dear to women, new to her,
And therefore dearer; or if not so new,
Yet therefore tenfold dearer by the power
Of intermitted usage; then I felt
That I could rest, a rock in ebbs and
flows,

Fixt on her faith. Now, therefore, I do
rest,

A prophet certain of my prophecy,
That never shadow of mistrust can cross
Between us. Grant me pardon for my
thoughts:

And for my strange petition I will make
Amends hereafter by some gaudy-day,
When your fair child shall wear your
costly gift

Beside your own warm hearth, with, on
her knees,

Who knows? another gift of the high
God,

Which, maybe, shall have learn'd to lisp
you thanks.'

He spoke: the mother smiled, but
half in tears,
Then brought a mantle down and wrapt
her in it,
And claspt and kiss'd her, and they rode
away.

Now thrice that morning Guinevere
had climb'd

The giant tower, from whose high crest,
they say,

Men saw the goodly hills of Somerset,
And white sails flying on the yellow sea;
But not to goodly hill or yellow sea
Look'd the fair Queen, but up the vale
of Usk,

By the flat meadow, till she saw them
come;

And then descending met them at the
gates,

Embraced her with all welcome as a
friend,

And did her honour as the Prince's bride,
And clothed her for her bridals like the
sun;

And all that week was old Caerleon gay,
For by the hands of Dubric, the high
saint,

They twain were wedded with all cere-
mony.

And this was on the last year's Whit-
suntide.

But Enid ever kept the faded silk,
Remembering how first he came on her,
Drest in that dress, and how he loved
her in it,

And all her foolish fears about the dress,
And all his journey toward her, as him-
self

Had told her, and their coming to the
court.

And now this morning when he said
to her,

'Put on your worst and meanest dress,'
she found

And took it, and array'd herself therein.

GERAINT AND ENID.

O FURBLIND race of miserable men,
How many among us at this very hour
Do forge a life-long trouble for ourselves,
By taking true for false, or false for true;
Here, thro' the feeble twilight of this
world

Groping, how many, until we pass and
reach

That other, where we see as we are seen!

So fared it with Geraint, who issuing forth
 That morning, when they both had got to horse,
 Perhaps because he loved her passionately,
 And felt that tempest brooding round his heart,
 Which, if he spoke at all, would break perforce
 Upon a head so dear in thunder, said :
 'Not at my side. I charge thee ride before,
 Ever a good way on before; and this I charge thee, on thy duty as a wife,
 Whatever happens, not to speak to me,
 No, not a word!' and Enid was aghast;
 And forth they rode, but scarce three paces on,
 When crying out, 'Effeminate as I am,
 I will not fight my way with gilded arms,
 All shall be iron;' he loosed a mighty purse,
 Hung at his belt, and hurl'd it toward the squire.
 So the last sight that Enid had of home
 Was all the marble threshold flashing, strown
 With gold and scatter'd coinage, and the squire
 Chafing his shoulder: then he cried again,
 'To the wilds!' and Enid leading down the tracks
 Thro' which he bade her lead him on, they past
 The marches, and by bandit-haunted holds,
 Gray swamps and pools, waste places of the hern,
 And wildernesses, perilous paths, they rode:
 Round was their pace at first, but slacken'd soon:
 A stranger meeting them had surely thought
 They rode so slowly and they look'd so pale,
 That each had suffer'd some exceeding wrong.
 For he was ever saying to himself,
 'O I that wasted time to tend upon her,
 To compass her with sweet observances,

To dress her beautifully and keep her true'—
 And there he broke the sentence in his heart:
 Abruptly, as a man upon his tongue
 May break it, when his passion masters him.
 And she was ever praying the sweet heavens
 To save her dear lord whole from any wound.
 And ever in her mind she cast about
 For that unnoticed failing in herself,
 Which made him look so cloudy and so cold;
 Till the great plover's human whistle amazed
 Her heart, and glancing round the waste she fear'd
 In every wavering brake an ambush-cade.
 Then thought again, 'If there be such in me,
 I might amend it by the grace of Heaven,
 If he would only speak and tell me of it.'

But when the fourth part of the day was gone,
 Then Enid was aware of three tall knights
 On horseback, wholly arm'd, behind a rock
 In shadow, waiting for them, caitiffs all;
 And heard one crying to his fellow,
 'Look,
 Here comes a laggard hanging down his head,
 Who seems no bolder than a beaten hound;
 Come, we will slay him and will have his horse
 And armour, and his damsel shall be ours.'

Then Enid ponder'd in her heart, and said:
 'I will go back a little to my lord,
 And I will tell him all their caitiff talk;
 For, be he wroth even to slaying me,
 Far liefer by his dear hand had I die,
 Than that my lord should suffer loss or shame.'

Then she went back some paces of
return,
Met his full frown timidly firm, and said;
'My lord, I saw three bandits by the
rock
Waiting to fall on you, and heard them
boast
That they would slay you, and possess
your horse
And armour, and your damsel should be
theirs.'

He made a wrathful answer: 'Did I
wish
Your warning or your silence? one com-
mand
I laid upon you, not to speak to me,
And thus ye keep it! Well then, look
— for now,
Whether ye wish me victory or defeat,
Long for my life, or hunger for my
death,
Yourself shall see my vigour is not lost.'

Then Enid waited, pale and sorrowful,
And down upon him bare the bandit
three.
And at the midmost charging, Prince
Geraint
Drave the long spear a cubit thro' his
breast
And out beyond; and then against his
brace
Of comrades, each of whom had broken
on him
A lance that splinter'd like an icicle,
Swung from his brand a windy buffet
out
Once, twice, to right, to left, and stunn'd
the twain
Or slew them, and dismounting like a
man
That skins the wild beast after slaying
him,
Stript from the three dead wolves of
woman born
The three gay suits of armour which they
wore,
And let the bodies lie, but bound the
suits
Of armour on their horses, each on
each,
And tied the bridle-reins of all the three

Together, and said to her, 'Drive them
on
Before you;' and she drove them thro'
the waste.

He follow'd nearer: ruth began to
work
Against his anger in him, while he
watch'd
The being he loved best in all the world,
With difficulty in mild obedience
Driving them on: he fain had spoken to
her,
And loosed in words of sudden fire the
wrath
And smoulder'd wrong that burnt him
all within;
But evermore it seem'd an easier thing
At once without remorse to strike her
dead,
Than to cry 'Halt,' and to her own
bright face
Accuse her of the least immodesty:
And thus tongue-tied, it made him wroth
the more
That she *could* speak whom his own ear
had heard
Call herself false: and suffering thus he
made
Minutes an age: but in scarce longer time
Than at Caerleon the full-tided Usk,
Before he turn to fall seaward again,
Pauses, did Enid, keeping watch, behold
In the first shallow shade of a deep wood,
Before a gloom of stubborn-shafted oaks,
Three other horsemen waiting, wholly
arm'd,
Whereof one seem'd far larger than her
lord,
And shook her pulses, crying, 'Look, a
prize!
Three horses and three goodly suits of
arms,
And all in charge of whom? a girl: set
on.'
'Nay,' said the second, 'yonder comes a
knight.'
The third, 'A craven; how he hangs his
head.'
The giant answer'd merrily, 'Yea, but
one?
Wait here, and when he passes fall upon
him.'

And Enid ponder'd in her heart and said,
 'I will abide the coming of my lord,
 And I will tell him all their villainy.
 My lord is weary with the fight before,
 And they will fall upon him unawares.
 I needs must disobey him for his good;
 How should I dare obey him to his harm?
 Needs must I speak, and tho' he kill me for it,
 I save a life dearer to me than mine.'

And she abode his coming, and said to him
 With timid firmness, 'Have I leave to speak?'
 He said, 'Ye take it, speaking,' and she spoke.

'There lurk three villains yonder in the wood,
 And each of them is wholly arm'd, and one
 Is larger-limb'd than you are, and they say
 That they will fall upon you while ye pass.'

To which he flung a wrathful answer back :
 'And if there were an hundred in the wood,
 And every man were larger-limb'd than I,
 And all at once should sally out upon me,
 I swear it would not ruffle me so much
 As you that not obey me. Stand aside,
 And if I fall, cleave to the better man.'

And Enid stood aside to wait the event,
 Not dare to watch the combat, only breathe
 Short fits of prayer, at every stroke a breath.
 And he, she dreaded most, bare down upon him.
 Aim'd at the helm, his lance err'd; but Geraint's,
 A little in the late encounter strain'd,
 Struck thro' the bulky bandit's corselet home,
 And then brake short, and down his enemy roll'd,

And there lay still; as he that tells the tale
 Saw once a great piece of a promontory,
 That had a sapling growing on it, slide
 From the long shore-cliff's windy walls to the beach,
 And there lie still, and yet the sapling grew:
 So lay the man transfixt. His craven pair
 Of comrades making slower at the Prince,
 When now they saw their bulwark fallen, stood;
 On whom the victor, to confound them more,
 Spurr'd with his terrible war-cry; for as one,
 That listens near a torrent mountain-brook,
 All thro' the crash of the near cataract hears
 The drumming thunder of the huger fall
 At distance, were the soldiers wont to hear
 His voice in battle, and be kindled by it,
 And foemen scared, like that false pair who turn'd
 Flying, but, overtaken, died the death
 Themselves had wrought on many an innocent.

Thereon Geraint, dismounting, pick'd the lance
 That pleased him best, and drew from those dead wolves
 Their three gay suits of armour, each from each,
 And bound them on their horses, each on each,
 And tied the bridle-reins of all the three
 Together, and said to her, 'Drive them on
 Before you,' and she drove them thro' the wood.

He follow'd nearer still: the pain she had
 To keep them in the wild ways of the wood,
 Two sets of three laden with jingling arms,
 Together, served a little to disedge
 The sharpness of that pain about her heart:

And they themselves, like creatures gently
born
But into bad hands fall'n, and now so long
By bandits groom'd, prick'd their light
ears, and felt
Her low firm voice and tender government.

So thro' the green gloom of the wood
they past,
And issuing under open heavens beheld
A little town with towers, upon a rock.
And close beneath, a meadow gemlike
chased
In the brown wild, and mowers mowing
in it:

And down a rocky pathway from the place
There came a fair-hair'd youth, that in his
hand

Bare victual for the mowers: and Geraint
Had ruth again on Enid looking pale:
Then, moving downward to the meadow
ground,

He, when the fair-hair'd youth came by
him, said,

'Friend, let her eat; the damsel is so
faint.'

'Yea, willingly,' replied the youth; 'and
thou,

My lord, eat also, tho' the fare is coarse,
And only meet for mowers;' then set
down

His basket, and dismounting on the sward
They let the horses graze, and ate them-
selves.

And Enid took a little delicately,
Less having stomach for it than desire
To close with her lord's pleasure; but
Geraint

Ate all the mowers' victual unawares,
And when he found all empty, was
amazed;

And 'Boy,' said he, 'I have eaten all,
but take

A horse and arms for guerdon; choose
the best.'

He, reddening in extremity of delight,
'My lord, you overpay me fifty-fold.'

'Ye will be all the wealthier,' cried the
Prince.

'I take it as free gift, then,' said the boy,
'Not guerdon; for myself can easily,
While your good damsel rests, return,
and fetch

Fresh victual for these mowers of our
Earl;

For these are his, and all the field is his,
And I myself am his; and I will tell him
How great a man thou art: he loves to
know

When men of mark are in his territory:
And he will have thee to his palace here,
And serve thee costlier than with mowers'
fare.'

Then said Geraint, 'I wish no better
fare:

I never ate with angrier appetite
Than when I left your mowers dinnerless.
And into no Earl's palace will I go.

I know, God knows, too much of palaces!
And if he want me, let him come to me.
But hire us some fair chamber for the
night.

And stalling for the horses, and return
With victual for these men, and let us
know.'

'Yea, my kind lord,' said the glad
youth, and went,
Held his head high, and thought himself
a knight,

And up the rocky pathway disappear'd,
Leading the horse, and they were left
alone.

But when the Prince had brought his
errant eyes

Home from the rock, sideways he let
them glance

At Enid, where she droopt: his own false
doom,

That shadow of mistrust should never cross
Betwixt them, came upon him, and he
sigh'd;

Then with another humorous ruth re-
mark'd

The lusty mowers labouring dinnerless,
And watch'd the sun blaze on the turning
scythe,

And after nodded sleepily in the heat.
But she, remembering her old ruin'd hall,
And all the windy clamour of the daws
About her hollow turret, pluck'd the
grass

There growing longest by the meadow's
edge,

And into many a listless annulet,
 Now over, now beneath her marriage
 ring,
 Wove and unwove it, till the boy return'd
 And told them of a chamber, and they
 went;
 Where, after saying to her, 'If ye will,
 Call for the woman of the house,' to
 which
 She answer'd, 'Thanks, my lord;' the
 two remain'd
 Apart by all the chamber's width, and
 mute
 As creatures voiceless thro' the fault of
 birth,
 Or two wild men supporters of a shield,
 Painted, who stare at open space, nor
 glance
 The one at other, parted by the shield.

On a sudden, many a voice along the
 street,
 And heel against the pavement echoing,
 burst
 Their drowse; and either started while
 the door,
 Push'd from without, drave backward to
 the wall,
 And midmost of a rout of roisterers,
 Femininely fair and dissolutely pale,
 Her suitor in old years before Geraint,
 Enter'd, the wild lord of the place,
 Limours.
 He moving up with pliant courtliness,
 Greeted Geraint full face, but stealthily,
 In the mid-warmth of welcome and graspt
 hand,
 Found Enid with the corner of his eye,
 And knew her sitting sad and solitary.
 Then cried Geraint for wine and goodly
 cheer
 To feed the sudden guest, and sumptu-
 ously
 According to his fashion, bade the host
 Call in what men soever were his friends,
 And feast with these in honour of their
 Earl;
 'And care not for the cost; the cost is
 mine.'

And wine and food were brought, and
 Earl Limours
 Drank till he jested with all ease, and told

Free tales, and took the word and play'd
 upon it,
 And made it of two colours; for his talk,
 When wine and free companions kindled
 him,
 Was wont to glance and sparkle like a gem
 Of fifty facets; thus he moved the Prince
 To laughter and his comrades to applause.
 Then, when the Prince was merry, ask'd
 Limours,
 'Your leave, my lord, to cross the room,
 and speak
 To your good damsel there who sits apart,
 And seems so lonely?' 'My free leave,'
 he said;
 'Get her to speak: she doth not speak to
 me.'
 Then rose Limours, and looking at his
 feet,
 Like him who tries the bridge he fears
 may fail,
 Crost and came near, lifted adoring eyes,
 Bow'd at her side and utter'd whisper-
 ingly:

'Enid, the pilot star of my lone life,
 Enid, my early and my only love,
 Enid, the loss of whom hath turn'd me
 wild—
 What chance is this? how is it I see you
 here?
 Ye are in my power at last, are in my
 power.
 Yet fear me not: I call mine own self
 wild,
 But keep a touch of sweet civility
 Here in the heart of waste and wilderness.
 I thought, but that your father came
 between,
 In former days you saw me favourably.
 And if it were so do not keep it back:
 Make me a little happier: let me know it:
 Owe you me nothing for a life half-lost?
 Yea, yea, the whole dear debt of all you
 are.
 And, Enid, you and he, I see with joy,
 Ye sit apart, you do not speak to him,
 You come with no attendance, page or
 maid,
 To serve you—doth he love you as of old?
 For, call it lovers' quarrels, yet I know
 Tho' men may bicker with the things
 they love.

They would not make them laughable in
all eyes,

Not while they loved them; and your
wretched dress,

A wretched insult on you, dumbly speaks
Your story, that this man loves you no
more.

Your beauty is no beauty to him now:

A common chance — right well I know
it — pall'd —

For I know men: nor will ye win him
back,

For the man's love once gone never
returns.

But here is one who loves you as of old;
With more exceeding passion than of old:
Good, speak the word: my followers ring
him round:

He sits unarm'd; I hold a finger up;

They understand: nay; I do not mean
blood:

Nor need ye look so scared at what I
say:

My malice is no deeper than a moat,
No stronger than a wall: there is the
keep;

He shall not cross us more; speak but
the word:

Or speak it not; but then by Him that
made me

The one true lover whom you ever own'd,
I will make use of all the power I have.

O pardon me! the madness of that hour,
When first I parted from thee, moves me
yet.'

At this the tender sound of his own
voice

And sweet self-pity, or the fancy of it,
Made his eye moist; but Enid fear'd his
eyes,

Moist as they were, wine-heated from the
feast;

And answer'd with such craft as women
use,

Guilty or guiltless, to stave off a chance
That breaks upon them perilously, and
said:

'Earl, if you love me as in former
years,

And do not practise on me, come with
morn.

And snatch me from him as by violence;
Leave me to-night: I am weary to the
death.'

Low at leave-taking, with his brandish'd
plume

Brushing his instep, bow'd the all-amorous
Earl,

And the stout Prince bade him a
good-night.

He moving homeward babbled to his men,
How Enid never loved a man but him,
Nor cared a broken egg-shell for her lord.

But Enid left alone with Prince Geraint,
Debating his command of silence given,
And that she now perforce must violate it,
Held commune with herself, and while
she held

He fell asleep, and Enid had no heart
To wake him, but hung o'er him, wholly
pleased

To find him yet unwounded after fight,
And hear him breathing low and equally.
Anon she rose, and stepping lightly,
heap'd

The pieces of his armour in one place,
All to be there against a sudden need;
Then dozed awhile herself, but overtoil'd
By that day's grief and travel, evermore
Seem'd catching at a rootless thorn, and
then

Went slipping down horrible precipices.
And strongly striking out her limbs
awoke;

Then thought she heard the wild Earl at
the door,

With all his rout of random followers,
Sound on a dreadful trumpet, summoning
her;

Which was the red cock shouting to the
light,

As the gray dawn stole o'er the dewy
world,

And glimmer'd on his armour in the room.
And once again she rose to look at it,
But touch'd it unawares: jangling, the
casque

Fell, and he started up and stared at her.
Then breaking his command of silence
given,

She told him all that Earl Limours had
said,

Except the passage that he loved her not,
Nor left untold the craft herself had used,
But ended with apology so sweet,
Low-spoken, and of so few words, and
 seem'd

So justified by that necessity,
That tho' he thought 'was it for him she
 wept

In Devon?' he but gave a wrathful groan,
Saying, 'Your sweet faces make good
 fellows fools

And traitors. Call the host and bid him
 bring

Charger and palfrey.' So she glided out
Among the heavy breathings of the
 house,

And like a household Spirit at the walls
Beat, till she woke the sleepers, and
 return'd:

Then tending her rough lord, tho' all
 unask'd,

In silence, did him service as a squire;
Till issuing arm'd he found the host and
 cried,

'Thy reckoning, friend?' and ere he
 learnt it, 'Take

Five horses and their armours;' and the
 host

Suddenly honest, answer'd in amaze,
'My lord, I scarce have spent the worth
 of one!'

'Ye will be all the wealthier,' said the
 Prince,

And then to Enid, 'Forward! and to-day
I charge you, Enid, more especially,
What thing soever ye may hear, or see,
Or fancy (tho' I count it of small use
To charge you) that ye speak not but
 obey.'

And Enid answer'd, 'Yea, my lord,
 I know

Your wish, and would obey; but riding
 first,

I hear the violent threats you do not hear,
I see the danger which you cannot see:
Then not to give you warning, that seems
 hard;

Almost beyond me: yet I would obey.'

'Yea so,' said he, 'do it: be not too
 wise;

Seeing that ye are wedded to a man,

Not all mismated with a yawning clown,
But one with arms to guard his head and
 yours,
With eyes to find you out however far,
And ears to hear you even in his dreams.'

With that he turn'd and look'd as
 keenly at her

As careful robins eye the delver's toil;
And that within her, which a wanton fool,
Or hasty judger would have call'd her
 guilt,

Made her cheek burn and either eyelid fall.
And Geraint look'd and was not satisfied.

Then forward by a way which, beaten
 broad,

Led from the territory of false Limours
To the waste earldom of another earl,
Doorm, whom his shaking vassals call'd
 the Bull,

Went Enid with her sullen follower on.
Once she look'd back, and when she saw
 him ride

More near by many a rood than yester-
 morn,

It wellnigh made her cheerful; till
 Geraint

Waving an angry hand as who should say
'Ye watch me,' sadden'd all her heart
 again.

But while the sun yet beat a dewy blade,
The sound of many a heavily-galloping
 hoof

Smote on her ear, and turning round she
 saw

Dust, and the points of lances bicker in it.
Then not to disobey her lord's behest,
And yet to give him warning, for he rode
As if he heard not, moving back she held
Her finger up, and pointed to the dust.
At which the warrior in his obstinacy,
Because she kept the letter of his word,
Was in a manner pleased, and turning,
 stood.

And in the moment after, wild Limours,
Borne on a black horse, like a thunder-
 cloud

Whose skirts are loosen'd by the breaking
 storm,

Half ridden off with by the thing he
 rode,

And all in passion uttering a dry shriek,

Dash'd on Geraint, who closed with him,
and bore

Down by the length of lance and arm
beyond

The crupper, and so left him stunn'd or
dead,

And overthrew the next that follow'd him,
And blindly rush'd on all the rout behind.

But at the flash and motion of the man
They vanish'd panic-stricken, like a shoal

Of darting fish, that on a summer morn
Adown the crystal dykes at Camelot

Come slipping o'er their shadows on the
sand,

But if a man who stands upon the brink
But lift a shining hand against the sun,

There is not left the twinkle of a fin
Betwixt the cressy islets white in flower;

So, scared but at the motion of the man,
Fled all the boon companions of the Earl,

And left him lying in the public way;
So vanish friendships only made in wine.

Then like a stormy sunlight smiled
Geraint,

Who saw the chargers of the two that fell
Start from their fallen lords, and wildly

fly,
Mixt with the flyers. 'Horse and man,'

he said,
'All of one mind and all right-honest

friends!
Not a hoof left: and I methinks till now

Was honest — paid with horses and with
arms;

I cannot steal or plunder, no nor beg:
And so what say ye, shall we strip him

there
Your lover? has your palfrey heart enough

To bear his armour? shall we fast, or
dine?

No? — then do thou, being right honest,
pray

That we may meet the horsemen of Earl
Doorm,

I too would still be honest.' Thus he
said:

And sadly gazing on her bridle-reins,
And answering not one word, she led the

way.

But as a man to whom a dreadful loss
Falls in a far land and he knows it not,

But coming back he learns it, and the loss
So pains him that he sickens nigh to
death;

So fared it with Geraint, who being prick'd
In combat with the follower of Limours,

Bled underneath his armour secretly,
And so rode on, nor told his gentle wife

What ail'd him, hardly knowing it himself,
Till his eye darken'd and his helmet

wagg'd;
And at a sudden swerving of the road,

Tho' happily down on a bank of grass,
The Prince, without a word, from his

horse fell.

And Enid heard the clashing of his fall,
Suddenly came, and at his side all pale

Dismounting, loosed the fastenings of his
arms,

Nor let her true hand falter, nor blue eye
Moisten, till she had lighted on his wound,

And tearing off her veil of faded silk
Had bared her forehead to the blistering

sun,
And swathed the hurt that drain'd her

dear lord's life.
Then after all was done that hand could do,

She rested, and her desolation came
Upon her, and she wept beside the way.

And many past, but none regarded her,
For in that realm of lawless turbulence,

A woman weeping for her murder'd mate
Was cared as much for as a summer

shower:
One took him for a victim of Earl Doorm,

Nor dared to waste a perilous pity on him:
Another hurrying past, a man-at-arms,

Rode on a mission to the bandit Earl;
Half whistling and half singing a coarse

song,
He drove the dust against her veiless

eyes:
Another, flying from the wrath of Doorm

Before an ever-fancied arrow, made
The long way smoke beneath him in his

fear;
At which her palfrey whinnying lifted

heel,
And scour'd into the coppices and was

lost,
While the great charger stood, grieved

like a man.

But at the point of noon the huge Earl
Doorm,
Broad-faced with under-fringe of russet
beard,
Bound on a foray, rolling eyes of prey,
Came riding with a hundred lances up;
But ere he came, like one that hails a ship,
Cried out with a big voice, 'What, is he
dead?'
'No, no, not dead!' she answer'd in all
haste.
'Would some of your kind people take
him up,
And bear him hence out of this cruel sun?
Most sure am I, quite sure, he is not dead.'

Then said Earl Doorm: 'Well, if he
be not dead,
Why wail ye for him thus? ye seem a child.
And be he dead, I count you for a fool;
Your wailing will not quicken him: dead
or not,
Ye mar a comely face with idiot tears.
Yet, since the face is comely—some of
you,
Here, take him up, and bear him to our
hall:
And if he live, we will have him of our
band;
And if he die, why earth has earth enough
To hide him. See ye take the charger too,
A noble one.'

He spake, and past away,
But left two brawny spearmen, who
advanced,
Each growling like a dog, when his good
bone
Seems to be pluck'd at by the village boys
Who love to vex him eating, and he fears
To lose his bone, and lays his foot upon it,
Gnawing and growling: so the ruffians
growl'd,
Fearing to lose, and all for a dead man,
Their chance of booty from the morning's
raid,
Yet raised and laid him on a litter-bier,
Such as they brought upon their forays
out.
For those that might be wounded; laid
him on it
All in the hollow of his shield, and took
And bore him to the naked hall of Doorm
(For gentle charger following him unled),

And cast him and the bier in which he
lay
Down on an oaken settle in the hall,
And then departed, hot in haste to join
Their luckier mates, but growling as
before,
And cursing their lost time, and the dead
man,
And their own Earl, and their own souls,
and her.
They might as well have blest her: she
was deaf
To blessing or to cursing save from one.

So for long hours sat Enid by her lord,
There in the naked hall, propping his
head,
And chafing his pale hands, and calling
to him.
Till at the last he waken'd from his swoon,
And found his own dear bride propping
his head,
And chafing his faint hands, and calling
to him;
And felt the warm tears falling on his face;
And said to his own heart, 'She weeps for
me.'
And yet lay still, and feign'd himself as
dead,
That he might prove her to the uttermost,
And say to his own heart, 'She weeps for
me.'

But in the falling afternoon return'd
The huge Earl Doorm with plunder to
the hall.
His lusty spearmen follow'd him with
noise:
Each hurling down a heap of things that
rang
Against the pavement, cast his lance aside,
And doff'd his helm: and then there
flutter'd in,
Half-bold, half-frighted, with dilated eyes,
A tribe of women, dress'd in many hues,
And mingled with the spearmen: and
Earl Doorm
Struck with a knife's haft hard against
the board,
And call'd for flesh and wine to feed his
spears.
And men brought in whole hogs and
quarter beeves,

And all the hall was dim with steam of
flesh :

And none spake word, but all sat down
at once,

And ate with tumult in the naked hall,
Feeding like horses when you hear them
feed;

Till Enid shrank far back into herself,
To shun the wild ways of the lawless tribe.
But when Earl Doorm had eaten all he
would,

He roll'd his eyes about the hall, and
found

A damsel drooping in a corner of it.

Then he remember'd her, and how she
wept;

And out of her there came a power upon
him;

And rising on the sudden he said, 'Eat!
I never yet beheld a thing so pale.

God's curse, it makes me mad to see you
weep.

Eat! Look yourself. Good luck had
your good man,

For were I dead who is it would weep for
me?

Sweet lady, never since I first drew breath
Have I beheld a lily like yourself.

And so there lived some colour in your
cheek,

There is not one among my gentlewomen
Were fit to wear your slipper for a glove.

But listen to me, and by me be ruled,
And I will do the thing I have not done,

For ye shall share my earldom with me,
girl,

And we will live like two birds in one
nest,

And I will fetch you forage from all fields,
For I compel all creatures to my will.'

He spoke: the brawny spearman let
his cheek

Bulge with the unswallow'd piece, and
turning stared;

While some, whose souls the old serpent
long had drawn

Down, as the worm draws in the wither'd
leaf

And makes it earth, hiss'd each at other's
ear

What shall not be recorded—women
they,

Women, or what had been those gracious
things,

But now desired the humbling of their
best,

Yea, would have help'd him to it: and
all at once

They hated her, who took no thought of
them,

But answer'd in low voice, her meek head
yet

Drooping, 'I pray you of your courtesy,
He being as he is, to let me be.'

She spake so low he hardly heard her
speak,

But like a mighty patron, satisfied
With what himself had done so graciously,

Assumed that she had thank'd him, add-
ing, 'Yea,

Eat and be glad, for I account you mine.'

She answer'd meekly, 'How should I
be glad

Henceforth in all the world at anything,
Until my lord arise and look upon me?'

Here the huge Earl cried out upon her
talk,

As all but empty heart and weariness
And sickly nothing; suddenly seized on

her,
And bare her by main violence to the

board,
And thrust the dish before her, crying,

'Eat.'

'No, no,' said Enid, vext, 'I will not eat
Till yonder man upon the bier arise,

And eat with me.' 'Drink, then,' he
answer'd. 'Here!'

(And fill'd a horn with wine and held it
to her,)

'Lo! I, myself, when flush'd with fight,
or hot,

God's curse, with anger—often I myself,
Before I well have drunken, scarce can

eat:
Drink therefore and the wine will change

your will.'

'Not so,' she cried, 'by Heaven, I will
not drink

Till my dear lord arise and bid me do it,

And drink with me; and if he rise no
more,
I will not look at wine until I die.'

At this he turn'd all red and paced his
hall,
Now gnaw'd his under, now his upper
lip,

And coming up close to her, said at last:
'Girl, for I see ye scorn my courtesies,
Take warning: yonder man is surely
dead;

And I compel all creatures to my will.
Not eat nor drink? And wherefore wail
for one,

Who put your beauty to this flout and
scorn

By dressing it in rags? Amazed am I,
Beholding how ye butt against my wish,
That I forbear you thus: cross me no
more.

At least put off to please me this poor
gown,

This silken rag, this beggar-woman's
weed:

I love that beauty should go beautifully:
For see ye not my gentlewomen here,
How gay, how suited to the house of one
Who loves that beauty should go beauti-
fully?

Rise therefore; robe yourself in this:
obey.'

He spoke, and one among his gentle-
women

Display'd a splendid silk of foreign loom,
Where like a shoaling sea the lovely
blue

Play'd into green, and thicker down the
front

With jewels than the sward with drops of
dew,

When all night long a cloud clings to the
hill,

And with the dawn ascending lets the day
Strike where it clung: so thickly shone
the gems.

But Enid answer'd, harder to be moved
Than hardest tyrants in their day of power,
With life-long injuries burning unavenged,
And now their hour has come; and
Enid said:

'In this poor gown my dear lord found
me first,

And loved me serving in my father's hall.
In this poor gown I rode with him to
court,

And there the Queen array'd me like the
sun:

In this poor gown he bade me clothe
myself,

When now we rode upon this fatal quest
Of honour, where no honour can be
gain'd:

And this poor gown I will not cast aside
Until himself arise a living man,

And bid me cast it. I have griefs enough:
Pray you be gentle, pray you let me be:

I never loved, can never love but him:
Yea, God, I pray you of your gentleness,
He being as he is, to let me be.'

Then strode the brute Earl up and
down his hall,

And took his russet beard between his
teeth;

Last, coming up quite close, and in his
mood

Crying, 'I count it of no more avail,
Dame, to be gentle than ungentle with
you:

Take my salute,' unknighly with flat hand,
However lightly, smote her on the cheek.

Then Enid, in her utter helplessness,
And since she thought, 'He had not
dared to do it,

Except he surely knew my lord was dead,'
Sent forth a sudden sharp and bitter cry,
As of a wild thing taken in the trap,
Which sees the trapper coming thro' the
wood.

This heard Geraint, and grasping at
his sword

(It lay beside him in the hollow shield),
Made but a single bound, and with a
sweep of it

Shore thro' the swarthy neck, and like a
ball

The russet-bearded head roll'd on the
floor.

So died Earl Doorm by him he counted
dead.

And all the men and women in the hall

Rose when they saw the dead man rise,
and fled
Yelling as from a spectre, and the two
Were left alone together, and he said :

‘Enid, I have used you worse than
that dead man;
Done you more wrong : we both have
undergone
That trouble which has left me thrice
your own :
Henceforward I will rather die than doubt.
And here I lay this penance on myself,
Not, tho’ mine own ears heard you
yesternorn —
You thought me sleeping, but I heard
you say,
I heard you say, that you were no true
wife :
I swear I will not ask your meaning in it :
I do believe yourself against yourself,
And will henceforward rather die than
doubt.’

And Enid could not say one tender
word,
She felt so blunt and stupid at the heart :
She only pray’d him, ‘Fly, they will
return
And slay you; fly, your charger is with-
out,
My palfrey lost.’ ‘Then, Enid, shall you
ride
Behind me.’ ‘Yea,’ said Enid, ‘let us go.’
And moving out they found the stately
horse,
Who now no more a vassal to the thief,
But free to stretch his limbs in lawful
fight,
Neigh’d with all gladness as they came,
and stoop’d
With a low whinny toward the pair : and
she
Kiss’d the white star upon his noble
front,
Glad also; then Geraint upon the horse
Mounted, and reach’d a hand, and on his
foot
She set her own and climb’d; he turn’d
his face
And kiss’d her climbing, and she cast
her arms
About him, and at once they rode away.

And never yet, since high in Paradise
O’er the four rivers the first roses blew,
Came purer pleasure unto mortal kind
Than lived thro’ her, who in that perilous
hour
Put hand to hand beneath her husband’s
heart,
And felt him hers again : she did not
weep,
But o’er her meek eyes came a happy
mist
Like that which kept the heart of Eden
green
Before the useful trouble of the rain :
Yet not so misty were her meek blue
eyes
As not to see before them on the path,
Right in the gateway of the bandit hold,
A knight of Arthur’s court, who laid his
lance
In rest, and made as if to fall upon him.
Then, fearing for his hurt and loss of
blood,
She, with her mind all full of what had
chanced,
Shriek’d to the stranger ‘Slay not a dead
man!’
‘The voice of Enid,’ said the knight;
but she,
Beholding it was Edyrn son of Nudd,
Was moved so much the more, and
shriek’d again,
‘O cousin, slay not him who gave you
life.’
And Edyrn moving frankly forward spake :
‘My lord Geraint, I greet you with all
love;
I took you for a bandit knight of Doorm;
And fear not, Enid, I should fall upon
him,
Who love you, Prince, with something of
the love
Wherewith we love the Heaven that
chastens us.
For once, when I was up so high in pride
That I was halfway down the slope to
Hell,
By overthrowing me you threw me higher.
Now, made a knight of Arthur’s Table
Round,
And since I knew this Earl, when I my-
self
Was half a bandit in my lawless hour,

I come the mouthpiece of our King to
 Doorm
 (The King is close behind me) bidding
 him
 Disband himself, and scatter all his powers,
 Submit, and hear the judgment of the
 King.'

'He hears the judgment of the King of
 kings,'
 Cried the wan Prince; 'and lo, the
 powers of Doorm
 Are scatter'd,' and he pointed to the field,
 Where, huddled here and there on mound
 and knoll,
 Were men and women staring and aghast,
 While some yet fled; and then he plainlier
 told
 How the huge Earl lay slain within his
 hall.
 But when the knight besought him,
 'Follow me,
 Prince, to the camp, and in the King's
 own ear
 Speak what has chanced; ye surely
 have endured
 Strange chances here alone;' that other
 flush'd,
 And hung his head, and halted in reply,
 Fearing the mild face of the blameless
 King,
 And after madness acted question ask'd:
 Till Edyrn crying, 'If ye will not go
 To Arthur, then will Arthur come to you,'
 'Enough,' he said, 'I follow,' and they
 went.
 But Enid in their going had two fears,
 One from the bandit scatter'd in the field,
 And one from Edyrn. Every now and
 then,
 When Edyrn rein'd his charger at her
 side,
 She shrank a little. In a hollow land,
 From which old fires have broken, men
 may fear
 Fresh fire and ruin. He, perceiving, said:
 'Fair and dear cousin, you that most
 had cause
 To fear me, fear no longer, I am changed.
 Yourself were first the blameless cause to
 make
 My nature's prideful sparkle in the blood

Break into furious flame; being repulsed
 By Yniol and yourself, I schemed and
 wrought

Until I overturn'd him; then set up
 (With one main purpose ever at my heart)
 My haughty jousts, and took a paramour;
 Did her mock-honour as the fairest fair,
 And, toppling over all antagonism,
 So wax'd in pride, that I believed myself
 Unconquerable, for I was wellnigh mad:
 And, but for my main purpose in these
 jousts,

I should have slain your father, seized
 yourself.

I lived in hope that sometime you would
 come

To these my lists with him whom best
 you loved;

And there, poor cousin, with your meek
 blue eyes,

The truest eyes that ever answer'd
 Heaven,

Behold me overturn and trample on him.
 Then, had you cried, or knelt, or pray'd
 to me,

I should not less have kill'd him. And
 you came,—

But once you came,—and with your
 own true eyes

Beheld the man you loved (I speak as
 one

Speaks of a service done him) overthrow
 My proud self, and my purpose three
 years old,

And set his foot upon me, and give me
 life.

There was I broken down; there was I
 saved:

Tho' thence I rode all-shamed, hating
 the life

He gave me, meaning to be rid of it.
 And all the penance the Queen laid upon
 me

Was but to rest awhile within her court;
 Where first as sullen as a beast new-caged,

And waiting to be treated like a wolf,
 Because I knew my deeds were known,

I found,

Instead of scornful pity or pure scorn,
 Such fine reserve and noble reticence,

Manners so kind, yet stately, such a grace
 Of tenderest courtesy, that I began

To glance behind me at my former life,

And find that it had been the wolf's
indeed:
And oft I talk'd with Dubric, the high
saint,
Who, with mild heat of holy oratory,
Subdued me somewhat to that gentleness,
Which, when it weeds with manhood,
makes a man.
And you were often there about the
Queen,
But saw me not, or mark'd not if you
saw;
Nor did I care or dare to speak with you,
But kept myself aloof till I was changed;
And fear not, cousin; I am changed
indeed.'

He spoke, and Enid easily believed,
Like simple noble natures, credulous
Of what they long for, good in friend or
foe,
There most in those who most have done
them ill.
And when they reach'd the camp the
King himself
Advanced to greet them, and beholding
her
Tho' pale, yet happy, ask'd her not a
word,
But went apart with Edyrn, whom he held
In converse for a little, and return'd,
And, gravely smiling, lifted her from
horse,
And kiss'd her with all pureness, brother-
like,
And show'd an empty tent allotted her,
And glancing for a minute, till he saw her
Pass into it, turn'd to the Prince, and
said:

'Prince, when of late ye pray'd me for
my leave
To move to your own land, and there
defend
Your marches, I was prick'd with some
reproof,
As one that let foul wrong stagnate and be,
By having look'd too much thro' alien
eyes,
And wrought too long with delegated
hands,
Not used mine own: but now behold me
come

To cleanse this common sewer of all my
realm,
With Edyrn and with others: have ye
look'd
At Edyrn? have ye seen how nobly
changed?
This work of his is great and wonderful.
His very face with change of heart is
changed.
The world will not believe a man repents:
And this wise world of ours is mainly
right.
Full seldom doth a man repent, or use
Both grace and will to pick the vicious
quitch
Of blood and custom wholly out of him,
And make all clean, and plant himself
afresh.
Edyrn has done it, weeding all his heart
As I will weed this land before I go.
I, therefore, made him of our Table
Round,
Not rashly, but have proved him every-
way
One of our noblest, our most valorous,
Sanest and most obedient: and indeed
This work of Edyrn wrought upon him-
self
After a life of violence, seems to me
A thousand-fold more great and wonderful
Than if some knight of mine, risking his
life,
My subject with my subjects under him,
Should make an onslaught single on a
realm
Of robbers, tho' he slew them one by one,
And were himself nigh wounded to the
death.'

So spake the King; low bow'd the
Prince, and felt
His work was neither great nor wonder-
ful,
And past to Enid's tent; and thither
came
The King's own leech to look into his
hurt;
And Enid tended on him there; and
there
Her constant motion round him, and the
breath
Of her sweet tendance hovering over
him,

Fill'd all the genial courses of his blood
 With deeper and with ever deeper love,
 As the south-west that blowing Bala lake
 Fills all the sacred Dee. So past the
 days.

But while Geraint lay healing of his
 hurt,
 The blameless King went forth and cast
 his eyes
 On each of all whom Uther left in charge
 Long since, to guard the justice of the
 King:
 He look'd and found them wanting; and
 as now
 Men weed the white horse on the Berk-
 shire hills
 To keep him bright and clean as hereto-
 fore,
 He rooted out the slothful officer
 Or guilty, which for bribe had wink'd at
 wrong,
 And in their chairs set up a stronger race
 With hearts and hands, and sent a thou-
 sand men
 To till the wastes, and moving everywhere
 Clear'd the dark places and let in the law,
 And broke the bandit holds and cleansed
 the land.

Then, when Geraint was whole again,
 they past
 With Arthur to Caerleon upon Usk.
 There the great Queen once more em-
 braced her friend,
 And clothed her in apparel like the day.
 And tho' Geraint could never take again
 That comfort from their converse which
 he took
 Before the Queen's fair name was breathed
 upon,
 He rested well content that all was well.
 Thence after tarrying for a space they
 rode,
 And fifty knights rode with them to the
 shores
 Of Severn, and they past to their own
 land.
 And there he kept the justice of the King
 So vigorously yet mildly, that all hearts
 Applauded, and the spiteful whisper died:
 And being ever foremost in the chase,
 And victor at the tilt and tournament,

They call'd him the great Prince and man
 of men.

But Enid, whom her ladies loved to call
 Enid the Fair, a grateful people named
 Enid the Good; and in their halls arose
 The cry of children, Enids and Geraints
 Of times to be; nor did he doubt her
 more,

But rested in her fealty, till he crown'd
 A happy life with a fair death, and fell
 Against the heathen of the Northern Sea
 In battle, fighting for the blameless King.

BALIN AND BALAN.

PELLAM the King, who held and lost with
 Lot
 In that first war, and had his realm restored
 But render'd tributary, fail'd of late
 To send his tribute; wherefore Arthur
 call'd
 His treasurer, one of many years, and
 spake,
 'Go thou with him and him and bring it
 to us,
 Lest we should set one truer on his throne.
 Man's word is God in man.'

His Baron said
 'We go but harken: there be two strange
 knights
 Who sit near Camelot at a fountain-side,
 A mile beneath the forest, challenging
 And overthrowing every knight who
 comes.
 Wilt thou I undertake them as we pass,
 And send them to thee?'

Arthur laugh'd upon him.
 'Old friend, too old to be so young,
 depart,
 Delay not thou for aught, but let them
 sit,
 Until they find a lustier than themselves.'

So these departed. Early, one fair
 dawn,
 The light-wing'd spirit of his youth
 return'd
 On Arthur's heart; he arm'd himself and
 went,
 So coming to the fountain-side beheld
 Balin and Balan sitting statue-like,

Brethren, to right and left the spring, that
down,

From underneath a plume of lady-fern,
Sang, and the sand danced at the bottom
of it.

And on the right of Balin Balin's horse
Was fast beside an alder, on the left
Of Balan Balan's near a poplartree.

'Fair Sirs,' said Arthur, 'wherefore sit
ye here?'

Balin and Balan answer'd, 'For the sake
Of glory; we be mightier men than all
In Arthur's court; that also have we
proved;

For whatsoever knight against us came
Or I or he have easily overthrown.'

'I too,' said Arthur, 'am of Arthur's
hall,

But rather proven in his Paynim wars
Than famous jousts; but see, or proven
or not,

Whether me likewise ye can overthrow.'
And Arthur lightly smote the brethren
down,

And lightly so return'd, and no man knew.

Then Balin rose, and Balan, and beside
The carolling water set themselves again,
And spake no word until the shadow
turn'd;

When from the fringe of coppice round
them burst

A spangled pursuivant, and crying 'Sirs,
Rise, follow! ye be sent for by the
King,'

They follow'd; whom when Arthur seeing
ask'd

'Tell me your names; why sat ye by the
well?'

Balin the stillness of a minute broke
Saying, 'An unmelodious name to thee,
Balin, "the Savage"—that addition
thine—

My brother and my better, this man here,
Balan. I smote upon the naked skull
A thrall of thine in open hall, my hand
Was gauntleted, half slew him; for I
heard

He had spoken evil of me; thy just wrath
Sent me a three-years' exile from thine
eyes.

I have not lived my life delightsomely:
For I that did that violence to thy thrall,

Had often wrought some fury on myself,
Saving for Balan: those three kingless
years

Have past—were wormwood-bitter to
me. King,

Methought that if we sat beside the well,
And hurl'd to ground what knight soever
spurr'd

Against us, thou would'st take me gladlier
back,

And make, as ten-times worthier to be
thine

Than twenty Balins, Balan knight. I
have said.

Not so—not all. A man of thine to-day
Abash'd us both, and brake my boast.

Thy will?'
Said Arthur, 'Thou hast ever spoken
truth;

Thy too fierce manhood would not let
thee lie.

Rise, my true knight. As children learn,
be thou

Wiser for falling! walk with me, and
move

To music with thine Order and the King.
Thy chair, a grief to all the brethren,
stands

Vacant, but thou retake it, mine again!'

Thereafter, when Sir Balin enter'd hall,
The Lost one Found was greeted as in
Heaven

With joy that blazed itself in woodland
wealth

Of leaf, and gayest garlandage of flowers,
Along the walls and down the board;

they sat,
And cup clash'd cup; they drank and
some one sang,

Sweet-voiced, a song of welcome, where-
upon

Their common shout in chorus, mount-
ing, made

Those banners of twelve battles overhead
Stir, as they stir'd of old, when Arthur's
host

Proclaim'd him Victor, and the day was
won.

Then Balan added to their Order lived
A wealthier life than heretofore with these
And Balin, till their embassy return'd.

'Sir King,' they brought report, 'we
hardly found,
So bush'd about it is with gloom, the hall
Of him to whom ye sent us, Pellam, once
A Christless foe of thine as ever dash'd
Horse against horse; but seeing that thy
realm

Hath prosper'd in the name of Christ, the
King

Took, as in rival heat, to holy things;
And finds himself descended from the
Saint

Arimathæan Joseph; him who first
Brought the great faith to Britain over
seas;

He boasts his life as purer than thine
own;

Eats scarce enow to keep his pulse abeat;
Hath push'd aside his faithful wife, nor lets
Or dame or damsel enter at his gates
Lest he should be polluted. This gray

King
Show'd us a shrine wherein were wonders
—yea—

Rich arks with priceless bones of martyr-
dom,

Thorns of the crown and shivers of the
cross,

And therewithal (for thus he told us)
brought

By Holy Joseph hither, that same spear
Wherewith the Roman pierced the side
of Christ.

He much amazed us; after, when we
sought

The tribute, answer'd "I have quite fore-
gone

All matters of this world: Garlon, mine
heir,

Of him demand it," which this Garlon gave
With much ado, railing at thine and thee.

'But when we left, in those deep woods
we found

A knight of thine spear-stricken from
behind,

Dead, whom we buried; more than one
of us

Cried out on Garlon, but a woodman there
Reported of some demon in the woods
Was once a man, who driven by evil
tongues

From all his fellows, lived alone, and came

To learn black magic, and to hate his kind
With such a hate, that when he died, his
soul

Became a Fiend, which, as the man in life
Was wounded by blind tongues he saw
not whence,

Strikes from behind. This woodman
show'd the cave

From which he sallies, and wherein he
dwelt.

We saw the hoof-print of a horse, no
more.'

Then Arthur, 'Let who goes before
me, see

He do not fall behind me: foully slain
And villainously! who will hunt for me
This demon of the woods?' Said Balan,
'I!'

So claim'd the quest and rode away, but
first,

Embracing Balin, 'Good my brother,
hear!

Let not thy moods prevail, when I am
gone

Who used to lay them! hold them outer
fiends,

Who leap at thee to tear thee; shake
them aside,

Dreams ruling when wit sleeps! yea, but
to dream

That any of these would wrong thee,
wrongs thyself.

Witness their flowery welcome. Bound
are they

To speak no evil. Truly save for fears,
My fears for thee, so rich a fellowship
Would make me wholly blest: thou one
of them,

Be one indeed: consider them, and all
Their bearing in their common bond of
love,

No more of hatred than in Heaven itself,
No more of jealousy than in Paradise.'

So Balan warn'd, and went; Balin
remain'd:

Who—for but three brief moons had
glanced away

From being knighted till he smote the
thrall,

And faded from the presence into years.
Of exile—now would strictlier set himself

To learn what Arthur meant by courtesy,
 Manhood, and knighthood; wherefore
 hover'd round
 Lancelot, but when he mark'd his high
 sweet smile
 In passing, and a transitory word
 Make knight or churl or child or damsel
 seem
 From being smiled at happier in them-
 selves —
 Sigh'd, as a boy lame-born beneath a
 height,
 That glooms his valley, sighs to see the
 peak
 Sun-flush'd, or touch at night the north-
 ern star;
 For one from out his village lately climb'd
 And brought report of azure lands and fair,
 Far seen to left and right; and he himself
 Hath hardly scaled with help a hundred
 feet
 Up from the base: so Balin marvelling
 oft
 How far beyond him Lancelot seem'd to
 move,
 Groan'd, and at times would mutter,
 'These be gifts,
 Born with the blood, not learnable, divine,
 Beyond *my* reach. Well had I foughten
 — well —
 In those fierce wars, struck hard — and
 had I crown'd
 With my slain self the heaps of whom I
 slew —
 So — better! — But this worship of the
 Queen,
 That honour too wherein she holds him
 — this,
 This was the sunshine that hath given the
 man
 A growth, a name that branches o'er the
 rest,
 And strength against all odds, and what
 the King
 So prizes — overprizes — gentleness.
 Her likewise would I worship an I might.
 I never can be close with her, as he
 That brought her hither. Shall I pray the
 King
 To let me bear some token of his Queen
 Whereon to gaze, remembering her —
 forget
 My heats and violences? live afresh?

What, if the Queen disdain'd to grant it!
 nay
 Being so stately-gentle, would she make
 My darkness blackness? and with how
 sweet grace
 She greeted my return! Bold will I be —
 Some goodly cognizance of Guinevere,
 In lieu of this rough beast upon my shield,
 Langued gules, and tooth'd with grinning
 savagery.'

And Arthur, when Sir Balin sought
 him, said
 'What wilt thou hear?' Balin was bold,
 and ask'd
 To bear her own crown-royal upon
 shield,
 Whereat she smiled and turn'd her to the
 King,
 Who answer'd, 'Thou shalt put the crown
 to use.
 The crown is but the shadow of the
 King,
 And this a shadow's shadow, let him
 have it,
 So this will help him of his violences!'
 'No shadow,' said Sir Balin, 'O my Queen,
 But light to me! no shadow, O my King,
 But golden earnest of a gentler life!'

So Balin bare the crown, and all the
 knights
 Approved him, and the Queen, and all
 the world
 Made music, and he felt his being move
 In music with his Order, and the King.

The nightingale, full-toned in middle
 May,
 Hath ever and anon a note so thin
 It seems another voice in other groves;
 Thus, after some quick burst of sudden
 wrath,
 The music in him seem'd to change, and
 grow
 Faint and far-off.

And once he saw the thrall
 His passion half had gauntleted to death,
 That causer of his banishment and shame,
 Smile at him, as he deem'd, presumptu-
 ously:
 His arm half rose to strike again, but fell:

The memory of that cognizance on shield
Weighted it down, but in himself he
moan'd:

'Too high this mount of Camelot for
me:
These high-set courtesies are not for me.
Shall I not rather prove the worse for
these?
Fierier and stormier from restraining,
break
Into some madness ev'n before the
Queen?'

Thus, as a hearth lit in a mountain
home,
And glancing on the window, when the
gloom
Of twilight deepens round it, seems a
flame
That rages in a woodland far below,
So when his moods were darken'd, court
and King
And all the kindly warmth of Arthur's
hall
Shadow'd an angry distance: yet he
strove
To learn the graces of their Table, fought
Hard with himself, and seem'd at length
in peace.

Then chanced, one morning, that Sir
Balin sat
Close-bower'd in that garden nigh the
hall.
A walk of roses ran from door to door;
A walk of lilies crost it to the bower:
And down that range of roses the great
Queen
Came with slow steps, the morning on
her face;
And all in shadow from the counter door
Sir Lancelot as to meet her, then at
once,
As if he saw not, glanced aside, and
paced
The long white walk of lilies toward the
bower.
Follow'd the Queen; Sir Balin heard her
'Prince,
Art thou so little loya. to thy Queen,
As pass without good morrow to thy
Queen?'

To whom Sir Lancelot with his eyes on
earth,
'Fain would I still be loyal to the Queen!
'Yea so,' she said, 'but so to pass me
by—
So loyal scarce is loyal to thyself,
Whom all men rate the king of courtesy.
Let be: ye stand, fair lord, as in a
dream.'

Then Lancelot with his hand among
the flowers,
'Yea—for a dream. Last night me-
thought I saw
That maiden Saint who stands with lily
in hand
In yonder shrine. All round her prest
the dark,
And all the light upon her silver face
Flow'd from the spiritual lily that she
held.
Lo! these her emblems drew mine eyes
—away:
For see, how perfect-pure! As light a
flush
As hardly tints the blossom of the quince
Would mar their charm of stainless
maidenhood.'

'Sweeter to me,' she said, 'this garden
rose
Deep-hued and many-folded! sweeter
still
The wild-wood hyacinth and the bloom
of May.
Prince, we have ridd'n before among the
flowers
In those fair days—not all as cool as
these,
Tho' season-earlier. Art thou sad? or
sick?
Our noble King will send thee his own
leech—
Sick? or for any matter anger'd at me?'

Then Lancelot lifted his large eyes;
they dwelt
Deep-tranced on hers, and could not fall:
her hue
Changed at his gaze: so turning side by
side
They past, and Balin started from his
bower.

'Queen? subject? but I see not what I see.
 Damsel and lover? hear not what I hear.
 My father hath begotten me in his wrath.
 I suffer from the things before me, know,
 Learn nothing; am not worthy to be knight;
 A churl, a clown!' and in him gloom on gloom
 Deepen'd: he sharply caught his lance and shield,
 Nor stay'd to crave permission of the King,
 But, mad for strange adventure, dash'd away.

He took the selfsame track as Balan, saw
 The fountain where they sat together, sigh'd,
 'Was I not better there with him?' and rode
 The skyless woods, but under open blue
 Came on the hoarhead woodman at a bough
 Wearily hewing. 'Churl, thine axe!' he cried,
 Descended, and disjointed it at a blow:
 To whom the woodman utter'd wonderingly,
 'Lord, thou couldst lay the Devil of these woods
 If arm of flesh could lay him.' Balin cried,
 'Him, or the viler devil who plays his part,
 To lay that devil would lay the Devil in me.'
 'Nay,' said the churl, 'our devil is a truth,
 I saw the flash of him but yestereven.
 And some *do* say that our Sir Garlon too
 Hath learn'd black magic, and to ride unseen.
 Look to the cave.' But Balin answer'd him,
 'Old fabler, these be fancies of the churl,
 Look to thy woodcraft,' and so leaving him,
 Now with slack rein and careless of himself,

Now with dug spur and raving at himself,
 Now with droopt brow down the long glades he rode;
 So mark'd not on his right a cavern-chasm
 Yawn over darkness, where, not far within,
 The whole day died, but, dying, gleam'd on rocks
 Roof-pendent, sharp; and others from the floor,
 Tusklike, arising, made that mouth of night
 Whereout the Demon issued up from Hell.
 He mark'd not this, but blind and deaf to all
 Save that chain'd rage, which ever yelp'd within,
 Past eastward from the falling sun. At once
 He felt the hollow-beaten mosses thud
 And tremble, and then the shadow of a spear,
 Shot from behind him, ran along the ground.
 Sideways he started from the path, and saw,
 With pointed lance as if to pierce, a shape,
 A light of armour by him flash, and pass
 And vanish in the woods; and follow'd this,
 But all so blind in rage that unawares
 He burst his lance against a forest bough
 Dishorsed himself, and rose again, and fled
 Far, till the castle of a King, the hall
 Of Pellam, lichen-bearded, grayly draped
 With streaming grass, appear'd, low-built but strong;
 The ruinous donjon as a knoll of moss,
 The battlement overtopped with ivytods,
 A home of bats, in every tower an owl.

Then spake the men of Pellam crying,
 'Lord,
 Why wear ye this crown-royal upon shield?'
 Said Balin, 'For the fairest and the best
 Of ladies living gave me this to bear.'
 So stall'd his horse, and strode across the court,

But found the greetings both of knight
and King
Faint in the low dark hall of banquet:
leaves
Laid their green faces flat against the
panes,
Sprays grated, and the canker'd boughs
without
Whined in the wood; for all was hush'd
within,
Till when at feast Sir Garlon likewise
ask'd
'Why wear ye that crown-royal?' Balin
said
'The Queen we worship, Lancelot, I,
and all,
As fairest, best and purest, granted me
To bear it!' Such a sound (for Arthur's
knights
Were hated strangers in the hall) as
makes
The white swan-mother, sitting, when
she hears
A strange knee rustle thro' her secret
reeds,
Made Garlon, hissing; then he sourly
smiled.
'Fairest I grant her. I have seen; but
best,
Best, purest? *thou* from Arthur's hall,
and yet
So simple! hast thou eyes, or if, are
these
So far besotted that they fail to see
This fair wife-worship cloaks a secret
shame?
Truly, ye men of Arthur be but babes.'

A goblet on the board by Balin,
boss'd
With holy Joseph's legend, on his right
Stood, all of massiest bronze: one side
had sea
And ship and sail and angels blowing on
it:
And one was rough with wattling, and
the walls
Of that low church he built at Glaston-
bury.
This Balin graspt, but while in act to
hurl,
Thro' memory of that token on the
shield

Relax'd his hold: 'I will be gentle,' he
thought,
'And passing gentle,' caught his hand
away.
Then fiercely to Sir Garlon, 'Eyes have I
That saw to-day the shadow of a spear,
Shot from behind me, run along the
ground;
Eyes too that long have watch'd how
Lancelot draws
From homage to the best and purest,
might,
Name, manhood, and a grace, but
scantly thine,
Who, sitting in thine own hall, canst
endure
To mouth so huge a foulness—to thy
guest,
Me, me of Arthur's Table. Felon talk!
Let be! no more!'

But not the less by night
The scorn of Garlon, poisoning all his
rest,
Stung him in dreams. At length, and
dim thro' leaves
Blinkt the white morn, sprays grated,
and old boughs
Whined in the wood. He rose, de-
scended, met
The scorner in the castle court, and fain,
For hate and loathing, would have past
him by;
But when Sir Garlon utter'd mocking-
wise,
'What, wear ye still that same crown-
scandalous?'
His countenance blacken'd, and his
forehead veins
Bloated, and branch'd; and tearing out
of sheath
The brand, Sir Balin with a fiery 'Ha!
So thou be shadow, here I make thee
ghost,'
Hard upon helm smote him, and the
blade flew
Splintering in six, and clinkt upon the
stones.
Then Garlon, reeling slowly backward,
fell,
And Balin by the banneret of his helm
Dragg'd him, and struck, but from the
castle a cry

Sounded across the court, and — men-at-arms,

A score with pointed lances, making at him —

He dash'd the pummel at the foremost face,

Beneath a low door dipt, and made his feet

Wings thro' a glimmering gallery, till he mark'd

The portal of King Pellam's chapel wide And inward to the wall; he stept behind;

Thence in a moment heard them pass like wolves

Howling; but while he stared about the shrine,

In which he scarce could spy the Christ for Saints,

Beheld before a golden altar lie

The longest lance his eyes had ever seen, Point-painted red; and seizing thereupon

Push'd thro' an open casement down, lean'd on it,

Leapt in a semicircle, and lit on earth; Then hand at ear, and barking from

what side The blindfold rummage buried in the walls

Might echo, ran the counter path, and found

His charger, mounted on him and away. An arrow whizz'd to the right, one to the

left, One overhead; and Pellam's feeble cry 'Stay, stay him! he defileth heavenly

things

With earthly uses' — made him quickly dive

Beneath the boughs, and race thro' many a mile

Of dense and open, till his goodly horse, Arising wearily at a fallen oak,

Stumbled headlong, and cast him face to ground.

Half-wroth he had not ended, but all glad,

Knightlike, to find his charger yet unlamed,

Sir Balin drew the shield from off his neck,

Stared at the priceless cognizance, and thought

'I have shamed thee so that now thou shamest me,

Thee will I bear no more,' high on a branch

Hung it, and turn'd aside into the woods, And there in gloom cast himself all

along, Moaning 'My violences, my violences!'

But now the wholesome music of the wood

Was dumb'd by one from out the hall of Mark,

A damsel-errant, warbling, as she rode The woodland alleys, Vivien, with her

Squire.

'The fire of Heaven has kill'd the barren cold,

And kindled all the plain and all the wold.

The new leaf ever pushes off the old. The fire of Heaven is not the flame of

Hell.

'Old priest, who mumble worship in your quire —

Old monk and nun, ye scorn the world's desire,

Yet in your frosty cells ye feel the fire! The fire of Heaven is not the flame of

Hell.

'The fire of Heaven is on the dusty ways.

The wayside blossoms open to the blaze. The whole wood-world is one full peal

of praise. The fire of Heaven is not the flame of

Hell.

'The fire of Heaven is lord of all things good,

And starve not thou this fire within thy blood,

But follow Vivien thro' the fiery flood! The fire of Heaven is not the flame of

Hell!'

Then turning to her Squire, 'This fire of Heaven,

This old sun-worship, boy, will rise again,

And beat the cross to earth, and break
the King
And all his Table.'

Then they reach'd a glade,
Where under one long lane of cloudless
air

Before another wood, the royal crown
Sparkled, and swaying upon a restless elm
Drew the vague glance of Vivien, and her
Squire;

Amazed were these; 'Lo there,' she
cried, 'a crown—

Borne by some high lord-prince of
Arthur's hall,

And there a horse! the rider? where is
he?

See, yonder lies one dead within the
wood.

Not dead; he stirs!—but sleeping. I
will speak.

Hail, royal knight, we break on thy sweet
rest,

Not, doubtless, all unearn'd by noble
deeds.

But bounden art thou, if from Arthur's
hall,

To help the weak. Behold, I fly from
shame,

A lustful King, who sought to win my
love

Thro' evil ways: the knight, with whom
I rode,

Hath suffer'd misadventure, and my
squire

Hath in him small defence; but thou,
Sir Prince,

Wilt surely guide me to the warrior King,
Arthur the blameless, pure as any maid,

To get me shelter for my maidenhood.
I charge thee by that crown upon thy

shield,
And by the great Queen's name, arise
and hence.'

And Balin rose, 'Thither no more!
nor Prince

Nor knight am I, but one that hath
defamed

The cognizance she gave me: here I
dwell

Savage among the savage woods, here
die—

Die: let the wolves' black maws en-
sepulchre

Their brother beast, whose anger was his
lord.

O me, that such a name as Guinevere's,
Which our high Lancelot hath so lifted
up,

And been thereby uplifted, should thro'
me,

My violence, and my villainy, come to
shame.'

Thereat she suddenly laugh'd and
shrill, anon

Sigh'd all as suddenly. Said Balin to her
'Is this thy courtesy—to mock me, ha?

Hence, for I will not with thee.' Again
she sigh'd

'Pardon, sweet lord! we maidens often
laugh

When sick at heart, when rather we
should weep.

I knew thee wrong'd. I brake upon thy
rest,

And now full loth am I to break thy
dream,

But thou art man, and canst abide a truth,
Tho' bitter. Hither, boy—and mark
me well.

Dost thou remember at Caerleon once—
A year ago—nay, then I love thee not—

Ay, thou rememberest well—one summer
dawn—

By the great tower—Caerleon upon
Usk—

Nay, truly we were hidden: this fair
lord,

The flower of all their vestal knighthood,
knelt

In amorous homage—knelt—what else?
—O ay

Knelt, and drew down from out his
night-black hair

And mumbled that white hand whose
ring'd caress

Had wander'd from her own King's
golden head,

And lost itself in darkness, till she
cried—

I thought the great tower would crash
down on both—

"Rise, my sweet King, and kiss me on
the lips,

Thou art my King." This lad, whose
lightest word
Is mere white truth in simple nakedness,
Saw them embrace: he reddens, cannot
speak,
So bashful, he! but all the maiden Saints,
The deathless mother-maidenhood of
Heaven,
Cry out upon her. Up then, ride with
me!
Talk not of shame! thou canst not, an
thou would'st,
Do these more shame than these have
done themselves.'

She lied with ease; but horror-stricken
he,
Remembering that dark bower at Came-
lot,
Breathed in a dismal whisper 'It is
truth.'

Sunnily she smiled 'And even in this
lone wood,
Sweet lord, ye do right well to whisper
this.
Fools prate, and perish traitors. Woods
have tongues,
As walls have ears: but thou shalt go
with me,
And we will speak at first exceeding
low.
Meet is it the good King be not deceived.
See now, I set thee high on vantage
ground,
From whence to watch the time, and
eagle-like
Stoop at thy will on Lancelot and the
Queen.'

She ceased; his evil spirit upon him
leapt,
He ground his teeth together, sprang
with a yell,
Tore from the branch, and cast on earth,
the shield,
Drove his mail'd heel athwart the royal
crown,
Stamp'd all into defacement, hurl'd it from
him
Among the forest weeds, and cursed the
tale,
The told-of, and the teller.

That weird yell,
Unearthlier than all shriek of bird or
beast,
Thrill'd thro' the woods; and Balan
lurking there
(His quest was unaccomplish'd) heard
and thought
'The scream of that Wood-devil I came
to quell!'
Then nearing 'Lo! he hath slain some
brother-knight,
And tramples on the goodly shield to
show
His loathing of our Order and the Queen.
My quest, meseems, is here. Or devil
or man
Guard thou thine head.' Sir Balin spake
not word,
But snatch'd a sudden buckler from the
Squire,
And vaulted on his horse, and so they
crash'd
In onset, and King Pellam's holy spear,
Reputed to be red with sinless blood,
Redden'd at once with sinful, for the
point
Across the maiden shield of Balan prick'd
The hauberk to the flesh; and Balin's
horse
Was wearied to the death, and, when
they clash'd,
Rolling back upon Balin, crush'd the man
Inward, and either fell, and swoon'd away.

Then to her Squire mutter'd the
damsel 'Fools!
This fellow hath wrought some foulness
with his Queen:
Else never had he borne her crown, nor
raved
And thus foam'd over at a rival name:
But thou, Sir Chick, that scarce hast
broken shell,
Art yet half-yolk, not even come to
down—
Who never sawest Caerleon upon Usk—
And yet hast often pleaded for my love—
See what I see, be thou where I have
been,
Or else Sir Chick—dismount and loose
their casques,
I fain would know what manner of men
they be.'

And when the Squire had loosed them,
 'Goodly! — look!
 They might have cropt the myriad flower
 of May,
 And butt each other here, like brainless
 bulls,
 Dead for one heifer!'

Then the gentle Squire
 'I hold them happy, so they died for
 love:
 And, Vivien, tho' ye beat me, like your
 dog,
 I too could die, as now I live, for thee.'

'Live on, Sir Boy,' she cried. 'I
 better prize
 The living dog than the dead lion: away!
 I cannot brook to gaze upon the dead.'
 Then leapt her palfrey o'er the fallen oak,
 And bounding forward 'Leave them to
 the wolves.'

But when their foreheads felt the
 cooling air,
 Balin first woke, and seeing that true
 face,
 Familiar up from cradle-time, so wan,
 Crawl'd slowly with low moans to where
 he lay,
 And on his dying brother cast himself
 Dying; and he lifted faint eyes; he felt
 One near him; all at once they found
 the world,
 Staring wild-wide; then with a childlike
 wail,
 And drawing down the dim disastrous
 brow
 That o'er him hung, he kiss'd it, moan'd
 and spake:

'O Balin, Balin, I that fain had died
 To save thy life, have brought thee to
 thy death.
 Why had ye not the shield I knew? and
 why
 Trampled ye thus on that which bare the
 Crown?'

Then Balin told him brokenly, and in
 gasps,
 All that had chanced, and Balan moan'd
 again.

'Brother, I dwelt a day in Pellam's
 hall:
 This Garlon mock'd me, but I heeded
 not.
 And one said "Eat in peace! a liar
 is he,
 And hates thee for the tribute!" this
 good knight
 Told me that twice a wanton damsel
 came,
 And sought for Garlon at the castle-
 gates,
 Whom Pellam drove away with holy
 heat.
 I well believe this damsel, and the one
 Who stood beside thee even now, the
 same.
 "She dwells among the woods," he said,
 "and meets
 And dallies with him in the Mouth of
 Hell."
 Foul are their lives; foul are their lips;
 they lied.
 Pure as our own true Mother is our
 Queen.'

'O brother,' answer'd Balin, 'woe is
 me!
 My madness all thy life has been thy
 doom,
 Thy curse, and darken'd all thy day;
 and now
 The night has come. I scarce can see
 thee now.
 Goodnight! for we shall never bid again
 Goodmorrow — Dark my doom was here,
 and dark
 It will be there. I see thee now no
 more.
 I would not mine again should darken
 thine,
 Goodnight, true brother.'

Balan answer'd low
 'Goodnight, true brother here! good-
 morrow there!
 We two were born together, and we
 die
 Together by one doom: and while he
 spoke
 Closed his death-drowsing eyes, and slept
 the sleep
 With Balin, either lock'd in either's arm.

MERLIN AND VIVIEN.

A STORM was coming, but the winds
were still,
And in the wild woods of Broceliande,
Before an oak, so hollow, huge and old
It look'd a tower of ivied masonwork,
At Merlin's feet the wily Vivien lay.

For he that always bare in bitter
grudge
The slights of Arthur and his Table,
Mark
The Cornish King, had heard a wander-
ing voice,
A minstrel of Caerleon by strong storm
Blown into shelter at Tintagil, say
That out of naked knightlike purity
Sir Lancelot worshipt no unmarried girl
But the great Queen herself, fought in
her name,
Swore by her — vows like theirs, that
high in heaven
Love most, but neither marry, nor are
given
In marriage, angels of our Lord's report.

He ceased, and then — for Vivien
sweetly said
(She sat beside the banquet nearest
Mark),
'And is the fair example follow'd, Sir,
In Arthur's household?' — answer'd inno-
cently:

'Ay, by some few — ay, truly — youths
that hold
It more becometh the perfect virgin knight
To worship woman as true wife beyond
All hopes of gaining, than as maiden
girl.
They place their pride in Lancelot and
the Queen.
So passionate for an utter purity
Beyond the limit of their bond, are these,
For Arthur bound them not to singleness,
Brave hearts and clean! and yet — God
guide them — young.'

Then Mark was half in heart to hurl
his cup
Straight at the speaker, but forbore: he
rose

To leave the hall, and, Vivien following
him,
Turn'd to her: 'Here are snakes within
the grass;
And you methinks, O Vivien, save ye
fear
The monkish manhood, and the mask of
pure
Worn by this court, can stir them till
they sting.'

And Vivien answer'd, smiling scorn-
fully,
'Why fear? because that foster'd at thy
court
I savour of thy — virtues? fear them? no.
As Love, if Love be perfect, casts out
fear,
So Hate, if Hate be perfect, casts out
fear.
My father died in battle against the
King,
My mother on his corpse in open field;
She bore me there, for born from death
was I
Among the dead and sown upon the
wind —
And then on thee! and shown the truth
betimes,
That old true filth, and bottom of the
well,
Where Truth is hidden. Gracious lessons
thine
And maxims of the mud! "This Arthur
pure!
Great Nature thro' the flesh herself hath
made
Gives him the lie! There is no being
pure,
My cherub; saith not Holy Writ the
same?" —
If I were Arthur, I would have thy blood.
Thy blessing, stainless King! I bring
thee back,
When I have ferreted out their burrow-
ings,
The hearts of all this Order in mine
hand —
Ay — so that fate and craft and folly
close,
Perchance, one curl of Arthur's golden
beard,
To me this narrow grizzled fork of thine

Is cleaner-fashion'd — Well, I loved thee
first,
That warps the wit.'

Loud laugh'd the graceless Mark.
But Vivien, into Camelot stealing, lodged
Low in the city, and on a festal day
When Guinevere was crossing the great
hall
Cast herself down, knelt to the Queen,
and wail'd.

'Why kneel ye there? What evil have
ye wrought?
Rise!' and the damsel bidden rise arose
And stood with folded hands and down-
ward eyes
Of glancing corner, and all meekly said,
'None wrought, but suffer'd much, an
orphan maid!
My father died in battle for thy King,
My mother on his corpse—in open
field,
The sad sea-sounding wastes of Lyon-
esse —
Poor wretch — no friend! — and now by
Mark the King
For that small charm of feature mine,
pursued —
If any such be mine — I fly to thee.
Save, save me thou — Woman of women
— thine
The wreath of beauty, thine the crown of
power,
Be thine the balm of pity, O Heaven's
own white
Earth-angel, stainless bride of stainless
King —
Help, for he follows! take me to thy-
self!
O yield me shelter for mine innocence
Among thy maidens!'

Here her slow sweet eyes
Fear-tremulous, but humbly hopeful, rose
Fixt on her hearer's, while the Queen
who stood
All glittering like May sunshine on May
leaves
In green and gold, and plumed with
green replied,
'Peace, child! of overpraise and over-
blame

We choose the last. Our noble Arthur,
him
Ye scarce can overpraise, will hear and
know.
Nay — we believe all evil of thy Mark —
Well, we shall test thee farther; but this
hour
We ride a-hawking with Sir Lancelot.
He hath given us a fair falcon which he
train'd;
We go to prove it. Bide ye here the
while.'

She past; and Vivien murmur'd after,
'Go!
I bide the while.' Then thro' the portal-
arch
Peering askance, and muttering broken-
wise,
As one that labours with an evil dream,
Beheld the Queen and Lancelot get to
horse.

'Is that the Lancelot? goodly — ay,
but gaunt:
Courteous — amends for gauntness —
takes her hand —
That glance of theirs, but for the street,
had been
A clinging kiss — how hand lingers in
hand!
Let go at last! — they ride away — to
hawk
For waterfowl. Royaller game is mine.
For such a supersensual sensual bond
As that gray cricket chirpt of at our
hearth —
Touch flax with flame — a glance will
serve — the liars!
Ah little rat that borest in the dyke
Thy hole by night to let the boundless deep
Down upon far-off cities while they
dance —
Or dream — of thee they dream'd not —
nor of me
These — ay, but each of either: ride, and
dream
The mortal dream that never yet was
mine —
Ride, ride and dream until ye wake —
to me!
Then, narrow court and lubber King,
farewell!

For Lancelot will be gracious to the rat,
And our wise Queen, if knowing that I
know,
Will hate, loathe, fear — but honour me
the more.'

Yet while they rode together down the
plain,
Their talk was all of training, terms of art,
Diet and seeling, jesses, leash and lure.
'She is too noble,' he said, 'to check at
pies,
Nor will she rake: there is no baseness
in her.'
Here when the Queen demanded as by
chance,
'Know ye the stranger woman?' 'Let
her be,'
Said Lancelot and unhooded casting off
The goodly falcon free; she tower'd;
her bells,
Tone under tone, shrill'd; and they lifted
up
Their eager faces, wondering at the
strength,
Boldness and royal knighthood of the
bird
Who pounced her quarry and slew it.
Many a time
As once — of old — among the flowers —
they rode.

But Vivien half-forgotten of the Queen
Among her damselfs broidering sat, heard,
watch'd
And whisper'd: thro' the peaceful court
she crept
And whisper'd: then as Arthur in the
highest
Leaven'd the world, so Vivien in the
lowest,
Arriving at a time of golden rest,
And sowing one ill hint from ear to ear,
While all the heathen lay at Arthur's feet,
And no quest came, but all was joust and
play,
Leaven'd his hall. They heard and let
her be.

Thereafter as an enemy that has left
Death in the living waters, and with-
drawn,
The wily Vivien stole from Arthur's court.

She hated all the knights, and heard
in thought
Their lavish comment when her name
was named.
For once, when Arthur walking all alone,
Vext at a rumour issued from herself
Of some corruption crept among his
knights,
Had met her, Vivien, being greeted fair,
Would fain have wrought upon his cloudy
mood
With reverent eyes mock-loyal, shaken
voice,
And flutter'd adoration, and at last
With dark sweet hints of some who
prized him more
Than who should prize him most; at
which the King
Had gazed upon her blankly and gone
by:
But one had watch'd, and had not held
his peace:
It made the laughter of an afternoon
That Vivien should attempt the blame-
less King.
And after that, she set herself to gain
Him, the most famous man of all those
times,
Merlin, who knew the range of all their
arts,
Had built the King his havens, ships,
and halls,
Was also Bard, and knew the starry
heavens;
The people call'd him Wizard; whom at
first
She play'd about with slight and sprightly
talk,
And vivid smiles, and faintly-venom'd
points
Of slander, glancing here and grazing
there;
And yielding to his kindlier moods, the
Seer
Would watch her at her petulance, and
play,
Ev'n when they seem'd unlovable, and
laugh
As those that watch a kitten; thus he
grew
Tolerant of what he half disdain'd, and
she,
Perceiving that she was but half disdain'd,

Began to break her sports with graver fits,
Turn red or pale, would often when they
met

Sigh fully, or all-silent gaze upon him
With such a fixt devotion, that the old
man,

Tho' doubtful, felt the flattery, and at
times

Would flatter his own wish in age for love,
And half believe her true: for thus at
times

He waver'd; but that other clung to him,
Fixt in her will, and so the seasons went.

Then fell on Merlin a great melancholy;
He walk'd with dreams and darkness,
and he found

A doom that ever poised itself to fall,
An ever-moaning battle in the mist,
World-war of dying flesh against the
life,

Death in all life and lying in all love,
The meanest having power upon the
highest,

And the high purpose broken by the
worm.

So leaving Arthur's court he gain'd the
beach;

There found a little boat, and stept into it;
And Vivien follow'd, but he mark'd her
not.

She took the helm and he the sail; the
boat

Drave with a sudden wind across the
deeps,

And touching Breton sands, they dis-
embark'd.

And then she follow'd Merlin all the way,
Ev'n to the wild woods of Broceliande.

For Merlin once had told her of a charm,
The which if any wrought on any one

With woven paces and with waving arms,
The man so wrought on ever seem'd to lie

Closed in the four walls of a hollow tower,
From which was no escape for evermore;

And none could find that man for ever-
more,

Nor could he see but him who wrought
the charm

Coming and going, and he lay as dead
And lost to life and use and name and
fame.

And Vivien ever sought to work the
charm

Upon the great Enchanter of the Time,
As fancying that her glory would be great
According to his greatness whom she
quench'd.

There lay she all her length and kiss'd
his feet,

As if in deepest reverence and in love.
A twist of gold was round her hair; a
robe

Of samite without price, that more
express

Than hid her, clung about her lissome
limbs,

In colour like the satin-shining palm
On sallows in the windy gleams of March:

And while she kiss'd them, crying,
'Trample me,

Dear feet, that I have follow'd thro' the
world,

And I will pay you worship; tread me
down

And I will kiss you for it;' he was mute:
So dark a forethought roll'd about his
brain,

As on a dull day in an Ocean cave
The blind wave feeling round his long
sea-hall

In silence: wherefore, when she lifted up
A face of sad appeal, and spake and said,

'O Merlin, do ye love me?' and again,
'O Merlin, do ye love me?' and once

more,
'Great Master, do ye love me?' he was

mute.

And lissome Vivien, holding by his heel,
Writhed toward him, slid up his knee

and sat,
Behind his ankle twined her hollow feet

Together, curved an arm about his neck,
Clung like a snake; and letting her left

hand
Droop from his mighty shoulder, as a leaf,

Made with her right a comb of pearl to
part

The lists of such a beard as youth gone
out

Had left in ashes: then he spoke and
said,

Not looking at her, 'Who are wise in
love

Love most, say least,' and Vivien answered quick,

'I saw the little elf-god eyeless once
In Arthur's arras hall at Camelot:
But neither eyes nor tongue—O stupid child!

Yet you are wise who say it; let me think
Silence is wisdom: I am silent then,
And ask no kiss;' then adding all at once,
'And lo, I clothe myself with wisdom,'
drew

The vast and shaggy mantle of his beard
Across her neck and bosom to her knee,
And call'd herself a gilded summer fly
Caught in a great old tyrant spider's
web,

Who meant to eat her up in that wild
wood

Without one word. So Vivien call'd herself,

But rather seem'd a lovely baleful star
Veil'd in gray vapour; till he sadly
smiled:

'To what request for what strange boon,'
he said,

'Are these your pretty tricks and fooleries,
O Vivien, the preamble? yet my thanks,
For these have broken up my melancholy.'

And Vivien answer'd smiling saucily,
'What, O my Master, have ye found
your voice?

I bid the stranger welcome. Thanks at
last!

But yesterday you never open'd lip,
Except indeed to drink: no cup had we:
In mine own lady palms I cull'd the
spring

That gather'd trickling dropwise from
the cleft,

And made a pretty cup of both my hands
And offer'd you it kneeling: then you
drank

And knew no more, nor gave me one
poor word;

O no more thanks than might a goat
have given

With no more sign of reverence than a
beard.

And when we halted at that other well,
And I was faint to swooning, and you lay
Foot-gilt with all the blossom-dust of
those

Deep meadows we had traversed, did
you know

That Vivien bathed your feet before her
own?

And yet no thanks: and all thro' this wild
wood

And all this morning when I fondled
you:

Boon, ay, there was a boon, one not so
strange—

How had I wrong'd you? surely ye are
wise,

But such a silence is more wise than kind.'

And Merlin lock'd his hand in hers and
said:

'O did ye never lie upon the shore,
And watch the curl'd white of the com-
ing wave

Glass'd in the slippery sand before it
breaks?

Ev'n such a wave, but not so pleasurable,
Dark in the glass of some presageful
mood,

Had I for three days seen, ready to fall.
And then I rose and fled from Arthur's
court

To break the mood. You follow'd me
unask'd;

And when I look'd, and saw you follow-
ing still,

My mind involved yourself the nearest
thing

In that mind-mist: for shall I tell you
truth?

You seem'd that wave about to break
upon me

And sweep me from my hold upon the
world,

My use and name and fame. Your par-
don, child.

Your pretty sports have brighten'd all
again.

And ask your boon, for boon I owe you
thrice,

Once for wrong done you by confusion,
next

For thanks it seems till now neglected,
last

For these your dainty gambols: where-
fore ask;

And take this boon so strange and not so
strange.'

And Vivien answer'd smiling mourn-
fully:
'O not so strange as my long asking it,
Not yet so strange as you yourself are
strange,
Nor half so strange as that dark mood of
yours.
I ever fear'd ye were not wholly mine;
And see, yourself have own'd ye did me
wrong.
The people call you prophet: let it be:
But not of those that can expound them-
selves.
Take Vivien for expounder; she will call
That three-days-long presageful gloom of
yours
No presage, but the same mistrustful
mood
That makes you seem less noble than
yourself,
Whenever I have ask'd this very boon,
Now ask'd again: for see you not, dear
love,
That such a mood as that, which lately
gloom'd
Your fancy when ye saw me following
you,
Must make me fear still more you are not
mine,
Must make me yearn still more to prove
you mine,
And make me wish still more to learn
this charm
Of woven paces and of waving hands,
As proof of trust. O Merlin, teach it me.
The charm so taught will charm us both
to rest.
For, grant me some slight power upon
your fate,
I, feeling that you felt me worthy trust,
Should rest and let you rest, knowing you
mine.
And therefore be as great as ye are named,
Not muffled round with selfish reticence.
How hard you look and how denyngly!
O, if you think this wickedness in me,
That I should prove it on you unawares,
That makes me passing wrathful; then
our bond
Had best be loosed for ever: but think
or not,
By Heaven that hears I tell you the clean
truth,

As clean as blood of babes, as white as
milk:
O Merlin, may this earth, if ever I,
If these unwitty wandering wits of mine,
Ev'n in the jumbled rubbish of a dream,
Have tript on such conjectural treachery—
May this hard earth cleave to the Nadir
hell
Down, down, and close again, and nip me
flat,
If I be such a traitress. Yield my boon,
Till which I scarce can yield you all I am;
And grant my re-reiterated wish,
The great proof of your love: because I
think,
However wise, ye hardly know me yet.'

And Merlin loosed his hand from hers
and said,
'I never was less wise, however wise,
Too curious Vivien, tho' you talk of trust,
Than when I told you first of such a
charm.
Yea, if ye talk of trust I tell you this,
Too much I trusted when I told you that,
And stir'd this vice in you which ruin'd
man
Thro' woman the first hour; for howsoe'er
In children a great curiousness be well,
Who have to learn themselves and all the
world,
In you, that are no child, for still I find
Your face is practised when I spell the
lines,
I call it, — well, I will not call it vice:
But since you name yourself the summer
fly,
I well could wish a cobweb for the gnat,
That settles, beaten back, and beaten back
Settles, till one could yield for weariness:
But since I will not yield to give you
power
Upon my life and use and name and fame,
Why will ye never ask some other boon?
Yea, by God's rood, I trusted you too
much.'

And Vivien, like the tenderest-hearted
maid
That ever bided tryst at village stile,
Made answer, either eyelid wet with tears:
'Nay, Master, be not wrathful with your
maid;

Caress her: let her feel herself forgiven
Who feels no heart to ask another boon.
I think ye hardly know the tender rhyme
Of "trust me not at all or all in all."
I heard the great Sir Lancelot sing it
once,

And it shall answer for me. Listen to it.

"In Love, if Love be Love, if Love be
ours,
Faith and unfaith can ne'er be equal
powers:
Unfaith in aught is want of faith in all.

"It is the little rift within the lute,
That by and by will make the music mute,
And ever widening slowly silence all.

"The little rift within the lover's lute
Or little pitted speck in garner'd fruit,
That rotting inward slowly moulders all.

"It is not worth the keeping: let it go:
But shall it? answer, darling, answer, no.
And trust me not at all or all in all."

O Master, do ye love my tender rhyme?"

And Merlin look'd and half believed
her true,
So tender was her voice, so fair her face,
So sweetly gleam'd her eyes behind her
tears
Like sunlight on the plain behind a
shower:
And yet he answer'd half indignantly:

'Far other was the song that once I
heard
By this huge oak, sung nearly where we
sit:
For here we met, some ten or twelve of
us,
To chase a creature that was current
then
In these wild woods, the hart with golden
horns.
It was the time when first the question
rose
About the founding of a Table Round,
That was to be, for love of God and men
And noble deeds, the flower of all the
world.

And each incited each to noble deeds.
And while we waited, one, the youngest
of us,

We could not keep him silent, out he
flash'd,

And into such a song, such fire for fame,
Such trumpet-blowings in it, coming down
To such a stern and iron-clashing close,
That when he stopt we long'd to hurl
together,

And should have done it; but the beau-
teous beast

Scared by the noise upstart'd at our feet,
And like a silver shadow slipt away

Thro' the dim land; and all day long
we rode

Thro' the dim land against a rushing
wind,

That glorious roundel echoing in our
ears,

And chased the flashes of his golden
horns

Until they vanish'd by the fairy well
That laughs at iron—as our warriors
did—

Where children cast their pins and nails,
and cry,

"Laugh, little well!" but touch it with
a sword,

It buzzes fiercely round the point; and
there

We lost him: such a noble song was
that.

But, Vivien, when you sang me that
sweet rhyme,

I felt as tho' you knew this cursed charm,
Were proving it on me, and that I lay
And felt them slowly ebbing, name and
fame.'

And Vivien answer'd, smiling mourn-
fully:

'O mine have ebb'd away for evermore,
And all thro' following you to this wild
wood,

Because I saw you sad, to comfort you.
Lo now, what hearts have men! they

never mount
As high as woman in her selfless mood.

And touching fame, howe'er ye scorn my
song,

Take one verse more—the lady speaks
it—this:

"My name, once mine, now thine, is
 closelier mine,
 For fame, could fame be mine, that fame
 were thine,
 And shame, could shame be thine, that
 shame were mine.
 So trust me not at all or all in all."

'Says she not well? and there is more
 — this rhyme
 Is like the fair pearl-necklace of the
 Queen,
 That burst in dancing, and the pearls
 were split;
 Some lost, some stolen, some as relics
 kept.
 But nevertheless the same two sister pearls
 Ran down the silken thread to kiss each
 other
 On her white neck—so is it with this
 rhyme:
 It lives dispersedly in many hands,
 And every minstrel sings it differently;
 Yet is there one true line, the pearl of
 pearls:
 "Man dreams of Fame while woman
 wakes to love."
 Yea! Love, tho' Love were of the gross-
 est, carves
 A portion from the solid present, eats
 And uses, careless of the rest; but Fame,
 The Fame that follows death is nothing
 to us;
 And what is Fame in life but half-dis-
 fame,
 And counterchanged with darkness? ye
 yourself
 Know well that Envy calls you Devil's son,
 And since ye seem the Master of all Art,
 They fain would make you Master of
 all vice."

And Merlin lock'd his hand in hers
 and said,
 'I once was looking for a magic weed,
 And found a fair young squire who sat
 alone,
 Had carved himself a knightly shield of
 wood,
 And then was painting on it fancied arms,
 Azure, an Eagle rising, or the Sun
 In dexter chief; the scroll "I follow
 fame."

And speaking not, but leaning over him,
 I took his brush and blotted out the bird,
 And made a Gardener putting in a graff,
 With this for motto, "Rather use than
 fame."

You should have seen him blush; but
 afterwards
 He made a stalwart knight. O Vivien,
 For you, methinks you think you love
 me well;

For me, I love you somewhat; rest: and
 Love

Should have some rest and pleasure in
 himself,

Not ever be too curious for a boon,
 Too prurient for a proof against the grain
 Of him ye say ye love: but Fame with
 men,

Being but ampler means to serve man-
 kind,

Should have small rest or pleasure in
 herself,

But work as vassal to the larger love,
 That dwarfs the petty love of one to one.
 Use gave me Fame at first, and Fame
 again

Increasing gave me use. Lo, there my
 boon!

What other? for men sought to prove
 me vile,

Because I fain had given them greater
 wits:

And then did Envy call me Devil's son:
 The sick weak beast seeking to help
 herself

By striking at her better, miss'd, and
 brought

Her own claw back, and wounded her
 own heart.

Sweet were the days when I was all
 unknown,

But when my name was lifted up, the
 storm

Brake on the mountain and I cared not
 for it.

Right well know I that Fame is half-
 dis fame,

Yet needs must work my work. That
 other fame,

To one at least, who hath not children,
 vague,

The cackle of the unborn about the grave,
 I cared not for it: a single misty star,

Which is the second in a line of stars
 That seem a sword beneath a belt of
 three,
 I never gazed upon it but I dreamt
 Of some vast charm concluded in that
 star
 To make fame nothing. Wherefore, if
 I fear,
 Giving you power upon me thro' this
 charm,
 That you might play me falsely, having
 power,
 However well ye think ye love me now
 (As sons of kings loving in pupillage
 Have turn'd to tyrants when they came
 to power),
 I rather dread the loss of use than fame;
 If you — and not so much from wicked-
 ness,
 As some wild turn of anger, or a mood
 Of overstrain'd affection, it may be,
 To keep me all to your own self, — or else
 A sudden spurt of woman's jealousy, —
 Should try this charm on whom ye say
 ye love.'

And Vivien answer'd smiling as in
 wrath :
 'Have I not sworn? I am not trusted.
 Good !
 Well, hide it, hide it; I shall find it out;
 And being found take heed of Vivien.
 A woman and not trusted, doubtless I
 Might feel some sudden turn of anger
 born
 Of your misfaith; and your fine epithet
 Is accurate too, for this full love of mine
 Without the full heart back may merit well
 Your term of overstrain'd. So used as I,
 My daily wonder is, I love at all.
 And as to woman's jealousy, O why not?
 O to what end, except a jealous one,
 And one to make me jealous if I love,
 Was this fair charm invented by yourself?
 I well believe that all about this world
 Ye cage a buxom captive here and there,
 Closed in the four walls of a hollow tower
 From which is no escape for evermore.'

Then the great Master merrily answer'd
 her :
 'Full many a love in loving youth was
 mine;

I needed then no charm to keep them
 mine
 But youth and love; and that full heart
 of yours
 Whereof ye prattle, may now assure you
 mine;
 So live uncharm'd. For those who
 wrought it first,
 The wrist is parted from the hand that
 waved,
 The feet unmortised from their ankle-
 bones
 Who paced it, ages back: but will ye
 hear
 The legend as in guerdon for your rhyme?

'There lived a king in the most Eastern
 East,
 Less old than I, yet older, for my blood
 Hath earnest in it of far springs to be.
 A tawny pirate anchor'd in his port,
 Whose bark had plunder'd twenty name-
 less isles;
 And passing one, at the high peep of
 dawn,
 He saw two cities in a thousand boats
 All fighting for a woman on the sea.
 And pushing his black craft among them
 all,
 He lightly scatter'd theirs and brought
 her off,
 With loss of half his people arrow-slain;
 A maid so smooth, so white, so wonderful,
 They said a light came from her when
 she moved:
 And since the pirate would not yield her
 up,
 The King impaled him for his piracy;
 Then made her Queen: but those isle-
 nurtured eyes
 Waged such unwilling tho' successful
 war
 On all the youth, they sicken'd; councils
 thinn'd,
 And armies waned, for magnet-like she
 drew
 The rustiest iron of old fighters' hearts;
 And beasts themselves would worship;
 camels knelt
 Unbidden, and the brutes of mountain
 back
 That carry kings in castles, bow'd black
 knees

Of homage, ringing with their serpent hands,

To make her smile, her golden ankle-bells.
What wonder, being jealous, that he sent
His horns of proclamation out thro' all
The hundred under-kingdoms that he sway'd

To find a wizard who might teach the King

Some charm, which being wrought upon the Queen

Might keep her all his own: to such a one

He promised more than ever king has given,

A league of mountain full of golden mines,
A province with a hundred miles of coast,
A palace and a princess, all for him:

But on all those who tried and fail'd, the King

Pronounced a dismal sentence, meaning by it

To keep the list low and pretenders back,
Or like a king, not to be trifled with —
Their heads should moulder on the city gates.

And many tried and fail'd, because the charm

Of nature in her overbore their own:

And many a wizard brow bleach'd on the walls:

And many weeks a troop of carrion crows
Hung like a cloud above the gateway towers.'

And Vivien breaking in upon him, said:
'I sit and gather honey; yet, methinks,
Thy tongue has tript a little: ask thyself.
The lady never made *unwilling* war
With those fine eyes: she had her pleasure in it,

And made her good man jealous with good cause.

And lived there neither dame nor damsel then

Wroth at a lover's loss? were all as tame,
I mean, as noble, as their Queen was fair?
Not one to flirt a venom at her eyes,
Or pinch a murderous dust into her drink,
Or make her paler with a poison'd rose?
Well, those were not our days: but did they find

A wizard? Tell me, was he like to thee?'

She ceased, and made her lithe arm round his neck

Tighten, and then drew back, and let her eyes

Speak for her, glowing on him, like a bride's

On her new lord, her own, the first of men.

He answer'd laughing, 'Nay, not like to me.

At last they found — his foragers for charms —

A little glassy-headed hairless man,
Who lived alone in a great wild on grass;
Read but one book, and ever reading grew

So grated down and filed away with thought,

So lean his eyes were monstrous; while the skin

Clung but to crate and basket, ribs and spine.

And since he kept his mind on one sole aim,

Nor ever touch'd fierce wine, nor tasted flesh,

Nor own'd a sensual wish, to him the wall
That sunders ghosts and shadow-casting men

Became a crystal, and he saw them thro' it,
And heard their voices talk behind the wall,

And learnt their elemental secrets, powers
And forces; often o'er the sun's bright eye
Drew the vast eyelid of an inky cloud,
And lash'd it at the base with slanting storm;

Or in the noon of mist and driving rain,
When the lake whiten'd and the pine-wood roar'd,

And the cairn'd mountain was a shadow, sunn'd

The world to peace again: here was the man.

And so by force they dragg'd him to the King.

And then he taught the King to charm the Queen

In such-wise, that no man could see her more,

Nor saw she save the King, who wrought the charm,

Coming and going, and she lay as dead,
 And lost all use of life: but when the
 King
 Made proffer of the league of golden
 mines,
 The province with a hundred miles of
 coast,
 The palace and the princess, that old
 man
 Went back to his old wild, and lived on
 grass,
 And vanish'd, and his book came down
 to me.'

And Vivien answer'd smiling saucily:
 'Ye have the book: the charm is written
 in it:
 Good: take my counsel: let me know it
 at once:
 For keep it like a puzzle chest in chest,
 With each chest lock'd and padlock'd
 thirty-fold,
 And whelm all this beneath as vast a
 mound
 As after furious battle turfs the slain
 On some wild down above the windy deep,
 I yet should strike upon a sudden means
 To dig, pick, open, find and read the
 charm:
 Then, if I tried it, who should blame me
 then?'

And smiling as a master smiles at one
 That is not of his school, nor any school
 But that where blind and naked Ignorance
 Delivers brawling judgments, unashamed,
 On all things all day long, he answer'd
 her:

'Thou read the book, my pretty Vivien!
 O ay, it is but twenty pages long,
 But every page having an ample marge,
 And every marge enclosing in the midst
 A square of text that looks a little blot,
 The text no larger than the limbs of
 fleas;
 And every square of text an awful charm,
 Writ in a language that has long gone by.
 So long, that mountains have arisen since
 With cities on their flanks—thou read
 the book!
 And every margin scribbled, crost, and
 cramm'd

With comment, densest condensation,
 hard
 To mind and eye; but the long sleepless
 nights
 Of my long life have made it easy to
 me.
 And none can read the text, not even I;
 And none can read the comment but
 myself;
 And in the comment did I find the charm.
 O, the results are simple; a mere child
 Might use it to the harm of any one,
 And never could undo it: ask no more:
 For tho' you should not prove it upon
 me,
 But keep that oath ye sware, ye might,
 perchance,
 Assay it on some one of the Table Round,
 And all because ye dream they babble
 of you.'

And Vivien, frowning in true anger,
 said:
 'What dare the full-fed liars say of me?
They ride abroad redressing human
 wrongs!
 They sit with knife in meat and wine in
 horn!
They bound to holy vows of chastity!
 Were I not woman, I could tell a tale.
 But you are man, you well can under-
 stand
 The shame that cannot be explain'd for
 shame.
 Not one of all the drove should touch
 me: swine!'

Then answer'd Merlin careless of her
 words:
 'You breathe but accusation vast and
 vague,
 Spleen-born, I think, and proofless. If
 ye know,
 Set up the charge ye know, to stand or
 fall!'

And Vivien answer'd frowning wrath-
 fully:
 'O ay, what say ye to Sir Valence, him
 Whose kinsman left him watcher o'er
 his wife
 And two fair babes, and went to distant
 lands;

Was one year gone, and on returning
found
Not two but three? there lay the reck-
ling, one
But one hour old! What said the happy
sire?
A seven-months' babe had been a truer
gift.
Those twelve sweet moons confused his
fatherhood.'

Then answer'd Merlin, 'Nay, I know
the tale.
Sir Valence wedded with an outland
dame:
Some cause had kept him sunder'd from
his wife:
One child they had: it lived with her:
she died:
His kinsman travelling on his own affair
Was charged by Valence to bring home
the child.
He brought, not found it therefore: take
the truth.'

'O ay,' said Vivien, 'overtrue a tale.
What say ye then to sweet Sir Sagramore,
That ardent man? "to pluck the flower
in season,"
So says the song, "I trow it is no trea-
son."
O Master, shall we call him overquick
To crop his own sweet rose before the
hour?'

And Merlin answer'd, 'Overquick art
thou
To catch a loathly plume fall'n from the
wing
Of that foul bird of rapine whose whole
prey
Is man's good name: he never wrong'd
his bride.
I know the tale. An angry gust of
wind
Puff'd out his torch among the myriad-
room'd
And many-corridor'd complexities
Of Arthur's palace: then he found a
door,
And darking felt the sculptured ornament
That wreathen round it made it seem his
own;

And wearied out made for the couch and
slept,
A stainless man beside a stainless maid;
And either slept, nor knew of other there;
Till the high dawn piercing the royal rose
In Arthur's casement glimmer'd chastely
down,
Blushing upon them blushing, and at once
He rose without a word and parted from
her:
But when the thing was blazed about the
court,
The brute world howling forced them into
bonds,
And as it chanced they are happy, being
pure.'

'O ay,' said Vivien, 'that were likely
too.
What say ye then to fair Sir Percivale
And of the horrid foulness that he
wrought,
The saintly youth, the spotless lamb of
Christ,
Or some black wether of St. Satan's fold.
What, in the precincts of the chapel-yard,
Among the knightly brasses of the graves,
And by the cold Hic Jacets of the dead!'

And Merlin answer'd careless of her
charge,
'A sober man is Percivale and pure;
But once in life was fluster'd with new
wine,
Then paced for coolness in the chapel-
yard;
Where one of Satan's shepherdesses
caught
And meant to stamp him with her mas-
ter's mark;
And that he sinn'd is not believable;
For, look upon his face!—but if he
sinn'd,
The sin that practice burns into the blood,
And not the one dark hour which brings
remorse,
Will brand us, after, of whose fold we be:
Or else were he, the holy king, whose
hymns
Are chanted in the minster, worse than
all.
But is your spleen froth'd out, or have ye
more?'

And Vivien answer'd frowning yet in
wrath :
'O ay; what say ye to Sir Lancelot,
friend?
Traitor or true? that commerce with the
Queen,
I ask you, is it clamour'd by the child,
Or whisper'd in the corner? do ye know
it?'

To which he answer'd sadly, 'Yea, I
know it.
Sir Lancelot went ambassador, at first,
To fetch her, and she watch'd him from
her walls.
A rumour runs, she took him for the King,
So fixt her fancy on him: let them be.
But have ye no one word of loyal praise
For Arthur, blameless King and stainless
man?'

She answer'd with a low and chuckling
laugh:
'Man! is he man at all, who knows and
winks?
Sees what his fair bride is and does, and
winks?
By which the good King means to blind
himself,
And blinds himself and all the Table
Round
To all the foulness that they work. My-
self
Could call him (were it not for woman-
hood)
The pretty, popular name such manhood
earns.
Could call him the main cause of all
their crime;
Yea, were he not crown'd King, coward,
and fool.'

Then Merlin to his own heart, loath-
ing, said:
'O true and tender! O my liege and
King!
O selfless man and stainless gentleman,
Who wouldst against thine own eye-wit-
ness fain
Have all men true and leal, all women
pure;
How, in the mouths of base interpreters,
From over-fineness not intelligible

To things with every sense as false and
foul
As the poach'd filth that floods the
middle street,
Is thy white blamelessness accounted
blame!'

But Vivien, deeming Merlin overborne
By instance, recommenced, and let her
tongue
Rage like a fire among the noblest
names,
Polluting, and imputing her whole self,
Defaming and defacing, till she left
Not even Lancelot brave, nor Galahad
clean.

Her words had issue other than she
will'd.
He dragg'd his eyebrow bushes down,
and made
A snowy penthouse for his hollow eyes,
And mutter'd in himself, 'Tell *her* the
charm!
So, if she had it, would she rail on me
To snare the next, and if she have it not
So will she rail. What did the wanton
say?
"Not mount as high;" we scarce can
sink as low:
For men at most differ as Heaven and
earth,
But women, worst and best, as Heaven
and Hell.
I know the Table Round, my friends of
old;
All brave, and many generous, and some
chaste.
She cloaks the scar of some repulse with
lies;
I well believe she tempted them and fail'd,
Being so bitter: for fine plots may fail,
Tho' harlots paint their talk as well as face
With colours of the heart that are not
theirs.
I will not let her know: nine tithes of
times
Face-flatterer and backbiter are the same.
And they, sweet soul, that most impute a
crime
Are prone to it, and impute themselves,
Wanting the mental range; or low desire
Not to feel lowest makes them level all;

Yea, they would pare the mountain to the plain,
 To leave an equal baseness; and in this
 Are harlots like the crowd, that if they find
 Some stain or blemish in a name of note,
 Not grieving that their greatest are so small,
 Inflate themselves with some insane delight,
 And judge all nature from her feet of clay,
 Without the will to lift their eyes, and see
 Her godlike head crown'd with spiritual fire,
 And touching other worlds. I am weary of her.'

He spoke in words part heard, in whispers part,
 Half-suffocated in the hoary fell
 And many-winter'd fleece of throat and chin.
 But Vivien, gathering somewhat of his mood,
 And hearing 'harlot' mutter'd twice or thrice,
 Leapt from her session on his lap, and stood
 Stiff as a viper frozen; loathsome sight,
 How from the rosy lips of life and love,
 Flash'd the bare-grinning skeleton of death!
 White was her cheek; sharp breaths of anger puff'd
 Her fairy nostril out; her hand half-clench'd
 Went faltering sideways downward to her belt,
 And feeling; had she found a dagger there
 (For in a wink the false love turns to hate)
 She would have stabb'd him; but she found it not:
 His eye was calm, and suddenly she took
 To bitter weeping like a beaten child,
 A long, long weeping, not consolable.
 Then her false voice made way, broken with sobs:

'O crueller than was ever told in tale,
 Or sung in song! O vainly lavish'd love!
 O cruel, there was nothing wild or strange,

Or seeming shameful — for what shame in love,
 So love be true, and not as yours is — nothing
 Poor Vivien had not done to win his trust
 Who call'd her what he call'd her — all her crime,
 All — all — the wish to prove him wholly hers.'

She mused a little, and then clapt her hands
 Together with a wailing shriek, and said:
 'Stabb'd through the heart's affections to the heart!
 Seethed like the kid in its own mother's milk!
 Kill'd with a word worse than a life of blows!
 I thought that he was gentle, being great:
 O God, that I had loved a smaller man!
 I should have found in him a greater heart.
 O, I, that flattering my true passion, saw
 The knights, the court, the King, dark in your light,
 Who loved to make men darker than they are,
 Because of that high pleasure which I had
 To seat you sole upon my pedestal
 Of worship — I am answer'd, and henceforth
 The course of life that seem'd so flowery to me
 With you for guide and master, only you,
 Becomes the sea-cliff pathway broken short,
 And ending in a ruin — nothing left,
 But into some low cave to crawl, and there,
 If the wolf spare me, weep my life away,
 Kill'd with inutterable unkindliness.'

She paused, she turn'd away, she hung her head,
 The snake of gold slid from her hair, the braid
 Slipt and uncoil'd itself, she wept afresh,
 And the dark wood grew darker toward the storm
 In silence, while his anger slowly died
 Within him, till he let his wisdom go

For ease of heart, and half believed her true:

Call'd her to shelter in the hollow oak,
'Come from the storm,' and having no reply,

Gazed at the heaving shoulder, and the face

Hand-hidden, as for utmost grief or shame;

Then thrice essay'd, by tenderest-touching terms,

To sleek her ruffled peace of mind, in vain.

At last she let herself be conquer'd by him,

And as the cageling newly flown returns,
The seeming-injured simple-hearted thing
Came to her old perch back, and settled there.

There while she sat, half-falling from his knees,

Half-nestled at his heart, and since he saw

The slow tear creep from her closed eyelid yet,

About her, more in kindness than in love,
The gentle wizard cast a shielding arm.
But she dislink'd herself at once and rose,
Her arms upon her breast across, and stood,

A virtuous gentlewoman deeply wrong'd,
Upright and flush'd before him: then she said:

'There must be now no passages of love
Betwixt us twain henceforward evermore;
Since, if I be what I am grossly call'd,
What should be granted which your own
gross heart

Would reckon worth the taking? I will go.

In truth, but one thing now—better have died

Thrice than have ask'd it once—could make me stay—

That proof of trust—so often ask'd in vain!

How justly, after that vile term of yours,
I find with grief! I might believe you then,

Who knows? once more. Lo! what was once to me

Mere matter of the fancy, now hath grown

The vast necessity of heart and life.

Farewell; think gently of me, for I fear
My fate or folly, passing gayer youth

For one so old, must be to love thee still.

But ere I leave thee let me swear once more

That if I schemed against thy peace in this,

May yon just heaven, that darkens o'er me, send

One flash, that, missing all things else, may make

My scheming brain a cinder, if I lie.'

Scarce had she ceased, when out of heaven a bolt

(For now the storm was close above them) struck,

Furrowing a giant oak, and javelining
With darted spikes and splinters of the wood

The dark earth round. He raised his eyes and saw

The tree that shone white-listed thro' the gloom.

But Vivien, fearing heaven had heard her oath,

And dazzled by the livid-flickering fork,
And deafen'd with the stammering cracks and claps

That follow'd, flying back and crying out,
'O Merlin, tho' you do not love me, save,
Yet save me!' clung to him and hugg'd him close;

And call'd him dear protector in her fright,

Nor yet forgot her practice in her fright,
But wrought upon his mood and hugg'd him close.

The pale blood of the wizard at her touch

Took gayer colours, like an opal warm'd. She blamed herself for telling hearsay tales:

She shook from fear, and for her fault she wept

Of petulancy; she call'd him lord and liege,

Her seer, her bard, her silver star of eve,
Her God, her Merlin, the one passionate love

Of her whole life; and ever overhead

Bellow'd the tempest, and the rotten
branch
Snapt in the rushing of the river-rain
Above them; and in change of glare
and gloom
Her eyes and neck glittering went and
came;
Till now the storm, its burst of passion
spent,
Moaning and calling out of other lands,
Had left the ravaged woodland yet once
more
To peace; and what should not have
been had been,
For Merlin, overtalk'd and overworn,
Had yielded, told her all the charm, and
slept.

Then, in one moment, she put forth
the charm
Of woven paces and of waving hands,
And in the hollow oak he lay as dead,
And lost to life and use and name and
fame.

Then crying 'I have made his glory
mine,'
And shrieking out 'O fool!' the harlot
leapt
Adown the forest, and the thicket closed
Behind her, and the forest echo'd 'fool.'

LANCELOT AND ELAINE.

ELAINE the fair, Elaine the lovable,
Elaine, the lily maid of Astolat,
High in her chamber up a tower to the
east
Guarded the sacred shield of Lancelot;
Which first she placed where morning's
earliest ray
Might strike it, and awake her with the
gleam;
Then fearing rust or soileure fashion'd for
it

A case of silk, and braided thereupon
All the devices blazon'd on the shield
In their own tinct, and added, of her wit,
A border fantasy of branch and flower,
And yellow-throated nestling in the nest.
Nor rested thus content, but day by day,
Leaving her household and good father,
climb'd

That eastern tower, and entering barr'd
her door,
Strip'd off the case, and read the naked
shield,
Now guess'd a hidden meaning in his
arms,
Now made a pretty history to herself
Of every dint a sword had beaten in it,
And every scratch a lance had made
upon it,
Conjecturing when and where: this cut
is fresh;
That ten years back; this dealt him at
Caerlyle;
That at Caerleon; this at Camelot:
And ah God's mercy, what a stroke was
there!
And here a thrust that might have kill'd,
but God
Broke the strong lance, and roll'd his
enemy down,
And saved him: so she lived in fantasy.

How came the lily maid by that good
shield
Of Lancelot, she that knew not ev'n his
name?
He left it with her, when he rode to tilt
For the great diamond in the diamond
jousts,
Which Arthur had ordain'd, and by that
name
Had named them, since a diamond was
the prize.

For Arthur, long before they crown'd
him King,
Roving the trackless realms of Lyo-
nesse,
Had found a glen, gray boulder and
black tarn.
A horror lived about the tarn, and clave
Like its own mists to all the mountain
side:
For here two brothers, one a king, had
met
And fought together; but their names
were lost;
And each had slain his brother at a blow;
And down they fell and made the glen
abhor'd:
And there they lay till all their bones
were bleach'd,

And lichen'd into colour with the crags :
 And he, that once was king, had on a
 crown
 Of diamonds, one in front, and four
 aside.
 And Arthur came, and labouring up the
 pass,
 All in a misty moonshine, unawares
 Had trodden that crown'd skeleton, and
 the skull
 Brake from the nape, and from the skull
 the crown
 Roll'd into light, and turning on its rims
 Fled like a glittering rivulet to the
 tarn :
 And down the shingly scaur he plunged,
 and caught,
 And set it on his head, and in his heart
 Heard murmurs, 'Lo, thou likewise shalt
 be King.'

Thereafter, when a King, he had the
 gems
 Pluck'd from the crown, and show'd
 them to his knights,
 Saying, 'These jewels, whereupon I
 chanced
 Divinely, are the kingdom's, not the
 King's—
 For public use: henceforward let there
 be,
 Once every year, a joust for one of these :
 For so by nine years' proof we needs
 must learn
 Which is our mightiest, and ourselves
 shall grow
 In use of arms and manhood, till we
 drive
 The heathen, who, some say, shall rule
 the land
 Hereafter, which God hinder.' Thus he
 spoke :
 And eight years past, eight jousts had
 been, and still
 Had Lancelot won the diamond of the
 year,
 With purpose to present them to the
 Queen,
 When all were won; but meaning all at
 once
 To snare her royal fancy with a boon
 Worth half her realm, had never spoken
 word.

Now for the central diamond and the
 last
 And largest, Arthur, holding then his
 court
 Hard on the river nigh the place which
 now
 Is this world's hugest, let proclaim a joust
 At Camelot, and when the time drew nigh
 Spake (for she had been sick) to Guine-
 vere,
 'Are you so sick, my Queen, you cannot
 move
 To these fair jousts?' 'Yea, lord,' she
 said, 'ye know it.'
 'Then will ye miss,' he answer'd, 'the
 great deeds
 Of Lancelot, and his prowess in the lists,
 A sight ye love to look on.' And the
 Queen
 Lifted her eyes, and they dwelt languidly
 On Lancelot, where he stood beside the
 King.
 He thinking that he read her meaning
 there,
 'Stay with me, I am sick; my love is
 more
 Than many diamonds,' yielded; and a
 heart
 Love-loyal to the least wish of the Queen
 (However much he yearn'd to make
 complete
 The tale of diamonds for his destined
 boon)
 Urged him to speak against the truth,
 and say,
 'Sir King, mine ancient wound is hardly
 whole,
 And lets me from the saddle;' and the
 King
 Glanced first at him, then her, and went
 his way.
 No sooner gone than suddenly she began :
 'To blame, my lord Sir Lancelot,
 much to blame!
 Why go ye not to these fair jousts? the
 knights
 Are half of them our enemies, and the
 crowd
 Will murmur, "Lo the shameless ones,
 who take
 Their pastime now the trustful King is
 gone!"'

Then Lancelot vext at having lied in
vain :

'Are ye so wise? ye were not once so
wise,

My Queen, that summer, when ye loved
me first.

Then of the crowd ye took no more
account

Than of the myriad cricket of the mead,
When its own voice clings to each blade
of grass,

And every voice is nothing. As to
knights,

Them surely can I silence with all ease.

But now my loyal worship is allow'd
Of all men : many a bard, without offence,
Has link'd our names together in his lay,
Lancelot, the flower of bravery, Guine-
vere,

The pearl of beauty : and our knights at
feast

Have pledged us in this union, while the
King

Would listen smiling. How then? is
there more?

Has Arthur spoken aught? or would
yourself,

Now weary of my service and devoir,
Henceforth be truer to your faultless
lord?'

She broke into a little scornful laugh :
'Arthur, my lord, Arthur, the faultless
King,

That passionate perfection, my good
lord —

But who can gaze upon the Sun in heaven?
He never spake word of reproach to me,
He never had a glimpse of mine untruth,
He cares not for me : only here to-day
There gleam'd a vague suspicion in his
eyes :

Some meddling rogue has tamper'd with
him — else

Rapt in this fancy of his Table Round,
And swearing men to vows impossible,
To make them like himself : but, friend,
to me

He is all fault who hath no fault at all :
For who loves me must have a touch of
earth ;

The low sun makes the colour : I am
yours,

Not Arthur's, as ye know, save by the
bond.

And therefore hear my words : go to the
jousts :

The tiny-trumpeting gnat can break our
dream

When sweetest ; and the vermin voices
here

May buzz so loud — we scorn them, but
they sting.'

Then answer'd Lancelot, the chief of
knights :

'And with what face, after my pretext
made,

Shall I appear, O Queen, at Camelot, I
Before a King who honours his own
word,

As if it were his God's?'

'Yea,' said the Queen,
'A moral child without the craft to rule,
Else had he not lost me : but listen to me,
If I must find you wit : we hear it said
That men go down before your spear at
a touch,

But knowing you are Lancelot ; your
great name,

This conquers : hide it therefore ; go
unknown :

Win ! by this kiss you will : and our true
King

Will then allow your pretext, O my
knight,

As all for glory ; for to speak him true,
Ye know right well, how meek soe'er he
seem,

No keener hunter after glory breathes.

He loves it in his knights more than
himself :

They prove to him his work : win and
return.'

Then got Sir Lancelot suddenly to
horse,

Wroth at himself. Not willing to be
known,

He left the barren-beaten thoroughfare,
Chose the green path that show'd the
rarer foot,

And there among the solitary downs,

Full often lost in fancy, lost his way ;

Till as he traced a faintly-shadow'd track,

That all in loops and links among the
dales
Ran to the Castle of Astolat, he saw
Fired from the west, far on a hill, the
towers.
Thither he made, and blew the gateway
horn.
Then came an old, dumb, myriad-
wrinkled man,
Who let him into lodging and disarm'd.
And Lancelot marvell'd at the wordless
man;
And issuing found the Lord of Astolat
With two strong sons, Sir Torre and Sir
Lavaine,
Moving to meet him in the castle court;
And close behind them stept the lily
maid
Elaine, his daughter: mother of the house
There was not: some light jest among
them rose
With laughter dying down as the great
knight
Approach'd them: then the Lord of
Astolat:
'Whence comest thou, my guest, and by
what name
Livest between the lips? for by thy state
And presence I might guess thee chief of
those,
After the King, who eat in Arthur's halls.
Him have I seen: the rest, his Table
Round,
Known as they are, to me they are un-
known.'

Then answer'd Lancelot, the chief of
knights:
'Known am I, and of Arthur's hall, and
known,
What I by mere mischance have brought,
my shield.
But since I go to joust as one unknown
At Camelot for the diamond, ask me not,
Hereafter ye shall know me — and the
shield —
I pray you lend me one, if such you have,
Blank, or at least with some device not
mine.'

Then said the Lord of Astolat, 'Here
is Torre's:
Hurt in his first tilt was my son, Sir Torre.

And so, God wot, his shield is blank
enough.
His ye can have.' Then added plain Sir
Torre,
'Yea, since I cannot use it, ye may have
it.'
Here laugh'd the father saying, 'Fie, Sir
Churl,
Is that an answer for a noble knight?
Allow him! but Lavaine, my younger
here,
He is so full of lustihood, he will ride,
Joust for it, and win, and bring it in an
hour,
And set it in this damsel's golden hair,
To make her thrice as wilful as before.'

'Nay, father, nay, good father, shame
me not
Before this noble knight,' said young
Lavaine,
'For nothing. Surely I but play'd on
Torre:
He seem'd so sullen, vext he could not go:
A jest, no more! for, knight, the maiden
dreamt
That some one put this diamond in her
hand,
And that it was too slippery to be held,
And slipt and fell into some pool or
stream,
The castle-well, belike; and then I said
That if I went and if I fought and won it
(But all was jest and joke among our-
selves)
Then must she keep it safelier. All was
jest.
But, father, give me leave, an if he will,
To ride to Camelot with this noble knight:
Win shall I not, but do my best to win:
Young as I am, yet would I do my best.'

'So ye will grace me,' answer'd
Lancelot,
Smiling a moment, 'with your fellowship
O'er these waste downs whereon I lost
myself,
Then were I glad of you as guide and
friend:
And you shall win this diamond, — as I
hear
It is a fair large diamond, — if ye may,
And yield it to this maiden, if ye will.'

'A fair large diamond,' added plain Sir
Torre,
'Such be for queens, and not for simple
maids.'
Then she, who held her eyes upon the
ground,
Elaine, and heard her name so tost about,
Flush'd slightly at the slight disparage-
ment
Before the stranger knight, who, looking
at her,
Full courtly, yet not falsely, thus return'd :
'If what is fair be but for what is fair,
And only queens are to be counted so,
Rash were my judgment then, who deem
this maid
Might wear as fair a jewel as is on earth,
Not violating the bond of like to like.'

He spoke and ceased: the lily maid
Elaine,
Won by the mellow voice before she
look'd,
Lifted her eyes, and read his lineaments.
The great and guilty love he bare the
Queen,
In battle with the love he bare his lord,
Had marr'd his face, and mark'd it ere
his time.
Another sinning on such heights with one,
The flower of all the west and all the
world,
Had been the sleeker for it: but in him
His mood was often like a fiend, and
rose
And drove him into wastes and solitudes
For agony, who was yet a living soul.
Marr'd as he was, he seem'd the goodliest
man
That ever among ladies ate in hall,
And noblest, when she lifted up her eyes.
However marr'd, of more than twice her
years,
Seam'd with an ancient swordcut on the
cheek,
And bruised and bronzed, she lifted up
her eyes
And loved him, with that love which was
her doom.

Then the great knight, the darling of
the court,
Loved of the loveliest, into that rude hall

Stept with all grace, and not with half
disdain
Hid under grace, as in a smaller time,
But kindly man moving among his kind :
Whom they with meats and vintage of
their best
And talk and minstrel melody entertain'd.
And much they ask'd of court and Table
Round,
And ever well and readily answer'd he :
But Lancelot, when they glanced at
Guinevere,
Suddenly speaking of the wordless man,
Heard from the Baron that, ten years
before,
The heathen caught and reft him of his
tongue.
'He learnt and warn'd me of their fierce
design
Against my house, and him they caught
and maim'd;
But I, my sons, and little daughter fled
From bonds or death, and dwelt among
the woods
By the great river in a boatman's hut.
Dull days were those, till our good Arthur
broke
The Pagan yet once more on Badon hill.'

'O there, great lord, doubtless,' Lavaine
said, rapt
By all the sweet and sudden passion of
youth
Toward greatness in its elder, 'you have
fought.
O tell us — for we live apart — you know
Of Arthur's glorious wars.' And Lancelot
spoke
And answer'd him at full, as having been
With Arthur in the fight which all day
long
Rang by the white mouth of the violent
Glem;
And in the four loud battles by the shore
Of Douglas; that on Bassa; then the war
That thunder'd in and out the gloomy
skirts
Of Celidon the forest; and again
By castle Gurnion, where the glorious
King
Had on his cuirass worn our Lady's
Head,
Carv'd of one emerald centr'd in a sun

Of silver rays, that lighten'd as he
breathed;
And at Caerleon had he help'd his lord,
When the strong neighings of the wild
white Horse
Set every gilded parapet shuddering;
And up in Agned-Cathregonion too,
And down the waste sand-shores of Trath
Treroit,
Where many a heathen fell; 'and on the
mount
Of Badon I myself beheld the King
Charge at the head of all his Table Round,
And all his legions crying Christ and him,
And break them; and I saw him, after,
stand
High on a heap of slain, from spur to
plume
Red as the rising sun with heathen blood,
And seeing me, with a great voice he
cried,
"They are broken, they are broken!"
for the King,
However mild he seems at home, nor
cares
For triumph in our mimic wars, the
jousts —
For if his own knight cast him down, he
laughs
Saying, his knights are better men than
he —
Yet in this heathen war the fire of God
Fills him: I never saw his like: there lives
No greater leader.'

While he utter'd this,
Low to her own heart said the lily maid,
'Save your great self, fair lord;' and
when he fell
From talk of war to traits of pleasantry —
Being mirthful he, but in a stately kind —
She still took note that when the living
smile
Died from his lips, across him came a
cloud
Of melancholy severe, from which again,
Whenever in her hovering to and fro
The lily maid had striven to make him
cheer,
There brake a sudden-beaming tenderness
Of manners and of nature: and she
thought
That all was nature, all, perchance, for her.

And all night long his face before her
lived,
As when a painter, poring on a face,
Divinely thro' all hindrance finds the man
Behind it, and so paints him that his face,
The shape and colour of a mind and life,
Lives for his children, ever at its best
And fullest; so the face before her lived,
Dark-splendid, speaking in the silence,
full
Of noble things, and held her from her
sleep.
Till rathe she rose, half-cheated in the
thought
She needs must bid farewell to sweet
Lavaine.
First as in fear, step after step, she stole
Down the long tower-stairs, hesitating:
Anon, she heard Sir Lancelot cry in the
court,
'This shield, my friend, where is it?' and
Lavaine
Past inward, as she came from out the
tower.
There to his proud horse Lancelot turn'd,
and smooth'd
The glossy shoulder, humming to himself.
Half-envious of the flattering hand, she
drew
Nearer and stood. He look'd, and more
amazed
Than if seven men had set upon him, saw
The maiden standing in the dewy light.
He had not dream'd she was so beautiful.
Then came on him a sort of sacred fear,
For silent, tho' he greeted her, she stood
Rapt on his face as if it were a God's.
Suddenly flash'd on her a wild desire,
That he should wear her favour at the tilt.
She braved a riotous heart in asking for it.
'Fair lord, whose name I know not —
noble it is,
I well believe, the noblest — will you wear
My favour at this tourney?' 'Nay,' said
he,
'Fair lady, since I never yet have worn
Favour of any lady in the lists.
Such is my wont, as those, who know me,
know.'
'Yea, so,' she answer'd; 'then in wearing
mine
Needs must be lesser likelihood, noble
lord,

That those who know should know you.'

And he turn'd

Her counsel up and down within his mind,
And found it true, and answer'd, 'True,
my child.

Well, I will wear it: fetch it out to me:
What is it?' and she told him 'A red
sleeve

Broider'd with pearls,' and brought it:
then he bound

Her token on his helmet, with a smile
Saying, 'I never yet have done so much
For any maiden living,' and the blood
Sprang to her face and fill'd her with
delight;

But left her all the paler, when Lavaine
Returning brought the yet-unblazon'd
shield,

His brother's; which he gave to Lancelot,
Who parted with his own to fair Elaine:
'Do me this grace, my child, to have my
shield

In keeping till I come.' 'A grace to me,'
She answer'd, 'twice to-day. I am your
squire!'

Whereat Lavaine said, laughing, 'Lily
maid,

For fear our people call you lily maid
In earnest, let me bring your colour back;
Once, twice, and thrice: now get you
hence to bed.'

So kiss'd her, and Sir Lancelot his own
hand,

And thus they moved away: she stay'd
a minute,

Then made a sudden step to the gate,
and there—

Her bright hair blown about the serious
face

Yet rosy-kindled with her brother's kiss—
Paused by the gateway, standing near
the shield

In silence, while she watch'd their arms
far-off

Sparkle, until they dipt below the downs.
Then to her tower she climb'd, and took
the shield,

There kept it, and so lived in fantasy.

Meanwhile the new companions past
away

Far o'er the long backs of the bushless
downs,

To where Sir Lancelot knew there lived
a knight

Not far from Camelot, now for forty years
A hermit, who had pray'd, labour'd and
pray'd,

And ever labouring had scoop'd himself
In the white rock a chapel and a hall
On massive columns, like a shorecliff cave,
And cells and chambers: all were fair
and dry;

The green light from the meadows under-
neath

Struck up and lived along the milky roofs;
And in the meadows tremulous aspen-trees
And poplars made a noise of falling
showers.

And thither wending there that night they
bode.

But when the next day broke from
underground,

And shot red fire and shadows thro' the
cave,

They rose, heard mass, broke fast, and
rode away:

Then Lancelot saying, 'Hear, but hold
my name

Hidden, you ride with Lancelot of the
Lake,'

Abash'd Lavaine, whose instant rever-
ence,

Dearer to true young hearts than their
own praise,

But left him leave to stammer, 'Is it
indeed?'

And after muttering 'The great Lancelot,'
At last he got his breath and answer'd,

'One,

One have I seen—that other, our liege
lord,

The dread Pendragon, Britain's King of
kings,

Of whom the people talk mysteriously,
He will be there—then were I stricken
blind

That minute, I might say that I had seen.'

So spake Lavaine, and when they
reach'd the lists

By Camelot in the meadow, let his eyes
Run thro' the peopled gallery which half
round

Lay like a rainbow fall'n upon the grass,

Until they found the clear-faced King,
 who sat
 Robed in red samite, easily to be known,
 Since to his crown the golden dragon
 clung,
 And down his robe the dragon writhed
 in gold,
 And from the carven-work behind him
 crept
 Two dragons gilded, sloping down to
 make
 Arms for his chair, while all the rest of
 them
 Thro' knots and loops and folds innum-
 erable
 Fled ever thro' the woodwork, till they
 found
 The new design wherein they lost them-
 selves,
 Yet with all ease, so tender was the
 work :
 And, in the costly canopy o'er him set,
 Blazed the last diamond of the nameless
 king.

Then Lancelot answer'd young Lavaine
 and said,
 'Me you call great : mine is the firmer
 seat,
 The truer lance : but there is many a youth
 Now crescent, who will come to all I am
 And overcome it; and in me there dwells
 No greatness, save it be some far-off touch
 Of greatness to know well I am not great :
 There is the man.' And Lavaine gaped
 upon him
 As on a thing miraculous, and anon
 The trumpets blew; and then did either
 side,
 They that assail'd, and they that held the
 lists,
 Set lance in rest, strike spur, suddenly
 move,
 Meet in the midst, and there so furiously
 Shock, that a man far-off might well
 perceive,
 If any man that day were left afield,
 The hard earth shake, and a low thunder
 of arms.
 And Lancelot bode a little, till he saw
 Which were the weaker; then he hurl'd
 into it
 Against the stronger : little need to speak

Of Lancelot in his glory ! King, duke,
 earl,
 Count, baron — whom he smote, he over
 threw.

But in the field were Lancelot's kith
 and kin,
 Ranged with the Table Round that held
 the lists,
 Strong men, and wrathful that a stranger
 knight
 Should do and almost overdo the deeds
 Of Lancelot; and one said to the other,
 'Lo !
 What is he ? I do not mean the force
 alone —
 The grace and versatility of the man !
 Is it not Lancelot ?' 'When has Lance-
 lot worn
 Favour of any lady in the lists ?
 Not such his wont, as we, that know him,
 know.'
 'How then ? who then ?' a fury seized
 them all,
 A fiery family passion for the name
 Of Lancelot, and a glory one with theirs.
 They couch'd their spears and prick'd
 their steeds, and thus,
 Their plumes driv'n backward by the wind
 they made
 In moving, all together down upon him
 Bare, as a wild wave in the wide North-
 sea,
 Green-glimmering toward the summit,
 bears, with all
 Its stormy crests that smoke against the
 skies,
 Down on a bark, and overbears the bark,
 And him that helms it, so they overbore
 Sir Lancelot and his charger, and a spear
 Down-glancing lamed the charger, and a
 spear
 Prick'd sharply his own cuirass, and the
 head
 Pierced thro' his side, and there snapt,
 and remain'd.

Then Sir Lavaine did well and wor-
 shipfully;
 He bore a knight of old repute to the
 earth,
 And brought his horse to Lancelot where
 he lay.

He up the side, sweating with agony, got,
But thought to do while he might yet
endure,

And being lustily holpen by the rest,
His party, — tho' it seem'd half-miracle
To those he fought with, — drave his kith
and kin,

And all the Table Round that held the
lists,

Back to the barrier; then the trumpets
blew

Proclaiming his the prize, who wore the
sleeve

Of scarlet, and the pearls; and all the
knights,

His party, cried, 'Advance and take thy
prize

The diamond;' but he answer'd, 'Diamond
me

No diamonds! for God's love, a little air!
Prize me no prizes, for my prize is death!
Hence will I, and I charge you, follow
me not.'

He spoke, and vanish'd suddenly from
the field

With young Lavaine into the poplar
grove.

There from his charger down he slid, and
sat,

Gasping to Sir Lavaine, 'Draw the lance-
head:'

'Ah my sweet lord Sir Lancelot,' said
Lavaine,

'I dread me, if I draw it, you will die.'

But he, 'I die already with it: draw —
Draw;' — and Lavaine drew, and Sir
Lancelot gave

A marvellous great shriek and ghastly
groan,

And half his blood burst forth, and down
he sank

For the pure pain, and wholly swoon'd
away.

Then came the hermit out and bare him
in,

There stanch'd his wound; and there, in
daily doubt

Whether to live or die, for many a week
Hid from the wide world's rumour by the
grove

Of poplars with their noise of falling
showers,

And ever-tremulous aspen-trees, he lay.

But on that day when Lancelot fled the
lists,

His party, knights of utmost North and
West,

Lords of waste marches, kings of desolate
isles,

Came round their great Pendragon, saying
to him,

'Lo, Sir, our knight, thro' whom we
won the day,

Hath gone sore wounded, and hath left
his prize

Untaken, crying that his prize is death.'

'Heaven hinder,' said the King, 'that
such an one,

So great a knight as we have seen to-day —
He seem'd to me another Lancelot —

Yea, twenty times I thought him Lance-
lot —

He must not pass uncared for. Where-
fore, rise,

O Gawain, and ride forth and find the
knight.

Wounded and wearied needs must he be
near.

I charge you that you get at once to horse.
And, knights and kings, there breathes
not one of you

Will deem this prize of ours is rashly
given:

His prowess was too wondrous. We will
do him

No customary honour: since the knight
Came not to us, of us to claim the prize,

Ourselves will send it after. Rise and
take

This diamond, and deliver it, and return,
And bring us where he is, and how he

fares,
And cease not from your quest until ye
find.'

So saying, from the carven flower above,
To which it made a restless heart, he
took,

And gave, the diamond: then from where
he sat

At Arthur's right, with smiling face arose,
With smiling face and frowning heart, a
Prince

In the mid night and flourish of his May,

Gawain, surnamed The Courteous, fair
and strong,
And after Lancelot, Tristram, and
Geraint
And Gareth, a good knight, but there-
withal
Sir Modred's brother, and the child of
Lot,
Nor often loyal to his word, and now
Wroth that the King's command to sally
forth
In quest of whom he knew not, made him
leave
The banquet, and concourse of knights
and kings.

So all in wrath he got to horse and
went;
While Arthur to the banquet, dark in
mood,
Past, thinking, 'Is it Lancelot who hath
come
Despite the wound he spake of, all for
gain
Of glory, and hath added wound to
wound,
And ridd'n away to die?' So fear'd the
King,
And, after two days' tarriance there,
return'd.
Then when he saw the Queen, embrac-
ing ask'd,
'Love, are you yet so sick?' 'Nay,
lord,' she said.
'And where is Lancelot?' Then the
Queen amazed,
'Was he not with you? won he not your
prize?'
'Nay, but one like him.' 'Why that like
was he.'
And when the King demanded how she
knew,
Said, 'Lord, no sooner had ye parted
from us,
Than Lancelot told me of a common talk
That men went down before his spear at
a touch,
But knowing he was Lancelot; his great
name
Conquer'd; and therefore would he hide
his name
From all men, ev'n the King, and to this
end

Had made the pretext of a hindering
wound,
That he might joust unknown of all, and
learn
If his old prowess were in aught decay'd;
And added, "Our true Arthur, when he
learns,
Will well allow my pretext, as for gain
Of purer glory."'

Then replied the King:
'Far lovelier in our Lancelot had it been,
In lieu of idly dallying with the truth,
To have trusted me as he hath trusted thee.
Surely his King and most familiar friend
Might well have kept his secret. True,
indeed,
Albeit I know my knights fantastical,
So fine a fear in our large Lancelot
Must needs have moved my laughter:
now remains
But little cause for laughter: his own
kin —
Ill news, my Queen, for all who love him,
this! —
His kith and kin, not knowing, set upon
him;
So that he went sore wounded from the
field:
Yet good news too: for goodly hopes are
mine
That Lancelot is no more a lonely heart.
He wore, against his wont, upon his helm
A sleeve of scarlet, broider'd with great
pearls,
Some gentle maiden's gift.'

'Vea, lord,' she said,
'Thy hopes are mine,' and saying that,
she choked,
And sharply turn'd about to hide her face,
Past to her chamber, and there flung
herself
Down on the great King's couch, and
writhed upon it,
And clench'd her fingers till they bit the
palm,
And shriek'd out 'Traitor' to the un-
hearing wall,
Then flash'd into wild tears, and rose
again,
And moved about her palace, proud and
pale.

Gawain the while thro' all the region
 round
 Rode with his diamond, wearied of the
 quest,
 Touch'd at all points, except the poplar
 grove,
 And came at last, tho' late, to Astolat:
 Whom glittering in enamell'd arms the
 maid
 Glanced at, and cried, 'What news from
 Camelot, lord?
 What of the knight with the red sleeve?'
 'He won.'
 'I knew it,' she said. 'But parted from
 the jousts
 Hurt in the side,' whereat she caught her
 breath;
 Thro' her own side she felt the sharp
 lance go;
 Thereon she smote her hand: wellnigh
 she swoon'd:
 And, while he gazed wonderingly at her,
 came
 The Lord of Astolat out, to whom the
 Prince
 Reported who he was, and on what
 quest
 Sent, that he bore the prize and could
 not find
 The victor, but had ridd'n a random
 round
 To seek him, and had wearied of the
 search.
 To whom the Lord of Astolat, 'Bide
 with us,
 And ride no more at random, noble
 Prince!
 Here was the knight, and here he left a
 shield;
 This will he send or come for: further-
 more
 Our son is with him; we shall hear anon,
 Needs must we hear.' To this the cour-
 teous Prince
 Accorded with his wonted courtesy,
 Courtesy with a touch of traitor in it,
 And stay'd; and cast his eyes on fair
 Elaine:
 Where could be found face daintier?
 then her shape
 From forehead down to foot, perfect—
 again
 From foot to forehead exquisitely turn'd:

'Well—if I bide, lo! this wild flower
 for me!'
 And oft they met among the garden yews,
 And there he set himself to play upon her
 With sallying wit, free flashes from a
 height
 Above her, graces of the court, and songs,
 Sighs, and slow smiles, and golden elo-
 quence
 And amorous adulation, till the maid
 Rebell'd against it, saying to him, 'Prince,
 O loyal nephew of our noble King,
 Why ask you not to see the shield he left,
 Whence you might learn his name? Why
 slight your King,
 And lose the quest he sent you on, and
 prove
 No surer than our falcon yesterday,
 Who lost the hern we slipt her at, and
 went
 To all the winds?' 'Nay, by mine head,'
 said he,
 'I lose it, as we lose the lark in heaven,
 O damsel, in the light of your blue eyes;
 But an ye will it let me see the shield.'
 And when the shield was brought, and
 Gawain saw
 Sir Lancelot's azure lions, crown'd with
 gold,
 Ramp in the field, he smote his thigh,
 and mock'd:
 'Right was the King! our Lancelot!
 that true man!'
 'And right was I,' he answer'd merrily,
 'I,
 Who dream'd my knight the greatest
 knight of all.'
 'And if I dream'd,' said Gawain, 'that
 you love
 This greatest knight, your pardon! lo,
 ye know it!
 Speak therefore: shall I waste myself in
 vain?'
 Full simple was her answer, 'What know
 I?
 My brethren have been all my fellow-
 ship;
 And I, when often they have talk'd of
 love,
 Wish'd it had been my mother, for they
 talk'd,
 Meseem'd, of what they knew not; so
 myself—

I know not if I know what true love is,
 But if I know, then, if I love not him,
 I know there is none other I can love.'
 'Yea, by God's death,' said he, 'ye love
 him well,
 But would not, knew ye what all others
 know,
 And whom he loves.' 'So be it,' cried
 Elaine,
 And lifted her fair face and moved away:
 But he pursued her, calling, 'Stay a
 little!
 One golden minute's grace! he wore
 your sleeve:
 Would he break faith with one I may not
 name?
 Must our true man change like a leaf at
 last?
 Nay—like enow: why then, far be it
 from me
 To cross our mighty Lancelot in his
 loves!
 And, damsel, for I deem you know full
 well
 Where your great knight is hidden, let
 me leave
 My quest with you; the diamond also:
 here!
 For if you love, it will be sweet to
 give it;
 And if he love, it will be sweet to
 have it
 From your own hand; and whether he
 love or not,
 A diamond is a diamond. Fare you well
 A thousand times!—a thousand times
 farewell!
 Yet, if he love, and his love hold, we
 two
 May meet at court hereafter: there, I
 think,
 So ye will learn the courtesies of the
 court,
 We two shall know each other.'

Then he gave,
 And slightly kiss'd the hand to which he
 gave,
 The diamond, and all wearied of the
 quest
 Leapt on his horse, and carolling as he
 went
 A true-love ballad, lightly rode away.

Thence to the court he past; there told
 the King
 What the King knew, 'Sir Lancelot is
 the knight.'
 And added, 'Sir, my liege, so much I
 learnt;
 But fail'd to find him, tho' I rode all
 round
 The region: but I lighted on the maid
 Whose sleeve he wore; she loves him;
 and to her,
 Deeming our courtesy is the truest law,
 I gave the diamond: she will render it;
 For by mine head she knows his hiding-
 place.'

The seldom-frowning King frown'd,
 and replied,
 'Too courteous truly! ye shall go no
 more
 On quest of mine, seeing that ye forget
 Obedience is the courtesy due to kings.'

He spake and parted. Wroth, but all
 in awe,
 For twenty strokes of the blood, without
 a word,
 Linger'd that other, staring after him;
 Then shook his hair, strode off, and
 buzz'd abroad
 About the maid of Astolat, and her love.
 All ears were prick'd at once, all tongues
 were loosed:
 'The maid of Astolat loves Sir Lancelot,
 lot,
 Sir Lancelot loves the maid of Astolat.'
 Some read the King's face, some the
 Queen's, and all
 Had marvel what the maid might be, but
 most
 Predoom'd her as unworthy. One old
 dame
 Came suddenly on the Queen with the
 sharp news.
 She, that had heard the noise of it
 before,
 But sorrowing Lancelot should have
 stoop'd so low,
 Marr'd her friend's aim with pale tran-
 quillity.
 So ran the tale like fire about the court,
 Fire in dry stubble a nine-days' wonder
 flared:

Till ev'n the knights at banquet twice or thrice
 Forgot to drink to Lancelot and the Queen,
 And pledging Lancelot and the lily maid
 Smiled at each other, while the Queen, who sat
 With lips severely placid, felt the knot
 Climb in her throat, and with her feet unseen
 Crush'd the wild passion out against the floor
 Beneath the banquet, where the meats became
 As wormwood, and she hated all who pledged.

But far away the maid in Astolat,
 Her guiltless rival, she that ever kept
 The one-day-seen Sir Lancelot in her heart,
 Crept to her father, while he mused alone,
 Sat on his knee, stroked his gray face and said,
 'Father, you call me wilful, and the fault
 Is yours who let me have my will, and now,
 Sweet father, will you let me lose my wits?'
 'Nay,' said he, 'surely.' 'Wherefore, let me hence,'
 She answer'd, 'and find out our dear Lavaine.'
 'Ye will not lose your wits for dear Lavaine:
 Bide,' answer'd he: 'we needs must hear anon
 Of him, and of that other.' 'Ay,' she said,
 'And of that other, for I needs must hence
 And find that other, wheresoe'er he be,
 And with mine own hand give his diamond to him,
 Lest I be found as faithless in the quest
 As yon proud Prince who left the quest to me.
 Sweet father, I behold him in my dreams
 Gaunt as it were the skeleton of himself,
 Death-pale, for lack of gentle maiden's aid.
 The gentler-born the maiden, the more bound,
 My father, to be sweet and serviceable

To noble knights in sickness, as ye know
 When these have worn their tokens: let me hence
 I pray you.' Then her father nodding said,
 'Ay, ay, the diamond: wit ye well, my child,
 Right fain were I to learn this knight were whole,
 Being our greatest: yea, and you must give it—
 And sure I think this fruit is hung too high
 For any mouth to gape for save a queen's—
 Nay, I mean nothing: so then, get you gone,
 Being so very wilful you must go.'

Lightly, her suit allow'd, she slept away,
 And while she made her ready for her ride,
 Her father's latest word humm'd in her ear,
 'Being so very wilful you must go,'
 And changed itself and echo'd in her heart,
 'Being so very you must die.'
 But she was happy enough and shook it off,
 As we shake off the bee that buzzes at us;
 And in her heart she answer'd it and said,
 'What matter, so I help him back to life?'
 Then far away with good Sir Torre for guide
 Rode o'er the long backs of the bushless downs
 To Camelot, and before the city-gates
 Came on her brother with a happy face
 Making a roan horse caper and curvet
 For pleasure all about a field of flowers:
 Whom when she saw, 'Lavaine,' she cried, 'Lavaine,
 How fares my lord Sir Lancelot?' He amazed,
 'Torre and Elaine! why here? Sir Lancelot!
 How know ye my lord's name is Lancelot?'
 But when the maid had told him all her tale,
 Then turn'd Sir Torre, and being in his moods

Left them, and under the strange-statued
gate,
Where Arthur's wars were render'd
mystically,
Past up the still rich city to his kin,
His own far blood, which dwelt at
Camelot;
And her, Lavaine across the poplar grove
Led to the caves: there first she saw the
casque
Of Lancelot on the wall: her scarlet
sleeve,
Tho' carved and cut, and half the pearls
away,
Stream'd from it still; and in her heart
she laugh'd,
Because he had not loosed it from his
helm,
But meant once more perchance to tour-
ney in it.
And when they gain'd the cell wherein
he slept,
His battle-writhen arms and mighty hands
Lay naked on the wolfskin, and a dream
Of dragging down his enemy made them
move.
Then she that saw him lying unsleek,
unshorn,
Gaunt as it were the skeleton of himself,
Utter'd a little tender dolorous cry.
The sound not wanted in a place so still
Woke the sick knight, and while he roll'd
his eyes
Yet blank from sleep, she started to him,
saying,
'Your prize the diamond sent you by the
King:'
His eyes glisten'd: she fancied 'Is it for
me?'
And when the maid had told him all the
tale
Of King and Prince, the diamond sent,
the quest
Assign'd to her not worthy of it, she knelt
Full lowly by the corners of his bed,
And laid the diamond in his open hand.
Her face was near, and as we kiss the
child
That does the task assign'd, he kiss'd her
face.
At once she slept like water to the floor.
'Alas,' he said, 'your ride hath wearied
you.

Rest must you have.' 'No rest for me,'
she said;
'Nay, for near you, fair lord, I am at rest.'
What might she mean by that? his large
black eyes,
Yet larger thro' his leanness, dwelt upon
her,
Till all her heart's sad secret blazed itself
In the heart's colours on her simple face;
And Lancelot look'd and was perplex in
mind,
And being weak in body said no more;
But did not love the colour; woman's
love,
Save one, he not regarded, and so turn'd
Sighing, and feign'd a sleep until he slept.

Then rose Elaine and glided thro' the
fields,
And past beneath the weirdly-sculptured
gates
Far up the dim rich city to her kin;
There bode the night: but woke with
dawn, and past
Down thro' the dim rich city to the fields,
Thence to the cave: so day by day she
past
In either twilight ghost-like to and fro
Gliding, and every day she tended him.
And likewise many a night: and Lancelot
Would, tho' he call'd his wound a little
hurt
Whereof he should be quickly whole, at
times
Brain-feverous in his heat and agony,
seem
Uncourteous, even he: but the meek
maid
Sweetly forbore him ever, being to him
Meeker than any child to a rough nurse,
Milder than any mother to a sick child,
And never woman yet, since man's first
fall,
Did kindlier unto man, but her deep love
Uphore her; till the hermit, skill'd in all
The simples and the science of that time,
Told him that her fine care had saved his
life.
And the sick man forgot her simple blush.
Would call her friend and sister, swe-
Elaine,
Would listen for her coming and regret
Her parting step, and held her tenderly.

And loved her with all love except the
love
Of man and woman when they love their
best,
Closest and sweetest, and had died the
death
In any knightly fashion for her sake.
And peradventure had he seen her first
She might have made this and that other
world
Another world for the sick man; but now
The shackles of an old love straiten'd him,
His honour rooted in dishonour stood,
And faith unfaithful kept him falsely true.

Yet the great knight in his mid-sick-
ness made
Full many a holy vow and pure resolve.
These, as but born of sickness, could not
live:
For when the blood ran lustier in him
again,
Full often the bright image of one face,
Making a treacherous quiet in his heart,
Dispersed his resolution like a cloud.
Then if the maiden, while that ghostly
grace
Beam'd on his fancy, spoke, he answer'd
not,
Or short and coldly, and she knew right
well
What the rough sickness meant, but what
this meant
She knew not, and the sorrow dimm'd
her sight,
And drave her ere her time across the
fields
Far into the rich city, where alone
She murmur'd, 'Vain, in vain: it cannot
be.
He will not love me: how then? must
I die?'
Then as a little helpless innocent bird,
That has but one plain passage of few
notes,
Will sing the simple passage o'er and o'er
For all an April morning, till the ear
Wearies to hear it, so the simple maid
Went half the night repeating, 'Must I
die?'
And now to right she turn'd, and now to
left,
And found no ease in turning or in rest;

And 'Him or death,' she mutter'd,
'death or him,'
Again and like a burthen, 'Him or death!'

But when Sir Lancelot's deadly hurt
was whole,
To Astolat returning rode the three.
There morn by morn, arraying her sweet
self
In that wherein she deem'd she look'd
her best,
She came before Sir Lancelot, for she
thought
'If I be loved, these are my festal robes,
If not, the victim's flowers before he fall.'
And Lancelot ever prest upon the maid
That she should ask some goodly gift of
him
For her own self or hers; 'and do not
shun
To speak the wish most near to your true
heart;
Such service have ye done me, that I make
My will of yours, and Prince and Lord
am I
In mine own land, and what I will I can.'
Then like a ghost she lifted up her face,
But like a ghost without the power to
speak.
And Lancelot saw that she withheld her
wish,
And bode among them yet a little space
Till he should learn it; and one morn it
chanced
He found her in among the garden yews,
And said, 'Delay no longer, speak your
wish,
Seeing I go to-day: ' then out she brake:
'Going? and we shall never see you more.
And I must die for want of one bold word.'
'Speak: that I live to hear,' he said, 'is
yours.'
Then suddenly and passionately she
spoke:
'I have gone mad. I love you: let me
die.'
'Ah, sister,' answer'd Lancelot, 'what is
this?'
And innocently extending her white arms,
'Your love,' she said, 'your love — to be
your wife.'
And Lancelot answer'd, 'Had I chosen
to wed,

I had been wedded earlier, sweet Elaine :
 But now there never will be wife of mine.'
 'No, no,' she cried, 'I care not to be
 wife,
 But to be with you still, to see your face,
 To serve you, and to follow you thro' the
 world.'
 And Lancelot answer'd, 'Nay, the world,
 the world,
 All ear and eye, with such a stupid heart
 To interpret ear and eye, and such a
 tongue
 To blare its own interpretation — nay,
 Full ill then should I quit your brother's
 love,
 And your good father's kindness.' And
 she said,
 'Not to be with you, not to see your
 face —
 Alas for me then, my good days are
 done.'
 'Nay, noble maid,' he answer'd, 'ten
 times nay!
 This is not love: but love's first flash in
 youth,
 Most common: yea, I know it of mine
 own self:
 And you yourself will smile at your own
 self
 Hereafter, when you yield your flower of
 life
 To one more fitly yours, not thrice your
 age:
 And then will I, for true you are and
 sweet
 Beyond mine old belief in womanhood,
 More specially should your good knight
 be poor,
 Endow you with broad land and territory
 Even to the half my realm beyond the
 seas,
 So that would make you happy: further-
 more,
 Ev'n to the death, as tho' ye were my
 blood,
 In all your quarrels will I be your knight.
 This will I do, dear damsel, for your
 sake,
 And more than this I cannot.'

While he spoke
 She neither blush'd nor shook, but
 deathly-pale

Stood grasping what was nearest, then
 replied:
 'Of all this will I nothing;' and so
 fell,
 And thus they bore her swooning to her
 tower.

Then spake, to whom thro' those black
 walls of yew
 Their talk had pierced, her father: 'Ay,
 a flash,
 I fear me, that will strike my blossom
 dead.
 Too courteous are ye, fair Lord Lancelot.
 I pray you, use some rough discourtesy
 To blunt or break her passion.'

Lancelot said,
 'That were against me: what I can I
 will;'
 And there that day remain'd, and toward
 even
 Sent for his shield: full meekly rose the
 maid,
 Stript off the case, and gave the naked
 shield;
 Then, when she heard his horse upon
 the stones,
 Unclasping flung the casement back, and
 look'd
 Down on his helm, from which her sleeve
 had gone.
 And Lancelot knew the little clinking
 sound;
 And she by tact of love was well aware
 That Lancelot knew that she was looking
 at him.
 And yet he glanced not up, nor waved
 his hand,
 Nor bade farewell, but sadly rode away.
 This was the one discourtesy that he
 used.

So in her tower alone the maiden sat:
 His very shield was gone; only the case,
 Her own poor work, her empty labour,
 left.
 But still she heard him, still his picture
 form'd
 And grew between her and the pictured
 wall.
 Then came her father, saying in low
 tones,

'Have comfort,' whom she greeted
quietly.

Then came her brethren saying, 'Peace
to thee,

Sweet sister,' whom she answer'd with
all calm.

But when they left her to herself again,
Death, like a friend's voice from a distant
field

Approaching thro' the darkness, call'd;
the owls

Wailing had power upon her, and she mixt
Her fancies with the fallow-rifted glooms
Of evening, and the moanings of the wind.

And in those days she made a little
song,

And call'd her song 'The Song of Love
and Death,'

And sang it: sweetly could she make
and sing.

X 'Sweet is true love tho' given in vain,
in vain;

And sweet is death who puts an end to
pain:

I know not which is sweeter, no, not I.

'Love, art thou sweet? then bitter
death must be:

Love, thou art bitter; sweet is death to
me.

O Love, if death be sweeter, let me die.

'Sweet love, that seems not made to
fade away,

Sweet death, that seems to make us
loveless clay,

I know not which is sweeter, no, not I.

'I fain would follow love, if that could
be;

I needs must follow death, who calls for
me;

Call and I follow, I follow! let me die.'

High with the last line scaled her voice,
and this,

All in a fiery dawning wild with wind
That shook her tower, the brothers heard,
and thought

With shuddering, 'Hark the Phantom of
the house

That ever shrieks before a death,' and
call'd

The father, and all three in hurry and
fear

Ran to her, and lo! the blood-red light
of dawn

Flared on her face, she shrilling, 'Let
me die!'

And when we dwell upon a word we
know,

Repeating, till the word we know so well
Becomes a wonder, and we know not
why,

So dwelt the father on her face, and
thought

'Is this Elaine?' till back the maiden
fell,

Then gave a languid hand to each, and
lay,

Speaking a still good-morrow with her
eyes.

At last she said, 'Sweet brothers, yester-
night

I seem'd a curious little maid again,
As happy as when we dwelt among the
woods,

And when ye used to take me with the
flood

Up the great river in the boatman's
boat.

Only ye would not pass beyond the cape
That has the poplar on it: there ye fixt
Your limit, oft returning with the tide.

And yet I cried because ye would not
pass

Beyond it, and far up the shining flood
Until we found the palace of the King.
And yet ye would not; but this night I
dream'd

That I was all alone upon the flood,
And then I said, "Now shall I have my
will:"

And there I woke, but still the wish
remain'd.

So let me hence that I may pass at last
Beyond the poplar and far up the flood,
Until I find the palace of the King.

There will I enter in among them all,
And no man there will dare to mock at
me;

But there the fine Gawain will wonder at
me,

And there the great Sir Lancelot muse
at me;

Gawain, who bade a thousand farewells to
me,

Lancelot, who coldly went, nor bade me
one:

And there the King will know me and
my love,

And there the Queen herself will pity me,
And all the gentle court will welcome me,
And after my long voyage I shall rest!

'Peace,' said her father, 'O my child,
ye seem

Light-headed, for what force is yours to
go

So far, being sick? and wherefore would
ye look

On this proud fellow again, who scorns
us all?'

Then the rough Torre began to heave
and move,

And bluster into stormy sobs and say,
'I never loved him: an I meet with him,

I care not howsoever great he be,
Then will I strike at him and strike him

down,
Give me good fortune, I will strike him

dead,
For this discomfort he hath done the

house.'

To whom the gentle sister made reply,
'Fret not yourself, dear brother, nor be

wroth,
Seeing it is no more Sir Lancelot's fault

Not to love me, than it is mine to love
Him of all men who seems to me the

highest.'

'Highest?' the father answer'd, echo-
ing 'highest?'

(He meant to break the passion in her)
'nay,

Daughter, I know not what you call the
highest;

But this I know, for all the people know
it,

He loves the Queen, and in an open
shame:

And she returns his love in open shame;
If this be high, what is it to be low?'

Then spake the lily maid of Astolat:
'Sweet father, all too faint and sick am I
For anger: these are slanders: never yet
Was noble man but made ignoble talk.
He makes no friend who never made a
foe.

But now it is my glory to have loved
One peerless, without stain: so let me

pass,
My father, howso'er I seem to you,

Not all unhappy, having loved God's best
And greatest, tho' my love had no return:

Yet, seeing you desire your child to live,
Thanks, but you work against your own

desire;
For if I could believe the things you say

I should but die the sooner; wherefore
cease,

Sweet father, and bid call the ghostly
man

Hither, and let me shrive me clean, and
die.'

So when the ghostly man had come and
gone,

She with a face, bright as for sin forgiven,
Besought Lavaine to write as she devised

A letter, word for word; and when he
ask'd

'Is it for Lancelot, is it for my dear lord?
Then will I bear it gladly,' she replied,

'For Lancelot and the Queen and all the
world,

But I myself must bear it.' Then he wrote
The letter she devised; which being writ

And folded, 'O sweet father, tender and
true,

Deny me not,' she said — 'ye never yet
Denied my fancies — this, however strange,

My latest: lay the letter in my hand
A little ere I die, and close the hand

Upon it; I shall guard it even in death.
And when the heat is gone from out my

heart,
Then take the little bed on which I died

For Lancelot's love, and deck it like the
Queen's

For richness, and me also like the Queen
In all I have of rich, and lay me on it.

And let there be prepared a chariot-bier
To take me to the river, and a barge

Be ready on the river, clothed in black.
I go in state to court, to meet the Queen.

There surely I shall speak for mine own
self,

And none of you can speak for me so
well.

And therefore let our dumb old man alone
Go with me, he can steer and row, and he
Will guide me to that palace, to the doors.'

She ceased: her father promised;
whereupon

She grew so cheerful that they deem'd
her death

Was rather in the fantasy than the blood.
But ten slow mornings past, and on the
eleventh

Her father laid the letter in her hand,
And closed the hand upon it, and she
died.

So that day there was dole in Astolat.

But when the next sun brake from un-
derground,

Then, those two brethren slowly with bent
brows,

Accompanying, the sad chariot-bier
Past like a shadow thro' the field, that
shone

Full-summer, to that stream whereon the
barge,

Pall'd all its length in blackest samite,
lay.

There sat the lifelong creature of the
house,

Loyal, the dumb old servitor, on deck,
Winking his eyes, and twisted all his face.

So those two brethren from the chariot
took

And on the black decks laid her in her
bed,

Set in her hand a lily, o'er her hung
The silken case with braided blazonings,
And kiss'd her quiet brows, and saying to
her

'Sister, farewell for ever,' and again
'Farewell, sweet sister,' parted all in tears.

Then rose the dumb old servitor, and the
dead,

Oar'd by the dumb, went upward with
the flood—

In her right hand the lily, in her left
The letter—all her bright hair streaming
down—

And all the coverlid was cloth of gold

Drawn to her waist, and she herself in
white

All but her face, and that clear-featured
face

Was lovely, for she did not seem as dead,
But fast asleep, and lay as tho' she smiled.

That day Sir Lancelot at the palace
craved

Audience of Guinevere, to give at last
The price of half a realm, his costly gift,

Hard-won and hardly won with bruise and
blow,

With deaths of others, and almost his
own,

The nine-years-fought-for diamonds: for
he saw

One of her house, and sent him to the
Queen

Bearing his wish, whereto the Queen
agreed

With such and so unmoved a majesty
She might have seem'd her statue, but

that he,
Low-drooping till he wellnigh kiss'd her
feet

For loyal awe, saw with a sidelong eye
The shadow of some piece of pointed

lace,
In the Queen's shadow, vibrate on the
walls,

And parted, laughing in his courtly heart.

All in an oriel on the summer side,
Vine-clad, of Arthur's palace toward the

stream,
They met, and Lancelot kneeling utter'd,
'Queen,

Lady, my liege, in whom I have my joy,
Take, what I had not won except for you,

These jewels, and make me happy, making
them

An armlet for the roundest arm on earth,
Or necklace for a neck to which the

swan's

Is tawnier than her cygnet's: these are
words:

Your beauty is your beauty, and I sin
In speaking, yet O grant my worship of it

Words, as we grant grief tears. Such sin
in words

Perchance, we both can pardon: but, my
Queen,

I hear of rumours flying thro' your court.
Our bond, as not the bond of man and
wife,
Should have in it an absoluter trust
To make up that defect: let rumours be:
When did not rumours fly? these, as I
trust
That you trust me in your own nobleness,
I may not well believe that you believe.'

While thus he spoke, half-turn'd away,
the Queen
Brake from the vast oriel-embowering
vine
Leaf after leaf, and tore, and cast them
off,
Till all the place whereon she stood was
green;
Then, when he ceased, in one cold pas-
sive hand
Received at once and laid aside the gems
There on a table near her, and replied:

'It may be, I am quicker of belief
Than you believe me, Lancelot of the
Lake.
Our bond is not the bond of man and
wife.
This good is in it, whatsoe'er of ill,
It can be broken easier. I for you
This many a year have done despite and
wrong
To one whom ever in my heart of hearts
I did acknowledge nobler. What are
these?
Diamonds for me! they had been thrice
their worth
Being your gift, had you not lost your
own.
To loyal hearts the value of all gifts
Must vary as the giver's. Not for me!
For her! for your new fancy. Only this
Grant me, I pray you: have your joys
apart.
I doubt not that however changed, you
keep
So much of what is graceful: and myself
Would shun to break those bounds of
courtesy
In which as Arthur's Queen I move and
rule:
So cannot speak my mind. An end to
this!

A strange one! yet I take it with Amen.
So pray you, add my diamonds to her
pearls;
Deck her with these; tell her she shines
me down:
An armlet for an arm to which the
Queen's
Is haggard, or a necklace for a neck
O as much fairer — as a faith once fair
Was richer than these diamonds — hers
not mine —
Nay, by the mother of our Lord himself,
Or hers or mine, mine now to work my
will —
She shall not have them.'

Saying which she seized,
And, thro' the casement standing wide
for heat,
Flung them, and down they flash'd, and
smote the stream.
Then from the smitten surface flash'd, as
it were,
Diamonds to meet them, and they past
away.
Then while Sir Lancelot leant, in half
disdain
At love, life, all things, on the window
ledge,
Close underneath his eyes, and right
across
Where these had fallen, slowly past the
barge
Whereon the lily maid of Astolat
Laysmiling, like a star in blackest night.

But the wild Queen, who saw not, burst
away
To weep and wail in secret; and the
barge,
On to the palace-doorway sliding, paused.
There two stood arm'd, and kept the
door; to whom,
All up the marble stair, tier over tier,
Were added mouths that gaped, and eyes
that ask'd
'What is it?' but that oarsman's haggard
face,
As hard and still as is the face that men
Shape to their fancy's eye from broken
rocks
On some cliff-side, appall'd them, and
they said,

'He is enchanted, cannot speak — and she,
 Look how she sleeps — the Fairy Queen,
 so fair!
 Yea, but how pale! what are they? flesh
 and blood?
 Or come to take the King to Fairyland?
 For some do hold our Arthur cannot die,
 But that he passes into Fairyland.'

While thus they babbled of the King,
 the King
 Came girt with knights: then turn'd the
 tongueless man
 From the half-face to the full eye, and
 rose
 And pointed to the damsel, and the
 doors.
 So Arthur bade the meek Sir Percivale
 And pure Sir Galahad to uplift the maid;
 And reverently they bore her into hall.
 Then came the fine Gawain and wonder'd
 at her,
 And Lancelot later came and mused at
 her,
 And last the Queen herself, and pitied
 her:
 But Arthur spied the letter in her hand,
 Stoop'd, took, brake seal, and read it;
 this was all:

'Most noble lord, Sir Lancelot of the
 Lake,
 I, sometime call'd the maid of Astolat,
 Come, for you left me taking no farewell,
 Hither, to take my last farewell of you.
 I loved you, and my love had no return,
 And therefore my true love has been my
 death.
 And therefore to our Lady Guinevere,
 And to all other ladies, I make moan:
 Pray for my soul, and yield me burial.
 Pray for my soul thou too, Sir Lancelot,
 As thou art a knight peerless.'

Thus he read;
 And ever in the reading, lords and dames
 Wept, looking often from his face who
 read
 To hers which lay so silent, and at times,
 So touch'd were they, half-thinking that
 her lips,
 Who had devised the letter, moved again.

Then freely spoke Sir Lancelot to them
 all:
 'My lord liege Arthur, and all ye that
 hear,
 Know that for this most gentle maiden's
 death
 Right heavy am I; for good she was and
 true,
 But loved me with a love beyond all love
 In women, whomsoever I have known.
 Yet to be loved makes not to love again;
 Not at my years, however it hold in
 youth.
 I swear by truth and knighthood that I
 gave
 No cause, not willingly, for such a love:
 To this I call my friends in testimony,
 Her brethren, and her father, who him-
 self
 Besought me to be plain and blunt, and
 use,
 To break her passion, some discourtesy
 Against my nature: what I could, I did.
 I left her and I bade her no farewell;
 Tho', had I dreamt the damsel would
 have died,
 I might have put my wits to some rough
 use,
 And help'd her from herself.'

Then said the Queen
 (Sea was her wrath, yet working after
 storm),
 'Ye might at least have done her so
 much grace,
 Fair lord, as would have help'd her from
 her death.'
 He raised his head, their eyes met and
 hers fell,
 He adding,
 'Queen, she would not be content
 Save that I wedded her, which could not
 be.
 Then might she follow me thro' the world,
 she ask'd;
 It could not be. I told her that her love
 Was but the flash of youth, would darken
 down
 To rise hereafter in a stiller flame
 Toward one more worthy of her — then
 would I,
 More specially were he, she wedded.
 poor,

Estate them with large land and territory
In mine own realm beyond the narrow
seas,
To keep them in all joyance: more than
this
I could not; this she would not, and she
died.'

He pausing, Arthur answer'd, 'O my
knight,
It will be to thy worship, as my knight,
And mine, as head of all our Table
Round,
To see that she be buried worshipfully.'

So toward that shrine which then in
all the realm
Was richest, Arthur leading, slowly went
The marshall'd Order of their Table
Round,
And Lancelot sad beyond his wont, to see
The maiden buried, not as one unknown,
Nor meanly, but with gorgeous obsequies,
And mass, and rolling music, like a
queen.
And when the knights had laid her
comely head
Low in the dust of half-forgotten kings,
Then Arthur spake among them, 'Let
her tomb
Be costly, and her image thereupon,
And let the shield of Lancelot at her
feet
Be carven, and her lily in her hand.
And let the story of her dolorous voyage
For all true hearts be blazon'd on her
tomb
In letters gold and azure!' which was
wrought
Thereafter; but when now the lords and
dames
And people, from the high door stream-
ing, brake
Disorderly, as homeward each, the Queen,
Who mark'd Sir Lancelot where he
moved apart,
Drew near, and sigh'd in passing, 'Lance-
lot,
Forgive me; mine was jealousy in love.'
He answer'd with his eyes upon the
ground,
'That is love's curse; pass on, my Queen,
forgiven.'

But Arthur, who beheld his cloudy brows,
Approach'd him, and with full affection
said,

'Lancelot, my Lancelot, thou in whom
I have
Most joy and most affiance, for I know
What thou hast been in battle by my
side,
And many a time have watch'd thee at
the tilt
Strike down the lusty and long-practised
knight,
And let the younger and unskill'd go by
To win his honour and to make his name,
And loved thy courtesies and thee, a man
Made to be loved; but now I would to
God,
Seeing the homeless trouble in thine eyes,
Thou couldst have loved this maiden,
shaped, it seems,
By God for thee alone, and from her face,
If one may judge the living by the dead,
Delicately pure and marvellously fair,
Who might have brought thee, now a
lonely man
Wifeless and heirless, noble issue, sons
Born to the glory of thy name and fame,
My knight, the great Sir Lancelot of
the Lake.'

Then answer'd Lancelot, 'Fair she
was, my King,
Pure, as you ever wish your knights to be.
To doubt her fairness were to want an
eye,
To doubt her pureness were to want a
heart —
Yea, to be loved, if what is worthy love
Could bind him, but free love will not
be bound.'

'Free love, so bound, were freest,' said
the King.
'Let love be free; free love is for the
best:
And, after heaven, on our dull side of
death,
What should be best, if not so pure a
love
Clothed in so pure a loveliness? yet thee
She fail'd to bind, tho' being, as I think,
Unbound as yet, and gentle, as I know.'

And Lancelot answer'd nothing, but
 he went,
 And at the inrunning of a little brook
 Sat by the river in a cove, and watch'd
 The high reed wave, and lifted up his
 eyes
 And saw the barge that brought her
 moving down,
 Far-off, a blot upon the stream, and said
 Low in himself, 'Ah, simple heart and
 sweet,
 Ye loved me, damsel, surely with a love
 Far tenderer than my Queen's. Pray for
 thy soul?
 Ay, that will I. Farewell too — now at
 last —
 Farewell, fair lily. "Jealousy in love?"
 Not rather dead love's harsh heir, jealous
 pride?
 Queen, if I grant the jealousy as of
 love,
 May not your crescent fear for name and
 fame
 Speak, as it waxes, of a love that wanes?
 Why did the King dwell on my name to
 me?
 Mine own name shames me, seeming a
 reproach,
 Lancelot, whom the Lady of the Lake
 Caught from his mother's arms — the
 wondrous one
 Who passes thro' the vision of the night —
 She chanted snatches of mysterious hymns
 Heard on the winding waters, eve and
 morn
 She kiss'd me saying, "Thou art fair,
 my child,
 As a king's son," and often in her arms
 She bare me, pacing on the dusky mere.
 Would she had drown'd me in it, wher-
 e'er it be!
 For what am I? what profits me my
 name
 Of greatest knight? I fought for it,
 and have it:
 Pleasure to have it, none; to lose it,
 pain;
 Now grown a part of me: but what use
 in it?
 To make men worse by making my sin
 known?
 Or sin seem less, the sinner seeming
 great?

Alas for Arthur's greatest knight, a man
 Not after Arthur's heart! I needs must
 break
 These bonds that so defame me: not
 without
 She wills it: would I, if she will'd it?
 nay,
 Who knows? but if I would not, then
 may God,
 I pray him, send a sudden Angel down
 To seize me by the hair and bear me
 far,
 And fling me deep in that forgotten
 mere,
 Among the tumbled fragments of the
 hills.'

So groan'd Sir Lancelot in remorseful
 pain,
 Not knowing he should die a holy man.

THE HOLY GRAIL. X

FROM noiseful arms, and acts of prowess
 done
 In tournament or tilt, Sir Percivale,
 Whom Arthur and his knighthood call'd
 The Pure,
 Had pass'd into the silent life of prayer,
 Praise, fast, and alms; and leaving for
 the cowl
 The helmet in an abbey far away
 From Camelot, there, and not long after,
 died.

And one, a fellow-monk among the
 rest,
 Ambrosius, loved him much beyond the
 rest,
 And honour'd him, and wrought into
 his heart
 A way by love that waken'd love within,
 To answer that which came: and as
 they sat
 Beneath a world-old yew-tree, darkening
 half
 The cloisters, on a gustful April morn
 That puff'd the swaying branches into
 smoke
 Above them, ere the summer when he
 died,
 The monk Ambrosius question'd Per-
 civale:

‘O brother, I have seen this yew-tree
 smoke,
 Spring after spring, for half a hundred
 years:
 For never have I known the world with-
 out,
 Nor ever stray’d beyond the pale: but
 thee,
 When first thou camest — such a courtesy
 Spake thro’ the limbs and in the voice —
 I knew
 For one of those who eat in Arthur’s hall;
 For good ye are and bad, and like to coins,
 Some true, some light, but every one of you
 Stamp’d with the image of the King; and
 now
 Tell me, what drove thee from the Table
 Round,
 My brother? was it earthly passion crost?’

‘Nay,’ said the knight; ‘for no such
 passion mine.
 But the sweet vision of the Holy Grail
 Drove me from all vainglories, rivalries,
 And earthly heats that spring and sparkle
 out
 Among us in the jousts, while women
 watch
 Who wins, who falls; and waste the
 spiritual strength
 Within us, better offer’d up to Heaven.’

To whom the monk: ‘The Holy
 Grail! — I trust
 We are green in Heaven’s eyes; but here
 too much
 We moulder — as to things without I
 mean —
 Yet one of your own knights, a guest of
 ours,
 Told us of this in our refectory,
 But spake with such a sadness and so low
 We heard not half of what he said. What
 is it?
 The phantom of a cup that comes and
 goes?’

‘Nay, monk! what phantom?’ an-
 swer’d Percivale.
 ‘The cup, the cup itself, from which our
 Lord
 Drank at the last sad supper with his own.
 This, from the blessed land of Aromat —

After the day of darkness, when the dead
 Went wandering o’er Moriah — the good
 saint
 Arimatheaen Joseph, journeying brought
 To Glastonbury, where the winter thorn
 Blossoms at Christmas, mindful of our
 Lord.
 And there awhile it bode; and if a man
 Could touch or see it, he was heal’d at
 once,
 By faith, of all his ills. But then the times
 Grew to such evil that the holy cup
 Was caught away to Heaven, and disap-
 pear’d.’

To whom the monk: ‘From our old
 books I know
 That Joseph came of old to Glastonbury,
 And there the heathen Prince, Arviragus,
 Gave him an isle of marsh whereon to
 build;
 And there he built with wattles from the
 marsh
 A little lonely church in days of yore,
 For so they say, these books of ours, but
 seem
 Mute of this miracle, far as I have read.
 But who first saw the holy thing to-day?’

‘A woman,’ answer’d Percivale, ‘a
 nun,
 And one no further off in blood from me
 Than sister; and if ever holy maid
 With knees of adoration wore the stone,
 A holy maid; tho’ never maiden glow’d,
 But that was in her earlier maidenhood,
 With such a fervent flame of human love,
 Which being rudely blunted, glanced and
 shot
 Only to holy things; to prayer and praise
 She gave herself, to fast and alms. And
 yet,
 Nun as she was, the scandal of the Court,
 Sin against Arthur and the Table Round,
 And the strange sound of an adulterous
 race,
 Across the iron grating of her cell
 Beat, and she pray’d and fasted all the
 more.

‘And he to whom she told her sins, or
 what
 Her all but utter whiteness held for sin,

A man wellnigh a hundred winters old,
Spake often with her of the Holy Grail,
A legend handed down thro' five or six,
And each of these a hundred winters old,
From our Lord's time. And when King

Arthur made

His Table Round, and all men's hearts
became

Clean for a season, surely he had thought
That now the Holy Grail would come
again;

But sin broke out. Ah, Christ, that it
would come,

And heal the world of all their wicked-
ness!

"O Father!" ask'd the maiden, "might
it come

To me by prayer and fasting?" "Nay,"
said he,

"I know not, for thy heart is pure as
snow."

And so she pray'd and fasted, till the sun
Shone, and the wind blew, thro' her, and
I thought

She might have risen and floated when I
saw her.

'For on a day she sent to speak with
me.

And when she came to speak, behold her
eyes

Beyond my knowing of them, beautiful,
Beyond all knowing of them, wonderful,
Beautiful in the light of holiness.

And "O my brother Percivale," she said,
"Sweet brother, I have seen the Holy
Grail:

For, waked at dead of night, I heard a
sound

As of a silver horn from o'er the hills
Blown, and I thought, 'It is not Arthur's
use

To hunt by moonlight; ' and the slender
sound

As from a distance beyond distance grew
Coming upon me—O never harp nor horn,
Nor aught we blow with breath, or touch
with hand,

Was like that music as it came; and then
Stream'd thro' my cell a cold and silver
beam,

And down the long beam stole the Holy
Grail,

Rose-red with beatings in it, as if alive,
Till all the white walls of my cell were
died

With rosy colours leaping on the wall;
And then the music faded, and the Grail
Past, and the beam decay'd, and from the
walls

The rosy quiverings died into the night.

So now the Holy Thing is here again
Among us, brother, fast thou too and
pray,

And tell thy brother knights to fast and
pray,

That so perchance the vision may be seen
By thee and those, and all the world be
heal'd."

'Then leaving the pale nun, I spake
of this

To all men; and myself fasted and
pray'd

Always, and many among us many a
week

Fasted and pray'd even to the uttermost,
Expectant of the wonder that would be.

'And one there was among us, ever
moved

Among us in white armour, Galahad.

"God make thee good as thou art beau-
tiful,"

Said Arthur, when he dubb'd him knight;
and none

In so young youth, was ever made a
knight

Till Galahad; and this Galahad, when
he heard

My sister's vision, fill'd me with amaze;
His eyes became so like her own, they
seem'd

Hers, and himself her brother more than I.

'Sister or brother none had he; but
some

Call'd him a son of Lancelot, and some
said

Begotten by enchantment—chatterers
they,

Like birds of passage piping up and down,
That gape for flies—we know not whence
they come;

For when was Lancelot wanderingly
lewd?

'But she, the wan sweet maiden, shore
 away
 Clean from her forehead all that wealth
 of hair
 Which made a silken mat-work for her
 feet;
 And out of this she plaited broad and
 long
 A strong sword-belt, and wove with silver
 thread
 And crimson in the belt a strange device,
 A crimson grail within a silver beam;
 And saw the bright boy-knight, and
 bound it on him,
 Saying, "My knight, my love, my knight
 of heaven,
 O thou, my love, whose love is one with
 mine,
 I, maiden, round thee, maiden, bind my
 belt.
 Go forth, for thou shalt see what I have
 seen,
 And break thro' all, till one will crown
 thee king
 Far in the spiritual city:" and as she
 spake
 She sent the deathless passion in her
 eyes
 Thro' him, and made him hers, and laid
 her mind
 On him, and he believed in her belief.

'Then came a year of miracle: O
 brother,
 In our great hall there stood a vacant
 chair,
 Fashion'd by Merlin ere he past away,
 And carven with strange figures; and in
 and out
 The figures, like a serpent, ran a scroll
 Of letters in a tongue no man could
 read.
 And Merlin call'd it "The Siege peril-
 ous,"
 Perilous for good and ill; "for there,"
 he said,
 "No man could sit but he should lose
 himself:"
 And once by misadventure Merlin sat
 In his own chair, and so was lost; but he,
 Galahad, when he heard of Merlin's
 doom,
 Cried, "If I lose myself, I save myself!"

'Then on a summer night it came to
 pass,
 While the great banquet lay along the
 hall,
 That Galahad would sit down in Merlin's
 chair.

'And all at once, as there we sat, we
 heard
 A cracking and a riving of the roofs,
 And rending, and a blast, and overhead
 Thunder, and in the thunder was a cry.
 And in the blast there smote along the hall
 A beam of light seven times more clear
 than day:
 And down the long beam stole the Holy
 Grail
 All over cover'd with a luminous cloud,
 And none might see who bare it, and it
 past.
 But every knight beheld his fellow's face
 As in a glory, and all the knights arose,
 And staring each at other like dumb men
 Stood, till I found a voice and sware a
 vow.

'I sware a vow before them all, that I,
 Because I had not seen the Grail, would
 ride
 A twelvemonth and a day in quest of it,
 Until I found and saw it, as the nun
 My sister saw it; and Galahad sware the
 vow,
 And good Sir Bors, our Lancelot's cousin,
 sware,
 And Lancelot sware, and many among
 the knights,
 And Gawain sware, and louder than the
 rest.'

Then spake the monk Ambrosius, ask-
 ing him,
 'What said the King? Did Arthur take
 the vow?'

'Nay, for my lord,' said Percivale,
 'the King,
 Was not in hall: for early that same day
 Scaped thro' a cavern from a bandit hold,
 An outraged maiden sprang into the hall
 Crying on help: for all her shining hair
 Was smear'd with earth, and either milky
 arm

Red-rent with hooks of bramble, and all
she wore

Torn as a sail that leaves the rope is torn
In tempest: so the King arose and went
To smoke the scandalous hive of those
wild bees

That made such honey in his realm.
Howbeit

Some little of this marvel he too saw,
Returning o'er the plain that then began
To darken under Camelot; whence the
King

Look'd up, calling aloud, "Lo, there!
the roofs

Of our great hall are roll'd in thunder-
smoke!

Pray Heaven, they be not smitten by the
bolt."

For dear to Arthur was that hall of ours,
As having there so oft with all his knights
Feasted, and as the stateliest under
heaven.

'O brother, had you known our mighty
hall,

Which Merlin built for Arthur long ago!
For all the sacred mount of Camelot,
And all the dim rich city, roof by roof,
Tower after tower, spire beyond spire,
By grove, and garden-lawn, and rushing
brook,

Climbs to the mighty hall that Merlin
built.

And four great zones of sculpture, set
betwixt

With many a mystic symbol, gird the hall:
And in the lowest beasts are slaying men,
And in the second men are slaying beasts,
And on the third are warriors, perfect
men,

And on the fourth are men with growing
wings,

And over all one statue in the mould
Of Arthur, made by Merlin, with a crown,
And peak'd wings pointed to the Northern
Star.

And eastward fronts the statue, and the
crown

And both the wings are made of gold,
and flame

At sunrise till the people in far fields,
Wasted so often by the heathen hordes,
Behold it, crying, "We have still a King."

'And, brother, had you known our hall
within,

Broader and higher than any in all the
lands!

Where twelve great windows blazon
Arthur's wars,

And all the light that falls upon the board
Streams thro' the twelve great battles of
our King.

Nay, one there is, and at the eastern end,
Wealthy with wandering lines of mount
and mere,

Where Arthur finds the brand Excalibur.
And also one to the west, and counter to it,
And blank: and who shall blazon it?
when and how?—

O there, perchance, when all our wars are
done,

The brand Excalibur will be cast away.

'So to this hall full quickly rode the
King,

In horror lest the work by Merlin wrought,
Dreamlike, should on the sudden vanish,
wrapt

In unremorseful folds of rolling fire.

And in he rode, and up I glanced, and
saw

The golden dragon sparkling over all:

And many of those who burnt the hold,
their arms

Hack'd, and their foreheads grimed with
smoke, and sear'd,

Follow'd, and in among bright faces, ours,
Full of the vision, prest: and then the
King

Spake to me, being nearest, "Percivale"
(Because the hall was all in tumult—
some

Vowing, and some protesting), "what is
this?"

'O brother, when I told him what had
chanced,

My sister's vision, and the rest, his face
Darken'd, as I have seen it more than
once,

When some brave deed seem'd to be
done in vain,

Darken; and "Woe is me, my knights,"
he cried,

"Had I been here, ye had not sworn the
vow."

Prophecy of Merlin

Bold was mine answer, "Had thyself
been here,
My King, thou wouldst have sworn."
"Yea, yea," said he,
"Art thou so bold and hast not seen the
Grail?"

"Nay, lord, I heard the sound, I
saw the light,
But since I did not see the Holy Thing,
I swear a vow to follow it till I saw."

"Then when he ask'd us, knight by
knight, if any
Had seen it, all their answers were as
one:
"Nay, lord, and therefore have we sworn
our vows."

"Lo now," said Arthur, "have ye
seen a cloud?
What go ye into the wilderness to see?"

"Then Galahad on the sudden, and in
a voice
Shrilling along the hall to Arthur, call'd,
"But I, Sir Arthur, saw the Holy Grail,
I saw the Holy Grail and heard a cry —
'O Galahad, and O Galahad, follow me.'"

"Ah, Galahad, Galahad," said the
King, "for such ^{hear-up note.}
As thou art is the vision, not for these.
Thy holy nun and thou have seen a sign —
Holier is none, my Percivale, than she —
A sign to maim this Order which I made.
But ye, that follow but the leader's bell"
(Brother, the King was hard upon his
knights),

"Taliessin is our fullest throat of song,
And one hath sung and all the dumb will
sing.

Lancelot is Lancelot, and hath overborne
Five knights at once, and every younger
knight,

Unproven, holds himself as Lancelot,
Till overborne by one, he learns — and ye,
What are ye? Galahads? — no, nor
Percivales"

(For thus it pleased the King to range
me close

After Sir Galahad); "nay," said he,
"but men

With strength and will to right the
wrong'd, of power
To lay the sudden heads of violence
flat,

Knights that in twelve great battles
splash'd and dyed

The strong White Horse in his own
heathen blood —

But one hath seen, and all the blind will
see.

Go, since your vows are sacred, being
made:

Yet — for ye know the cries of all my
realm

Pass thro' this hall — how often, O my
knights,

Your places being vacant at my side,
This chance of noble deeds will come
and go

Unchallenged, while ye follow wandering
fires

Lost in the quagmire! Many of you, yea
most,

Return no more: ye think I show my-
self

Too dark a prophet: come now, let us
meet

The morrow morn once more in one full
field

Of gracious pastime, that once more the
King,

Before ye leave him for this Quest, may
count

The yet-unbroken strength of all his
knights,

Rejoicing in that Order which he made."

'So when the sun broke next from
under ground,

All the great table of our Arthur closed
And clash'd in such a tourney and so
full,

So many lances broken — never yet
Had Camelot seen the like, since Arthur
came;

And I myself and Galahad, for a strength
Was in us from the vision, overthrew
So many knights that all the people
cried,

And almost burst the barriers in their
heat,

Shouting, "Sir Galahad and Sir Perci-
vale!"

'But when the next day brake from under ground—

O brother, had you known our Camelot,
Built by old kings, age after age, so old
The King himself had fears that it would fall,

So strange, and rich, and dim; for where the roofs

Totter'd toward each other in the sky,
Met foreheads all along the street of those

Who watch'd us pass; and lower, and where the long

Rich galleries, lady-laden, weigh'd the necks

Of dragons clinging to the crazy walls,
Thicker than drops from thunder, showers of flowers

Fell as we past; and men and boys astride
On wyvern, lion, dragon, griffin, swan,

At all the corners, named us each by name,

Calling "God speed!" but in the ways below

The knights and ladies wept, and rich and poor

Wept, and the King himself could hardly speak

For grief, and all in middle street the Queen,

Who rode by Lancelot, wail'd and shriek'd aloud,

"This madness has come on us for our sins."

So to the Gate of the three Queens we came,

Where Arthur's wars are render'd mystically,

And thence departed every one his way.

'And I was lifted up in heart, and thought

Of all my late-shown prowess in the lists,

How my strong lance had beaten down the knights,

So many and famous names; and never yet

Had heaven appear'd so blue, nor earth so green,

For all my blood danced in me, and I knew

That I should light upon the Holy Grail.

'Thereafter, the dark warning of our King,

That most of us would follow wandering fires,

Came like a driving gloom across my mind.

Then every evil word I had spoken once,
And every evil thought I had thought of old,

And every evil deed I ever did,
Awoke and cried, "This Quest is not for thee."

And lifting up mine eyes, I found myself
Alone, and in a land of sand and thorns,
And I was thirsty even unto death;
And I, too, cried, "This Quest is not for thee."

'And on I rode, and when I thought my thirst

Would slay me, saw deep lawns, and then a brook,

With one sharp rapid, where the crisping white

Play'd ever back upon the sloping wave,
And took both ear and eye; and o'er the brook

Were apple-trees, and apples by the brook

Fallen, and on the lawns. "I will rest here,"

I said, "I am not worthy of the Quest;"
But even while I drank the brook, and ate

The goodly apples, all these things at once

Fell into dust, and I was left alone,
And thirsting, in a land of sand and thorns.

'And then behold a woman at a door
Spinning; and fair the house whereby she sat,

And kind the woman's eyes and innocent,
And all her bearing gracious; and she rose

Opening her arms to meet me, as who should say,

"Rest here;" but when I touch'd her, lo!

she, too,
Fell into dust and nothing, and the house

Became no better than a broken shed,

Going out to reform the world because they saw. But others did not.

Moral laws are all self-executing.

And in it a dead babe; and also this
Fell into dust, and I was left alone.

'And on I rode, and greater was my
thirst.
Then flash'd a yellow gleam across the
world,
And where it smote the plowshare in the
field,
The plowman left his plowing, and fell
down
Before it; where it glitter'd on her pail,
The milkmaid left her milking, and fell
down
Before it, and I knew not why, but
thought
"The sun is rising," tho' the sun had
risen.
Then was I ware of one that on me
moved
In golden armour with a crown of gold
About a casque all jewels; and his horse
In golden armour jewell'd everywhere:
And on the splendour came, flashing me
blind;
And seem'd to me the Lord of all the
world,
Being so huge. But when I thought he
meant
To crush me, moving on me, lo! he, too,
Open'd his arms to embrace me as he
came,
And up I went and touch'd him, and he,
too,
Fell into dust, and I was left alone
And wearying in a land of sand and
thorns.

'And I rode on and found a mighty
hill,
And on the top, a city wall'd: the spires
Prick'd with incredible pinnacles into
heaven.
And by the gateway stirr'd a crowd;
and these
Cried to me climbing, "Welcome, Perci-
vale!
Thou mightiest and thou purest among
men!"
And glad was I and clomb, but found at
top
No man, nor any voice. And thence I
past

Far thro' a ruinous city, and I saw
That man had once dwelt there; but
there I found

Only one man of an exceeding age.
"Where is that goodly company," said I,
"That so cried out upon me?" and he
had
Scarce any voice to answer, and yet
gasp'd,
"Whence and what art thou?" and even
as he spoke
Fell into dust, and disappear'd, and I
Was left alone once more, and cried in
grief,
"Lo, if I find the Holy Grail itself
And touch it, it will crumble into dust."

'And thence I dropt into a lowly vale,
Low as the hill was high, and where the
vale
Was lowest, found a chapel, and thereby
A holy hermit in a hermitage,
To whom I told my phantoms, and he
said:

"O son, thou hast not true humility.
The highest virtue, mother of them all;
For when the Lord of all things made
Himself

Naked of glory for His mortal change,
'Take thou my robe,' she said, 'for all is
thine,'

And all her form shone forth with sud-
den light

So that the angels were amazed, and she
Follow'd Him down, and like a flying star
Led on the gray-hair'd wisdom of the
east;

But her thou hast not known: for what
is this

Thou thoughtest of thy prowess and thy
sins?

Thou hast not lost thyself to save thyself
As Galahad." When the hermit made
an end,

In silver armour suddenly Galahad shone
Before us, and against the chapel door
Laid lance, and enter'd, and we knelt in
prayer.

And there the hermit slaked my burning
thirst,

And at the sacring of the mass I saw
The holy elements alone; but he,

"Saw ye no more? I, Galahad, saw the
 Grail,
 The Holy Grail, descend upon the
 shrine:
 I saw the fiery face as of a child
 That smote itself into the bread, and
 went;
 And hither am I come; and never yet
 Hath what thy sister taught me first to see,
 This Holy Thing, fail'd from my side, nor
 come
 Cover'd, but moving with me night and
 day,
 Fainter by day, but always in the night
 Blood-red, and sliding down the blacken'd
 marsh
 Blood-red, and on the naked mountain
 top
 Blood-red, and in the sleeping mere
 below
 Blood-red. And in the strength of this
 I rode,
 Shattering all evil customs everywhere,
 And past thro' Pagan realms, and made
 them mine,
 And clash'd with Pagan hordes, and
 bore them down,
 And broke thro' all, and in the strength
 of this
 Come victor. But my time is hard at
 hand,
 And hence I go; and one will crown me
 king
 Far in the spiritual city; and come thou,
 too,
 For thou shalt see the vision when I go."

'While thus he spake, his eye, dwell-
 ing on mine,
 Drew me, with power upon me, till I
 grew
 One with him, to believe as he believed.
 Then, when the day began to wane, we
 went.

'There rose a hill that none but man
 could climb,
 Scarr'd with a hundred wintry water-
 courses—
 Storm at the top, and when we gain'd it,
 storm
 Round us and death; for every moment
 glanced

His silver arms and gloom'd: so quick
 and thick
 The lightnings here and there to left and
 right
 Struck, till the dry old trunks about us,
 dead,
 Yea, rotten with a hundred years of
 death,
 Sprang into fire: and at the base we
 found
 On either hand, as far as eye could see,
 A great black swamp and of an evil
 smell,
 Part black, part whiten'd with the bones
 of men,
 Not to be crost, save that some ancient
 king
 Had built a way, where, link'd with
 many a pier, bridge,
 A thousand piers ran into the great Sea.
 And Galahad fled along them bridge by
 bridge,
 And every bridge as quickly as he crost
 Sprang into fire and vanish'd, tho' I
 yearn'd
 To follow; and thrice above him all the
 heavens
 Open'd and blazed with thunder such as
 seem'd
 Shoutings of all the sons of God: and
 first
 At once I saw him far on the great Sea,
 In silver-shining armour starry-clear;
 And o'er his head the Holy Vessel hung
 Clothed in white samite or a luminous
 cloud.
 And with exceeding swiftness ran the
 boat,
 If boat it were—I saw not whence it
 came.
 And when the heavens open'd and blazed
 again
 Roaring, I saw him like a silver star—
 And had he set the sail, or had the boat
 Become a living creature clad with
 wings?
 And o'er his head the Holy Vessel hung
 Redder than any rose, a joy to me,
 For now I knew the veil had been with-
 drawn.
 Then in a moment when they blazed
 again
 Opening, I saw the least of little stars

Down on the waste, and straight beyond
the star

I saw the spiritual city and all her spires
And gateways in a glory like one pearl —
No larger, tho' the goal of all the saints —
Strike from the sea; and from the star
there shot

A rose-red sparkle to the city, and there
Dwelt, and I knew it was the Holy Grail,
Which never eyes on earth again shall
see.

Then fell the floods of heaven drowning
the deep.

And how my feet recrost the deathful
ridge

No memory in me lives; but that I
touch'd

The chapel-doors at dawn I know; and
thence

Taking my war-horse from the holy
man,

Glad that no phantom vexed me more,
return'd

To whence I came, the gate of Arthur's
was.

'O brother,' ask'd Ambrosius, *in his place among the* for
in sooth

These ancient books — and they would
win thee — teem,

Only I find not there this Holy Grail,
With miracles and marvels like to these,
Not all unlike; which oftentime I read,
Who read but on my breviary with ease,
Till my head swims; and then go forth
and pass

Down to the little thorpe that lies so
close,

And almost plaster'd like a martin's nest
To these old walls — and mingle with
our folk;

And knowing every honest face of theirs
As well as ever shepherd knew his sheep,
And every homely secret in their hearts,
Delight myself with gossip and old wives,
And ills and aches, and teething, lyings-
in,

And mirthful sayings, children of the
place,

That have no meaning half a league
away:

O! juggling random squabbles when they
rise,

Chafferings and chatterings at the mar
ket-cross,

Rejoice, small man, in this small world
of mine,

Yea, even in their hens and in their
eggs —

O brother, saving this Sir Galahad,
Came ye on none but phantoms in your
quest,

No man, no woman?

Then Sir Percivale:

'All men, to one so bound by such a vow,
And women were as phantoms. O my
brother,

Why wilt thou shame me to confess to
thee

How far I falter'd from my quest and
vow?

For after I had lain so many nights,
A bedmate of the snail and eft and snake,
In grass and burdock, I was changed to
wan

And meagre, and the vision had not
come;

And then I chanced upon a goodly town
With one great dwelling in the middle
of it;

Thither I made, and there was I disarm'd
By maidens each as fair as any flower:
But when they led me into hall, behold,
The Princess of that castle was the one,
Brother, and that one only, who had ever
Made my heart leap; for when I moved
of old

A slender page about her father's hall,
And she a slender maiden, all my heart
Went after her with longing: yet we
twain

Had never kiss'd a kiss, or vow'd a vow.
And now I came upon her once again,
And one had wedded her, and he was
dead,

And all his land and wealth and state
were hers.

And while I tarried, every day she set
A banquet richer than the day before
By me; for all her longing and her will
Was toward me as of old; till one fair
morn,

I walking to and fro beside a stream
That flash'd across her orchard under
neath

Her castle-walls, she stole upon my walk,
And calling me the greatest of all knights,
Embraced me, and so kiss'd me the first
time,

And gave herself and all her wealth to
me.

Then I remember'd Arthur's warning
word,

That most of us would follow wandering
fires,

And the Quest faded in my heart. Anon,
The heads of all her people drew to me,
With supplication both of knees and
tongue:

"We have heard of thee: thou art our
greatest knight,

Our Lady says it, and we well believe:
Wed thou our Lady, and rule over us,

And thou shalt be as Arthur in our land."
O me, my brother! but one night my
vow

Burnt me within, so that I rose and fled,
But wail'd and wept, and hated mine
own self,

And ev'n the Holy Quest, and all but
her;

Then after I was join'd with Galahad
Cared not for her, nor anything upon
earth."

Then said the monk, "Poor men, when
yule is cold,

Must be content to sit by little fires.
And this am I, so that ye care for me
Ever so little; yea, and blest be Heaven
That brought thee here to this poor
house of ours

Where all the brethren are so hard, to
warm

My cold heart with a friend: but O the
pity

To find thine own first love once more—
to hold,

Hold her a wealthy bride within thine
arms,

Or all but hold, and then—cast her
aside,

Foregoing all her sweetness, like a weed.
For we that want the warmth of double
life,

We that are plagued with dreams of
something sweet

Beyond all sweetness in a life so rich,—

Ah, blessed Lord, I speak too earthly-
wise,

Seeing I never stray'd beyond the cell,
But live like an old badger in his earth,
With earth about him everywhere, despite
All fast and penance. Saw ye none be-
side,

None of your knights?"

"Yea so," said Percivale:

"One night my pathway swerving east,
I saw

The pelican on the casque of our Sir Bors
All in the middle of the rising moon:

And toward him spurr'd, and hail'd him,
and he me,

And each made joy of either; then he
ask'd,

"Where is he? hast thou seen him—
Lancelot?—Once,"

Said good Sir Bors, "he dash'd across
me—mad,

And maddening what he rode: and when
I cried,

'Ridest thou then so hotly on a quest
So holy,' Lancelot shouted, 'Stay me not!

I have been the sluggard, and I ride
apace,

For now there is a lion in the way.'
So vanish'd."

"Then Sir Bors had ridden on
Softly, and sorrowing for our Lancelot,

Because his former madness, once the
talk

And scandal of our table, had return'd;
For Lancelot's kith and kin so worship
him

That ill to him is ill to them; to Bors
Beyond the rest: he well had been con-
tent

Not to have seen, so Lancelot might
have seen,

The Holy Cup of healing; and, indeed,
Being so clouded with his grief and love,

Small heart was his after the Holy Quest:
If God would send the vision, well: if not,

The Quest and he were in the hands of
Heaven.

"And then, with small adventure met,
Sir Bors

Rode to the lonest tract of all the realm,

Herbert French — "Change"

*You no more than see in a single social man people
begin to smile and another jibe & tell you it is not worth
it!*

THE HOLY GRAIL.

421

And found a people there among their
craggs,

Our race and blood, a remnant that were
left

Paynim amid their circles, and the stones
They pitch up straight to heaven: and
their wise men

Were strong in that old magic which
can trace

The wandering of the stars, and scoff'd at
him

And this high Quest as at a simple thing:
Told him he follow'd — almost Arthur's
words —

A mocking fire: "What other fire than
he,

Whereby the blood beats, and the blossom
blows,

And the sea rolls, and all the world is
warm'd?"

And when his answer chafed them, the
rough crowd,

Hearing he had a difference with their
priests,

Seized him, and bound and plunged him
into a cell

Of great piled stones; and lying bounden
there

In darkness thro' innumerable hours
He heard the hollow-ringing heavens
sweep

Over him till by miracle — what else? —
Heavy as it was, a great stone slipt and
fell,

Such as no wind could move: and thro'
the gap

Glimmer'd the streaming scud: then
came a night

Still as the day was loud; and thro' the
gap

The seven clear stars of Arthur's Table
Round —

For, brother, so one night, because they
roll

Thro' such a round in heaven, we named
the stars,

Rejoicing in ourselves and in our King —
And these, like bright eyes of familiar
friends,

In on him shone: "And then to me, to
me,"

Said good Sir Bors, "beyond all hopes
of mine,

Who scarce had pray'd or ask'd it for
myself —

Across the seven clear stars — O grace to
me —

In colour like the fingers of a hand
Before a burning taper, the sweet Grail

Glided and past, and close upon it peal'd
A sharp quick thunder." Afterwards, a
maid,

Who kept our holy faith among her kin
In secret, entering, loosed and let him
go.

To whom the monk: 'And I remember
now

That pelican on the casque: Sir Bors it
was

Who spake so low and sadly at our
board;

And mighty reverent at our grace was he:
A square-set man and honest; and his
eyes,

An out-door sign of all the warmth within,
Smiled with his lips — a smile beneath a
cloud,

But heaven had meant it for a sunny one:
Ay, ay, Sir Bors, who else? But when
ye reach'd

The city, found ye all your knights re-
turn'd,

Or was there sooth in Arthur's prophecy,
Tell me, and what said each, and what
the King?'

Then answer'd Percivale: 'And that
can I,

Brother, and truly; since the living
words

Of so great men as Lancelot and our
King

Pass not from door to door and out
again,

But sit within the house. O, when we
reach'd

The city, our horses stumbling as they
trode

On heaps of ruin, hornless unicorns,
Crack'd basilisks, and splinter'd cocka-
trices,

And shatter'd talbots, which had left the
stones

Raw, that they fell from, brought us to
the hall.

‘And there sat Arthur on the dais-
throne,
And those that had gone out upon the
Quest,
Wasted and worn, and but a tithe of
them,
And those that had not, stood before the
King,
Who, when he saw me, rose, and bade me
hail,
Saying, “A welfare in thine eye reproves
Our fear of some disastrous chance for
thee
On hill, or plain, at sea, or flooding
ford.

So fierce a gale made havoc here of late
Among the strange devices of our kings;
Yea, shook this newer, stronger hall of
ours,
And from the statue Merlin moulded for
us
Half-wrench’d a golden wing; but now —
the Quest,
This vision — hast thou seen the Holy
Cup,
That Joseph brought of old to Glaston-
bury?”

‘So when I told him all thyself hast
heard,
Ambrosius, and my fresh but fixt resolve
To pass away into the quiet life,
He answer’d not, but, sharply turning,
ask’d
Of Gawain, “Gawain, was this Quest for
thee?”

“Nay, lord,” said Gawain, “not for
such as I.
Therefore I communed with a saintly
man,
Who made me sure the Quest was not
for me;
For I was much aweared of the Quest:
But found a silk pavilion in a field,
And merry maidens in it; and then this
gale
Tore my pavilion from the tenting-pin,
And blew my merry maidens all about
With all discomfort; yea, and but for
this,
My twelvemonth and a day were pleasant
to me.”

‘He ceased; and Arthur turn’d to
whom at first
He saw not, for Sir Bors, on entering,
push’d
Athwart the throng to Lancelot, caught
his hand,
Held it, and there, half-hidden by him,
stood,
Until the King espied him, saying to him,
“Hail, Bors! if ever loyal man and true
Could see it, thou hast seen the Grail;”
and Bors,
“Ask me not, for I may not speak of it:
I saw it;” and the tears were in his eyes.

‘Then there remain’d but Lancelot,
for the rest
Spake but of sundry perils in the storm;
Perhaps, like him of Cana in Holy Writ,
Our Arthur kept his best until the last;
“Thou, too, my Lancelot,” ask’d the
King, “my friend,
Our mightiest, hath this Quest avail’d for
thee?”

“Our mightiest!” answer’d Lancelot,
with a groan;
“O King!” — and when he paused, me-
thought I spied
A dying fire of madness in his eyes —
“O King, my friend, if friend of thine I
be,
Happier are those that welter in their
sin,
Swine in the mud, that cannot see for
slime,
Slime of the ditch: but in me lived a sin
So strange, of such a kind, that all of pure,
Noble, and knightly in me twined and
clung
Round that one sin, until the wholesome
flower
And poisonous grew together, each as
each,
Not to be pluck’d asunder; and when thy
knights
Swore, I swore with them only in the
hope
That could I touch or see the Holy Grail
They might be pluck’d asunder. Then I
spake
To one most holy saint, who wept and
said,

That save they could be pluck'd asunder,
all

My quest were but in vain; to whom I
vow'd

That I would work according as he will'd.
And forth I went, and while I yearn'd
and strove

To tear the twain asunder in my heart,
My madness came upon me as of old,
And whipt me into waste fields far away;
There was I beaten down by little men,
Mean knights, to whom the moving of
my sword

And shadow of my spear had been enow
To scare them from me once; and then
I came

All in my folly to the naked shore,
Wide flats, where nothing but coarse
grasses grew;

But such a blast, my King, began to blow,
So loud a blast along the shore and sea,
Ye could not hear the waters for the blast,
Tho' I heard in mounds and ridges all the
sea

Drove like a cataract, and all the sand
Swept like a river, and the clouded
heavens

Were shaken with the motion and the
sound.

And blackening in the sea-foam sway'd a
boat,

Half-swallow'd in it, anchor'd with a
chain;

And in my madness to myself I said,
'I will embark and I will lose myself,
And in the great sea wash away my
sin.'

I burst the chain, I sprang into the boat.
Seven days I drove along the dreary deep,
And with me drove the moon and all the
stars;

And the wind fell, and on the seventh
night

I heard the shingle grinding in the surge,
And felt the boat shock earth, and look-
ing up,

Behold, the enchanted towers of Car-
bonek,

A castle like a rock upon a rock,
With chasm-like portals open to the sea,
And steps that met the breaker! there
was none

Stood near it but a lion on each side

That kept the entry, and the moon was
full.

Then from the boat I leapt, and up the
stairs.

There drew my sword. With sudden-
flaring manes

Those two great beasts rose upright like
a man,

Each gript a shoulder, and I stood
between;

And, when I would have smitten them,
heard a voice,

'Doubt not, go forward; if thou doubt,
the beasts

Will tear thee piecemeal.' Then with
violence

The sword was dash'd from out my hand,
and fell.

And up into the sounding hall I past;
But nothing in the sounding hall I saw,
No bench nor table, painting on the wall

Or shield of knight; only the rounded
moon

Thro' the tall oriel on the rolling sea.
But always in the quiet house I heard,

Clear as a lark, high o'er me as a lark,
A sweet voice singing in the topmost
tower

To the eastward: up I climb'd a thousand
steps

With pain: as in a dream I seem'd to
climb

For ever: at the last I reach'd a door,
A light was in the crannies, and I heard,

'Glory and joy and honour to our Lord
And to the Holy Vessel of the Grail.'

Then in my madness I essay'd the door;
It gave; and thro' a stormy glare, a heat

As from a seventimes-heated furnace, I,
Blasted and burnt, and blinded as I was,

With such a fierceness that I swoon'd
away—

O, yet methought I saw the Holy Grail,
All pall'd in crimson samite, and around

Great angels, awful shapes, and wings
and eyes.

And but for all my madness and my sin,
And then my swooning, I had sworn I
saw

That which I saw; but what I saw was
veil'd

And cover'd; and this Quest was not for
me."

me."

me."

*This belongs to the same visions as those in David's
Revelation. We all have spiritual experiences.*

visions

*constant pulsation of worlds given
the effect of the rolling sea.*

"So speaking, and here ceasing, Lancelot left
 The hall long silent, till Sir Gawain — nay,
 Brother, I need not tell thee foolish
 words, —
 A reckless and irreverent knight was he,
 Now bolden'd by the silence of his
 King, —
 Well, I will tell thee: "O King, my
 liege," he said,
 "Hath Gawain fail'd in any quest of
 thine?
 When have I stinted stroke in foughten
 field?
 But as for thine, my good friend Percivale,
 Thy holy nun and thou have driven men
 mad,
 Yea, made our mightiest madder than
 our least.
 But by mine eyes and by mine ears I
 swear,
 I will be deafer than the blue-eyed cat,
 And thrice as blind as any noonday owl,
 To holy virgins in their ecstasies,
 Henceforward."

"Deafer," said the blameless King,
 "Gawain, and blinder unto holy things
 Hope not to make thyself by idle vows,
 Being too blind to have desire to see.
 But if indeed there came a sign from
 heaven,
 Blessed are Bors, Lancelot and Percivale,
 For these have seen according to their
 sight.
 For every fiery prophet in old times,
 And all the sacred madness of the bard,
 When God made music thro' them, could
 but speak
 His music by the framework and the
 chord; ~~his own~~.
 And as ye saw it ye have spoken truth.

"Nay — but thou errest, Lancelot:
 never yet
 Could all of true and noble in knight and
 man
 Twine round one sin, whatever it might
 be,
 With such a closeness, but apart there
 grew,
 Save that he were the swine thou spakest
 of,

Some root of knighthood and pure noble
 ness;
 Whereto see thou, that it may bear its
 flower. *Never accept it!*

"And spake I not too truly, O my
 knights?
 Was I too dark a prophet when I said
 To those who went upon the Holy Quest,
 That most of them would follow wander-
 ing fires,
 Lost in the quagmire? — lost to me and
 gone,
 And left me gazing at a barren board,
 And a lean Order — scarce return'd a
 tithe —
 And out of those to whom the vision came
 My greatest hardly will believe he saw;
 Another hath beheld it afar off,
 And leaving human wrongs to right
 themselves,
 Cares but to pass into the silent life.
 And one hath had the vision face to face,
 And now his chair desires him here in
 vain,
 However they may crown him elsewhere.

"And some among you held, that if
 the King
 Had seen the sight he would have sworn
 the vow:
 Not easily, seeing that the King must
 guard
 That which he rules, and is but as the hind
 To whom a space of land is given to
 plow.
 Who may not wander from the allotted
 field
 Before his work be done; but, being done,
 Let visions of the night or of the day
 Come, as they will; and many a time
 they come,
 Until this earth he walks on seems not
 earth,
 This light that strikes his eyeball is not
 light,
 This air that smites his forehead is not
 air
 But vision — yea, his very hand and foot —
 In moments when he feels he cannot
 die,
 And knows himself no vision to him
 self,

Put anew & strange value on human life.

June 22nd 1918

Nor the high God a vision, nor that One
Who rose again: ye have seen what ye
have seen."

'So spake the King: I knew not all
he meant.'

PELLEAS AND ETTARRE.

KING ARTHUR made new knights to fill
the gap

Left by the Holy Quest; and as he sat
In hall at old Caerleon, the high doors
Were softly sunder'd, and thro' these a
youth,

Pelleas, and the sweet smell of the fields
Past, and the sunshine came along with
him.

'Make me thy knight, because I know,
Sir King,
All that belongs to knighthood, and I love.'
Such was his cry: for having heard the
King

Had let proclaim a tournament — the prize
A golden circlet and a knightly sword,
Full fain had Pelleas for his lady won
The golden circlet, for himself the sword:
And there were those who knew him near
the King,

And promised for him: and Arthur made
him knight.

And this new knight, Sir Pelleas of the
isles —

But lately come to his inheritance,
And lord of many a barren isle was he —
Riding at noon, a day or twain before,
Across the forest call'd of Dean, to find
Caerleon and the King, had felt the sun
Beat like a strong knight on his helm,
and reel'd

Almost to falling from his horse; but
saw

Near him a mound of even-sloping side,
Whereon a hundred stately beeches grew,
And here and there great hollies under
them;

But for a mile all round was open space,
And fern and heath: and slowly Pelleas
drew

To that dim day, then binding his good
horse

To a tree, cast himself down; and as he
lay

At random looking over the brown earth
Thro' that green-glooming twilight of the
grove,

It seem'd to Pelleas that the fern without
Burnt as a living fire of emeralds,
So that his eyes were dazzled looking at it.
Then o'er it crost the dimness of a cloud
Floating, and once the shadow of a bird
Flying, and then a fawn; and his eyes
closed.

And since he loved all maidens, but no
maid

In special, half-awake he whisper'd,
'Where?

O where? I love thee, tho' I know thee
not.

For fair thou art and pure as Guinevere,
And I will make thee with my spear and
sword

As famous — O my Queen, my Guinevere,
For I will be thine Arthur when we
meet.'

Suddenly waken'd with a sound of talk
And laughter at the limit of the wood,
And glancing thro' the hoary boles, he saw,
Strange as to some old prophet might
have seem'd

A vision hovering on a sea of fire,
Damsels in divers colours like the cloud
Of sunset and sunrise, and all of them
On horses, and the horses richly trapt
Breast-high in that bright line of bracken
stood:

And all the damsels talk'd confusedly,
And one was pointing this way, and one
that,

Because the way was lost.

And Pelleas rose,

And loosed his horse, and led him to the
light.

There she that seem'd the chief among
them said,

'In happy time behold our pilot-star!
Youth, we are damsels-errant, and we ride,
Arm'd as ye see, to tilt against the knights
There at Caerleon, but have lost our way:
To right? to left? straight forward? back
again?

Which? tell us quickly.'

A man's circumstances determine his duties.

Pelleas gazing thought,
 Is Guinevere herself so beautiful?
 For large her violet eyes look'd, and her
 bloom
 A rosy dawn kindled in stainless heavens,
 And round her limbs, mature in woman-
 hood;
 And slender was her hand and small her
 shape;
 And but for those large eyes, the haunts
 of scorn,
 She might have seem'd a toy to trifle with,
 And pass and care no more. But while
 he gazed
 The beauty of her flesh abash'd the boy,
 As tho' it were the beauty of her soul:
 For as the base man, judging of the good,
 Puts his own baseness in him by default
 Of will and nature, so did Pelleas lend
 All the young beauty of his own soul to
 hers,
 Believing her; and when she spake to
 him,
 Stammer'd, and could not make her a
 reply.
 For out of the waste islands had he come,
 Where saving his own sisters he had
 known
 Scarce any but the women of his isles,
 Rough wives, that laugh'd and scream'd
 against the gulls,
 Makers of nets, and living from the sea.

Then with a slow smile turn'd the lady
 round
 And look'd upon her people, and as
 when
 A stone is flung into some sleeping tarn,
 The circle widens till it lip the marge,
 Spread the slow smile thro' all her com-
 pany.
 Three knights were thereamong; and
 they too smiled,
 Scorning him; for the lady was Ettarre,
 And she was a great lady in her land.

Again she said, 'O wild and of the
 woods,
 Knowest thou not the fashion of our
 speech?
 Or have the Heavens but given thee a fair
 face,
 Lacking a tongue?'

'O damsel,' answer'd he,
 'I woke from dreams; and coming out
 of gloom
 Was dazzled by the sudden light, and
 crave
 Pardon: but will ye to Caerleon? I
 Go likewise: shall I lead you to the King?'

'Lead then,' she said; and thro' the
 woods they went.
 And while they rode, the meaning in his
 eyes,
 His tenderness of manner, and chaste awe,
 His broken utterances and bashfulness,
 Were all a burthen to her, and in her
 heart
 She mutter'd, 'I have lighted on a fool,
 Raw, yet so stale!' But since her mind
 was bent
 On hearing, after trumpet blown, her name
 And title, 'Queen of Beauty,' in the lists
 Cried — and beholding him so strong, she
 thought
 That peradventure he will fight for me,
 And win the circlet: therefore flatter'd
 him,
 Being so gracious, that he wellnigh
 deem'd
 His wish by hers was echo'd; and her
 knights
 And all her damsels too were gracious to
 him,
 For she was a great lady.

And when they reach'd
 Caerleon, ere they past to lodging, she,
 Taking his hand, 'O the strong hand,'
 she said,
 'See! look at mine! but wilt thou fight
 for me,
 And win me this fine circlet, Pelleas,
 That I may love thee?'

Then his helpless heart
 Leapt, and he cried, 'Ay! wilt thou if I
 win?'
 'Ay, that will I,' she answer'd, and she
 laugh'd,
 And straitly nipt the hand, and flung it
 from her;
 Then glanced askew at those three knights
 of hers,
 Till all her ladies laugh'd along with her.

'O happy world,' thought Pelleas, 'all, meseems,
Are happy; I the happiest of them all.'
Nor slept that night for pleasure in his blood,
And green wood-ways, and eyes among the leaves;
Then being on the morrow knighted, sware
To love one only. And as he came away,
The men who met him rounded on their heels
And wonder'd after him because his face
Shone like the countenance of a priest of old
Against the flame about a sacrifice
Kindled by fire from heaven: so glad was he.

Then Arthur made vast banquets, and strange knights
From the four winds came in: and each one sat,
Tho' served with choice from air, land, stream, and sea,
Oft in mid-banquet measuring with his eyes
His neighbour's make and might: and Pelleas look'd
Noble among the noble, for he dream'd
His lady loved him, and he knew himself
Loved of the King: and him his new-made knight
Worshipt, whose lightest whisper moved him more
Than all the ranged reasons of the world.

Then blush'd and brake the morning of the jousts,
And this was call'd 'The Tournament of Youth.'
For Arthur, loving his young knight, withheld
His older and his mightier from the lists,
That Pelleas might obtain his lady's love,
According to her promise, and remain Lord of the tourney. And Arthur had the jousts
Down in the flat field by the shore of Usk
Holden: the gilded parapets were crown'd
With faces, and the great tower fill'd with eyes
Up to the summit, and the trumpets blew.

There all day long Sir Pelleas kept the field
With honour: so by that strong hand of his
The sword and golden circlet were achieved.

Then rang the shout his lady loved: the heat
Of pride and glory fired her face; her eye
Sparkled; she caught the circlet from his lance,
And there before the people crown'd herself:
So for the last time she was gracious to him.

Then at Caerleon for a space — her look
Bright for all others, cloudier on her knight —
Linger'd Ettarre: and seeing Pelleas droop,
Said Guinevere, 'We marvel at thee much,
O damsel, wearing this unsunny face
To him who won thee glory!' and she said,
'Had ye not held your Lancelot in your bower,
My Queen, he had not won.' Whereat the Queen,
As one whose foot is bitten by an ant,
Glanced down upon her, turn'd and went her way.

But after, when her damsels, and herself,
And those three knights all set their faces home,
Sir Pelleas follow'd. She that saw him cried,
'Damsels — and yet I should be shamed to say it —
I cannot bide Sir Baby. Keep him back
Among yourselves. Would rather that we had
Some rough old knight who knew the worldly way,
Albeit grizzlier than a bear, to ride
And jest with: take him to you, keep him off,

And pamper him with papmeat, if ye will,
 Old milky fables of the wolf and sheep,
 Such as the wholesome mothers tell their boys.
 Nay, should ye try him with a merry one
 To find his mettle, good: and if he fly us,
 Small matter! let him.' This her damsels heard,
 And mindful of her small and cruel hand,
 They, closing round him thro' the journey home,
 Acted her hest, and always from her side
 Restrain'd him with all manner of device,
 So that he could not come to speech with her.
 And when she gain'd her castle, upsprang the bridge,
 Down rang the grate of iron thro' the groove,
 And he was left alone in open field.

'These be the ways of ladies,' Pelleas thought,
 'To those who love them, trials of our faith.
 Yea, let her prove me to the uttermost,
 For loyal to the uttermost am I.'
 So made his moan; and, darkness falling, sought
 A priory not far off, there lodged, but rose
 With morning every day, and, moist or dry,
 Full-arm'd upon his charger all day long
 Sat by the walls, and no one open'd to him.

And this persistence turn'd her scorn to wrath.
 Then calling her three knights, she charged them, 'Out!
 And drive him from the walls.' And out they came,
 But Pelleas overthrew them as they dash'd
 Against him one by one; and these return'd,
 But still he kept his watch beneath the wall.

Thereon her wrath became a hate;
 and once,
 A week beyond, while walking on the walls
 With her three knights, she pointed downward, 'Look,
 He haunts me—I cannot breathe—besieges me;
 Down! strike him! put my hate into your strokes,
 And drive him from my walls.' And down they went,
 And Pelleas overthrew them one by one;
 And from the tower above him cried Ettarre,
 'Bind him, and bring him in.'

He heard her voice;
 Then let the strong hand, which had overthrown
 Her minion-knights, by those he overthrew
 Be bounden straight, and so they brought him in.

Then when he came before Ettarre, the sight
 Of her rich beauty made him at one glance
 More bondsman in his heart than in his bonds.
 Yet with good cheer he spake, 'Behold me, Lady,
 A prisoner, and the vassal of thy will;
 And if thou keep me in the donjon here,
 Content am I so that I see thy face
 But once a day: for I have sworn my vows,
 And thou hast given thy promise, and I know
 That all these pains are trials of my faith,
 And that thyself, when thou hast seen me strain'd
 And sifted to the utmost, wilt at length
 Yield me thy love and know me for thy knight.'

Then she began to rail so bitterly,
 With all her damsels, he was stricken mute;
 But when she mock'd his vows and the great King,

Lighted on words: 'For pity of thine
own self,
Peace, Lady, peace: is he not thine and
mine?'
'Thou fool,' she said, 'I never heard his
voice
But long'd to break away. Unbind him
now,
And thrust him out of doors; for save he
be
Fool to the midmost marrow of his
bones,
He will return no more.' And those,
her three,
Laugh'd and unbound, and thrust him
from the gate.

And after this, a week beyond, again
She call'd them, saying, 'There he
watches yet,
There like a dog before his master's
door!
Kick'd, he returns: do ye not hate him,
ye?
Ye know yourselves: how can ye bide
at peace,
Affronted with his fulsome innocence?
Are ye but creatures of the board and
bed,
No men to strike? Fall on him all at
once,
And if ye slay him I reck not: if ye fail,
Give ye the slave mine order to be
bound,
Bind him as heretofore, and bring him in:
It may be ye shall slay him in his bonds.'

She spake; and at her will they
couch'd their spears,
Three against one: and Gawain passing
by,
Bound upon solitary adventure, saw
Low down beneath the shadow of those
towers
A villainy, three to one: and thro' his
heart
The fire of honour and all noble deeds
Flash'd, and he call'd, 'I strike upon thy
side —
The caitiffs!' 'Nay,' said Pelleas, 'but
forbear;
He needs no aid who doth his lady's
will.'

So Gawain, looking at the villainy
done,
Forbore, but in his heat and eagerness
Trembled and quiver'd, as the dog, with-
held
A moment from the vermin that he sees
Before him, shivers, ere he springs and
kills.

And Pelleas overthrew them, one to
three;
And they rose up, and bound, and
brought him in.
Then first her anger, leaving Pelleas,
burn'd
Full on her knights in many an evil name,
Of craven, weakling, and thrice-beaten
hound:
'Yet, take him, ye that scarce are fit to
touch,
Far less to bind, your victor, and thrust
him out,
And let who will release him from his
bonds.
And if he comes again' — there she
brake short;
And Pelleas answer'd, 'Lady, for indeed
I loved you and I deem'd you beautiful,
I cannot brook to see your beauty marr'd
Thro' evil spite: and if ye love me not,
I cannot bear to dream you so forsworn:
I had liefer ye were worthy of my love,
Than to be loved again of you — fare-
well;
And tho' ye kill my hope, not yet my
love,
Vex not yourself: ye will not see me
more.'

While thus he spake, she gazed upon
the man
Of princely bearing, tho' in bonds, and
thought,
'Why have I push'd him from me? this
man loves,
If love there be: yet him I loved not.
Why?
I deem'd him fool? yea, so? or that in
him
A something — was it nobler than my-
self? —
Seem'd my reproach? He is not of my
kind.

He could not love me, did he know me well.

Nay, let him go—and quickly.' And her knights

Laugh'd not, but thrust him bounden out of door.

Forth sprang Gawain, and loosed him from his bonds,

And flung them o'er the walls; and afterward,

Shaking his hands, as from a lazar's rag, 'Faith of my body,' he said, 'and art thou not—

Yea thou art he, whom late our Arthur made

Knight of his Table; yea and he that won

The circlet? wherefore hast thou so defamed

Thy brotherhood in me and all the rest, As let these caitiffs on thee work their will?'

And Pelleas answer'd, 'O, their wills are hers

For whom I won the circlet; and mine, hers,

Thus to be bounden, so to see her face, Marr'd tho' it be with spite and mockery now,

Other than when I found her in the woods;

And tho' she hath me bounden but in spite,

And all to flout me, when they bring me in, Let me be bounden, I shall see her face;

Else must I die thro' mine unhappiness.'

And Gawain answer'd kindly tho' in scorn,

'Why, let my lady bind me if she will, And let my lady beat me if she will:

But an she send her delegate to thrall These fighting hands of mine—Christ

kill me then

But I will slice him handless by the wrist,

And let my lady sear the stump for him, Howl as he may. But hold me for your friend:

Come, ye know nothing: here I pledge my troth,

Yea, by the honour of the Table Round, I will be leal to thee and work thy work, And tame thy jailing princess to thine hand.

Lend me thine horse and arms, and I will say

That I have slain thee. She will let me in

To hear the manner of thy fight and fall; Then, when I come within her counsels, then

From prime to vespers will I chant thy praise

As prouest knight and truest lover, more Than any have sung thee living, till she long

To have thee back in lusty life again, Not to be bound, save by white bonds

and warm,

Dearer than freedom. Wherefore now thy horse

And armour: let me go: be comforted: Give me three days to melt her fancy,

and hope

The third night hence will bring thee news of gold.'

Then Pelleas lent his horse and all his arms,

Saving the goodly sword, his prize, and took

Gawain's, and said, 'Betray me not, but help—

Art thou not he whom men call light-of-love?'

'Ay,' said Gawain, 'for women be so light.'

Then bounded forward to the castle walls, And raised a bugle hanging from his neck,

And winded it, and that so musically That all the old echoes hidden in the

wall

Rang out like hollow woods at hunting-tide.

Up ran a score of damsels to the tower; 'Avaunt,' they cried, 'our lady loves thee

not.'

But Gawain lifting up his vizor said, 'Gawain am I, Gawain of Arthur's court,

And I have slain this Pelleas whom ye hate:

Behold his horse and armour. Open
gates,
And I will make you merry.'

And down they ran,
Her damsels, crying to their lady, 'Lo!
Pelleas is dead — he told us — he that hath
His horse and armour: will ye let him in?
He slew him! Gawain, Gawain of the
court,
Sir Gawain — there he waits below the
wall,
Blowing his bugle as who should say him
nay.'

And so, leave given, straight on thro'
open door
Rode Gawain, whom she greeted courte-
ously.
'Dead, is it so?' she ask'd. 'Ay, ay,'
said he,
'And oft in dying cried upon your name.'
'Pity on him,' she answer'd, 'a good
knight,
But never let me bide one hour at peace.'
'Ay,' thought Gawain, 'and you be fair
enow:
But I to your dead man have given my
troth,
That whom ye loathe, him will I make
you love.'

So those three days, aimless about the
land,
Lost in a doubt, Pelleas wandering
Waited, until the third night brought a
moon
With promise of large light on woods and
ways.

Hot was the night and silent; but a
sound
Of Gawain ever coming, and this lay —
Which Pelleas had heard sung before the
Queen,
And seen her sadden listening — vext his
heart,
And marr'd his rest — 'A worm within
the rose.'

'A rose, but one, none other rose had I,
A rose, one rose, and this was wondrous
fair,

One rose a rose that gladden'd earth and
sky,
One rose, my rose, that sweeten'd all
mine air —
I cared not for the thorns; the thorns
were there.

'One rose, a rose to gather by and by,
One rose, a rose to gather and to wear,
No rose but one — what other rose had I?
One rose, my rose; a rose that will not
die, —
He dies who loves it, — if the worm be
there.'

This tender rhyme, and evermore the
doubt,
'Why lingers Gawain with his golden
news?'
So shook him that he could not rest, but
rode
Ere midnight to her walls, and bound his
horse
Hard by the gates. Wide open were the
gates,
And no watch kept; and in thro' these
he past,
And heard but his own steps, and his
own heart
Beating, for nothing moved but his own
self,
And his own shadow. Then he crost the
court,
And spied not any light in hall or bower,
But saw the postern portal also wide
Yawning; and up a slope of garden, all
Of roses white and red, and brambles mixt
And overgrowing them, went on, and
found,
Here too, all hush'd below the mellow
moon,
Save that one rivulet from a tiny cave
Came lightening downward, and so spilt
itself
Among the roses, and was lost again.

Then was he ware of three pavilions
rear'd
Above the bushes, gilden-peak: in one,
Red after revel, droned her lurdane
knights
Slumbering, and their three squires across
their feet:

In one, their malice on the placid lip
Froz'n by sweet sleep, four of her damsels
lay:

And in the third, the circlet of the jousts
Bound on her brow, were Gawain and
Ettarre.

Back, as a hand that pushes thro' the
leaf
To find a nest and feels a snake, he
drew:

Back, as a coward slinks from what he
fears

To cope with, or a traitor proven or hound
Beaten, did Pelleas in an utter shame
Creep with his shadow thro' the court
again,

Fingering at his sword-handle until he
stood

There on the castle-bridge once more, and
thought,

'I will go back, and slay them where they
lie.'

And so went back, and seeing them yet
in sleep

Said, 'Ye, that so dishallow the holy
sleep,

Your sleep is death,' and drew the sword,
and thought,

'What! slay a sleeping knight? the King
hath bound

And sworn me to this brotherhood;'
again,

'Alas that ever a knight should be so
false.'

Then turn'd, and so return'd, and groan-
ing laid

The naked sword athwart their naked
throats

There left it, and them sleeping; and she
lay,

The circlet of the tourney round her
brows,

And the sword of the tourney across her
throat.

And forth he past, and mounting on
his horse

Stared at her towers that, larger than
themselves

In their own darkness, throng'd into the
moon.

Then crush'd the saddle with his thighs
and clench'd

His hands, and madden'd with himself
and moan'd:

'Would they have risen against me in
their blood

At the last day? I might have answer'd
them

Even before high God. O towers so
strong,

Huge, solid, would that even while I gaze
The crack of earthquake shivering to your
base

Split you, and Hell burst up your harlot
roofs

Bellowing, and charr'd you thro' and
thro' within,

Black as the harlot's heart — hollow as a
skull!

Let the fierce east scream thro' your eye-
let-holes,

And whirl the dust of harlots round and
round

In dung and nettles! hiss, snake — I saw
him there —

Let the fox bark, let the wolf yell. Who
yells

Here in the still sweet summer night, but
I —

I, the poor Pelleas whom she call'd her
fool?

Fool, beast — he, she, or I? myself most
fool;

Beast too, as lacking human wit — dis-
graced,

Dishonour'd all for trial of true love —
Love? — we be all alike: only the King

Hath made us fools and liars. O noble
vows!

O great and sane and simple race of
brutes

That own no lust because they have no
law!

For why should I have loved her to my
shame?

I loathe her, as I loved her to my shame.
I never loved her, I but lusted for her —
Away —'

He dash'd the rowel into his horse,
And bounded forth and vanish'd thro'
the night.

Then she, that felt the cold touch on
 her throat,
 Awaking knew the sword, and turn'd
 herself
 To Gawain: 'Liar, for thou hast not slain
 This Pelleas! here he stood, and might
 have slain
 Me and thyself.' And he that tells the
 tale
 Says that her ever-veering fancy turn'd
 To Pelleas, as the one true knight on
 earth,
 And only lover; and thro' her love her
 life
 Wasted and pined, desiring him in vain.

But he by wild and way, for half the
 night,
 And over hard and soft, striking the sod
 From out the soft, the spark from off the
 hard,
 Rode till the star above the wakeningsun,
 Beside that tower where Percivale was
 cowl'd,
 Glanced from the rosy forehead of the
 dawn.
 For so the words were flash'd into his
 heart
 He knew not whence or wherefore: 'O
 sweet star,
 Pure on the virgin forehead of the dawn!'
 And there he would have wept, but felt
 his eyes
 Harder and drier than a fountain bed
 In summer: thither came the village girls
 And linger'd talking, and they come no
 more
 Till the sweet heavens have fill'd it from
 the heights
 Again with living waters in the change
 Of seasons: hard his eyes; harder his
 heart
 Seem'd; but so weary were his limbs,
 that he,
 Gasping, 'Of Arthur's hall am I, but here,
 Here let me rest and die,' cast himself
 down,
 And gulf'd his griefs in inmost sleep; so
 lay,
 Till shaken by a dream, that Gawain fired
 The hall of Merlin, and the morning star
 Reel'd in the smoke, brake into flame,
 and fell.

He woke, and being ware of some one
 nigh,
 Sent hands upon him, as to tear him,
 crying,
 'False! and I held thee pure as Guine-
 vere.'

But Percivale stood near him and
 replied,
 'Am I but false as Guinevere is pure?
 Or art thou mazed with dreams? or being
 one
 Of our free-spoken Table hast not heard
 That Lancelot' — there he check'd him-
 self and paused.

Then fared it with Sir Pelleas as with
 one
 Who gets a wound in battle, and the sword
 That made it plunges thro' the wound
 again,
 And pricks it deeper: and he shrank and
 wail'd,
 'Is the Queen false?' and Percivale was
 mute.
 'Have any of our Round Table held their
 vows?'
 And Percivale made answer not a word.
 'Is the King true?' 'The King!' said
 Percivale.
 'Why then let men couple at once with
 wolves.
 What! art thou mad?'

But Pelleas, leaping up,
 Ran thro' the doors and vaulted on his
 horse
 And fled: small pity upon his horse had
 he,
 Or on himself, or any, and when he met
 A cripple, one that held a hand for alms —
 Hunch'd as he was, and like an old dwarf-
 elm
 That turns its back on the salt blast, the
 boy
 Paused not, but overrode him, shouting,
 'False,
 And false with Gawain!' and so left him
 bruised
 And batter'd, and fled on, and hill and
 wood
 Went ever streaming by him till the gloom,
 That follows on the turning of the world,

Darken'd the common path : he twitch'd
 the reins,
 And made his beast that better knew it,
 swerve
 Now off it and now on; but when he saw
 High up in heaven the hall that Merlin
 built,
 Blackening against the dead-green stripes
 of even,
 'Black nest of rats,' he groan'd, 'ye build
 too high.'

Not long thereafter from the city gates
 issued Sir Lancelot riding airily,
 Warm with a gracious parting from the
 Queen,
 Peace at his heart, and gazing at a star
 And marvelling what it was: on whom
 the boy,
 Across the silent seeded meadow-grass
 Borne, clash'd: and Lancelot, saying,
 'What name hast thou
 That ridest here so blindly and so hard?'
 'No name, no name,' he shouted, 'a
 scourge am I
 To lash the treasons of the Table Round.'
 'Yea, but thy name?' 'I have many
 names,' he cried:
 'I am wrath and shame and hate and evil
 fame,
 And like a poisonous wind I pass to
 blast
 And blaze the crime of Lancelot and the
 Queen.'
 'First over me,' said Lancelot, 'shalt
 thou pass.'
 'Fight therefore,' yell'd the youth, and
 either knight
 Drew back a space, and when they closed,
 at once
 The weary steed of Pelleas floundering
 flung
 His rider, who call'd out from the dark
 field,
 'Thou art false as Hell: slay me: I have
 no sword.'
 Then Lancelot, 'Yea, between thy lips—
 and sharp;
 But here will I disedge it by thy death.'
 'Slay then,' he shriek'd, 'my will is to be
 slain,'
 And Lancelot, with his heel upon the
 fall'n,

Rolling his eyes, a moment stood, then
 spake:
 'Rise, weakling; I am Lancelot; say thy
 say.'

And Lancelot slowly rode his warhorse
 back
 To Camelot, and Sir Pelleas in brief
 while
 Caught his unbroken limbs from the dark
 field,
 And follow'd to the city. It chanced
 that both
 Brake into hall together, worn and pale.
 There with her knights and dames was
 Guinevere.
 Full wonderingly she gazed on Lancelot
 So soon return'd, and then on Pelleas,
 him
 Who had not greeted her, but cast him-
 self
 Down on a bench, hard-breathing. 'Have
 ye fought?'
 She ask'd of Lancelot. 'Ay, my Queen,'
 he said.
 'And hast thou overthrown him?' 'Ay,
 my Queen.'
 Then she, turning to Pelleas, 'O young
 knight,
 Hath the great heart of knighthood in
 thee fail'd
 So far thou canst not bide, unfrowardly,
 A fall from *him*?' Then, for he answer'd
 not,
 'Or hast thou other griefs? If I, the
 Queen,
 May help them, loose thy tongue, and let
 me know.'
 But Pelleas lifted up an eye so fierce
 She quail'd; and he, hissing, 'I have no
 sword,'
 Sprang from the door into the dark.
 The Queen
 Look'd hard upon her lover, he on her;
 And each foresaw the dolorous day to
 be:
 And all talk died, as in a grove all song
 Beneath the shadow of some bird of
 prey;
 Then a long silence came upon the
 hall,
 And Modred thought, 'The time is hard
 at hand.'

THE LAST TOURNAMENT.

DAGONET, the fool, whom Gawain in his mood
 Had made mock-knight of Arthur's Table Round,
 At Camelot, high above the yellowing woods,
 Danced like a wither'd leaf before the hall.
 And toward him from the hall, with harp in hand,
 And from the crown thereof a carcanet
 Of ruby swaying to and fro, the prize
 Of Tristram in the jousts of yesterday,
 Came Tristram, saying, 'Why skip ye so,
 Sir Fool?'

For Arthur and Sir Lancelot riding once
 Far down beneath a winding wall of rock
 Heard a child wail. A stump of oak half-dead,
 From roots like some black coil of carven snakes,
 Clutch'd at the crag, and started thro' mid air
 Bearing an eagle's nest: and thro' the tree
 Rush'd ever a rainy wind, and thro' the wind
 Pierced ever a child's cry: and crag and tree
 Scaling, Sir Lancelot from the perilous nest,
 This ruby necklace thrice around her neck,
 And all unscarr'd from beak or talon, brought
 A maiden babe: which Arthur pitying took,
 Then gave it to his Queen to rear: the Queen
 But coldly acquiescing, in her white arms
 Received, and after loved it tenderly,
 And named it Nestling; so forgot herself
 A moment, and her cares; till that young life
 Being smitten in mid heaven with mortal cold
 Past from her; and in time the carcanet
 Vext her with plaintive memories of the child:
 So she, delivering it to Arthur, said,

'Take thou the jewels of this dead innocence,
 And make them, an thou wilt, a tourney-prize.'

To whom the King, 'Peace to thine eagle-borne
 Dead nestling, and this honour after death,
 Following thy will! but, O my Queen,
 I muse
 Why ye not wear on arm, or neck, or zone
 Those diamonds that I rescued from the tarn,
 And Lancelot won, methought, for thee to wear.'

'Would rather you had let them fall,' she cried,
 'Plunge and be lost — ill-fated as they were,
 A bitterness to me! — ye look amazed,
 Not knowing they were lost as soon as given —
 Slid from my hands, when I was leaning out
 Above the river — that unhappy child
 Past in her barge: but rosier luck will go
 With these rich jewels, seeing that they came
 Not from the skeleton of a brother-slayer,
 But the sweet body of a maiden babe.
 Perchance — who knows? — the purest of thy knights
 May win them for the purest of my maids.'

She ended, and the cry of a great jousts
 With trumpet-blowings ran on all the ways
 From Camelot in among the faded fields
 To furthest towers; and everywhere the knights
 Arm'd for a day of glory before the King.

But on the hither side of that loud morn
 Into the hall stagger'd, his visage ribb'd
 From ear to ear with dogwhip-weals, his nose

Bridge-broken, one eye out, and one
hand off,
And one with shatter'd fingers dangling
lame,
A churl, to whom indignantly the King,

'My churl, for whom Christ died, what
evil beast
Hath drawn his claws athwart thy face?
or fiend?
Man was it who marr'd heaven's image
in thee thus?'

Then, sputtering thro' the hedge of
splinter'd teeth,
Yet strangers to the tongue, and with
blunt stump
Pitch-blacken'd sawing the air, said the
maim'd churl,

'He took them and he drave them to
his tower —
Some hold he was a table-knight of
thine —

A hundred goodly ones—the Red Knight,
he —

Lord, I was tending swine, and the Red
Knight

Brake in upon me and drave them to his
tower;

And when I call'd upon thy name as one
That doest right by gentle and by churl,
Maim'd me and maul'd, and would out-
right have slain,

Save that he sware me to a message,
saying,

"Tell thou the King and all his liars,
that I

Have founded my Round Table in the
North,

And whatsoever his own knights have
sworn

My knights have sworn the counter to
it — and say

My tower is full of harlots, like his court,
But mine are worthier, seeing they profess
To be none other than themselves — and
say

My knights are all adulterers like his
own,

But mine are truer, seeing they profess
To be none other; and say his hour is
come,

The heathen are upon him, his long lance
Broken, and his Excalibur a straw."

Then Arthur turn'd to Kay the senes-
chal,

'Take thou my churl, and tend him
curiously

Like a king's heir, till all his hurts be
whole.

The heathen — but that ever-climbing
wave,

Hurl'd back again so often in empty foam,
Hath lain for years at rest — and rene-
gades,

Thieves, bandits, leavings of confusion,
whom

The wholesome realm is purged of other-
where,

Friends, thro' your manhood and your
fealty, — now

Make their last head like Satan in the
North.

My younger knights, new-made, in whom
your flower

Waits to be solid fruit of golden deeds,
Move with me toward their quelling,

which achieved,

The loneliest ways are safe from shore to
shore.

But thou, Sir Lancelot, sitting in my place
Enchair'd to-morrow, arbitrate the field;

For wherefore shouldst thou care to
mingle with it,

Only to yield my Queen her own again?
Speak, Lancelot, thou art silent: is it
well?'

There to Sir Lancelot answer'd, 'It is
well:

Yet better if the King abide, and leave
The leading of his younger knights to me.

Else, for the King has will'd it, it is well.'

Then Arthur rose and Lancelot follow'd
him,

And while they stood without the doors,
the King

Turn'd to him saying, 'Is it then so well?
Or mine the blame that oft I seem as he

Of whom was written, "A sound is in his
ears"?'

The foot that loiters, bidden go, — the
glance

That only seems half-loyal to command,—
A manner somewhat fall'n from reverence—

Or have I dream'd the bearing of our knights

Tells of a manhood ever less and lower?
Or whence the fear lest this my realm,
uprear'd,

By noble deeds at one with noble vows,
From flat confusion and brute violences,
Reel back into the beast, and be no more?'

He spoke, and taking all his younger knights,
Down the slope city rode, and sharply turn'd

North by the gate. In her high bower the Queen,

Working a tapestry, lifted up her head,
Watch'd her lord pass, and knew not that she sigh'd.

Then ran across her memory the strange rhyme

Of bygone Merlin, 'Where is he who knows?

From the great deep to the great deep he goes.'

But when the morning of a tournament,

By these in earnest those in mockery call'd
The Tournament of the Dead Innocence,
Brake with a wet wind blowing, Lancelot,
Round whose sick head all night, like birds of prey,

The words of Arthur flying shriek'd, arose,

And down a streetway hung with folds of pure

White samite, and by fountains running wine,

Where children sat in white with cups of gold,

Moved to the lists, and there, with slow sad steps

Ascending, fill'd his double-dragon'd chair.

He glanced and saw the stately galleries,

Dame, damsel, each thro' worship of their Queen

White-robed in honour of the stainless child,

And some with scatter'd jewels, like a bank

Of maiden snow mingled with sparks of fire.

He look'd but once, and vail'd his eyes again.

The sudden trumpet sounded as in a dream

To ears but half-awaked, then one low roll

Of Autumn thunder, and the jousts began:

And ever the wind blew, and yellowing leaf

And gloom and gleam, and shower and shorn plume

Went down it. Sighing wearily, as one Who sits and gazes on a faded fire,

When all the goodlier guests are past away,

Sat their great umpire, looking o'er the lists.

He saw the laws that ruled the tournament

Broken, but spake not; once, a knight cast down

Before his throne of arbitration cursed

The dead babe and the follies of the King;

And once the laces of a helmet crack'd, And show'd him, like a vermin in its hole,

Modred, a narrow face: anon he heard

The voice that billow'd round the barriers roar

An ocean-sounding welcome to one knight.

But newly-enter'd, taller than the rest, And armour'd all in forest green, whereon

There tript a hundred tiny silver deer, And wearing but a holly-spray for crest,

With ever-scattering berries, and on shield A spear, a harp, a bugle — Tristram — late

From overseas in Brittany return'd, And marriage with a princess of that realm.

Isolt the White — Sir Tristram of the Woods —

Whom Lancelot knew, had held some time with pain

His own against him, and now yearn'd
to shake
The burthen off his heart in one full
shock
With Tristram ev'n to death: his strong
hands gript
And dinted the gilt dragons right and left,
Until he groan'd for wrath — so many of
those,
That ware their ladies' colours on the
casque,
Drew from before Sir Tristram to the
bounds,
And there with gibes and flickering
mockeries
Stood, while he mutter'd, 'Craven crests!
O shame!
What faith have these in whom they swear
to love?
The glory of our Round Table is no more.'

So Tristram won, and Lancelot gave,
the gems,
Not speaking other word than 'Hast thou
won?
Art thou the purest, brother? See, the
hand
Wherewith thou takest this, is red!' to
whom
Tristram, half plagued by Lancelot's
languorous mood,
Made answer, 'Ay, but wherefore toss
me this
Like a dry bone cast to some hungry
hound?
Let be thy fair Queen's fantasy. Strength
of heart
And might of limb, but mainly use and
skill,
Are winners in this pastime of our King.
My hand — belike the lance hath dript
upon it —
No blood of mine, I trow; but O chief
knight,
Right arm of Arthur in the battlefield,
Great brother, thou nor I have made the
world;
Be happy in thy fair Queen as I in mine.'

And Tristram round the gallery made
his horse
Caracole; then bow'd his homage, bluntly
saying,

'Fair damsels, each to him who worships
each
Sole Queen of Beauty and of love, behold
This day my Queen of Beauty is not here,
And most of these were mute, some
anger'd, one
Murmuring, 'All courtesy is dead,' and
one,
'The glory of our Round Table is no more.'

Then fell thick rain, plume droopt and
mantle clung,
And pettish cries awoke, and the wan day
Went glooming down in wet and weariness:
But under her black brows a swarthy one
Laugh'd shrilly, crying, 'Praise the patient
saints,
Our one white day of Innocence hath
past,
Tho' somewhat draggled at the skirt. So
be it.
The snowdrop only, flowering thro' the
year,
Would make the world as blank as Winter-tide.
Come — let us gladden their sad eyes,
our Queen's
And Lancelot's, at this night's solemnity
With all the kindlier colours of the field.'

So dame and damsel glitter'd at the
feast
Variously gay: for he that tells the tale
Liken'd them, saying, as when an hour
of cold
Falls on the mountain in midsummer
snows,
And all the purple slopes of mountain
flowers
Pass under white, till the warm hour returns
With veer of wind, and all are flowers
again;
So dame and damsel cast the simple white,
And glowing in all colours, the live grass,
Rose-campion, bluebell, kingcup, poppy,
glanced
About the revels, and with mirth so loud
Beyond all use, that, half-amazed, the
Queen,
And wroth at Tristram and the lawless
jousts,

Brake up their sports, then slowly to her
bower
Parted, and in her bosom pain was lord.

And little Dagonet on the morrow
morn,
High over all the yellowing Autumn-tide,
Danced like a wither'd leaf before the
hall.
Then Tristram saying, 'Why skip ye so,
Sir Fool?'
Wheel'd round on either heel, Dagonet
replied,
'Belike for lack of wiser company;
Or being fool, and seeing too much wit
Makes the world rotten, why belike I skip
To know myself the wisest knight of all.'
'Ay, fool,' said Tristram, 'but 'tis eating
dry
To dance without a catch, a roundelay
To dance to.' Then he twangled on his
harp,
And while he twangled little Dagonet
stood
Quiet as any water-sodden log
Stay'd in the wandering warble of a
brook;
But when the twangling ended, skipt
again;
And being ask'd, 'Why skipt ye not, Sir
Fool?'
Made answer, 'I had liefer twenty years
Skip to the broken music of my brains
Than any broken music thou canst make.'
Then Tristram, waiting for the quip to
come,
'Good now, what music have I broken,
fool?'
And little Dagonet, skipping, 'Arthur, the
King's;
For when thou playest that air with
Queen Isolt,
Thou makest broken music with thy bride,
Her daintier namesake down in Brit-
tany —
And so thou breakest Arthur's music too.'
'Save for that broken music in thy brains,
Sir Fool,' said Tristram, 'I would break
thy head.
Fool, I came late, the heathen wars were
o'er,
The life had flown, we sware but by the
shell —

I am but a fool to reason with a fool —
Come, thou art crabb'd and sour: but
lean me down,
Sir Dagonet, one of thy long ass's ears,
And harken if my music be not true.

'Free love — free field — we love but
while we may:
The woods are hush'd, their music is no
more:
The leaf is dead, the yearning past away:
New leaf, new life — the days of frost are
o'er:
New life, new love, to suit the newer day:
New loves are sweet as those that went
before:
Free love — free field — we love but while
we may."

'Ye might have moved slow-measure
to my tune,
Not stood stockstill. I made it in the
woods,
And heard it ring as true as tested gold.'

But Dagonet with one foot poised in
his hand,
'Friend, did ye mark that fountain yester-
day
Made to run wine? — but this had run
itself
All out like a long life to a sour end —
And them that round it sat with golden
cups
To take the wine to whomsoever came —
The twelve small damosels white as In-
nocence,
In honour of poor Innocence the babe,
Who left the gems which Innocence the
Queen
Lent to the King, and Innocence the King
Gave for a prize — and one of those white
slips
Handed her cup and piped, the pretty one,
"Drink, drink, Sir Fool," and thereupon
I drank,
Spat — pish — the cup was gold, the
draught was mud.'

And Tristram, 'Was it muddier than
thy gibes?
Is all the laughter gone dead out of
thee? —

Not marking how the knighthood mock
thee, fool —

“Fear God: honour the King — his one
true knight —

Sole follower of the vows” — for here be
they

Who knew thee swine enow before I came,
Smuttier than blasted grain: but when
the King

Had made thee fool, thy vanity so shot up
It frightened all free fool from out thy
heart;

Which left thee less than fool, and less
than swine,

A naked aught — yet swine I hold thee
still,

For I have flung thee pearls and find thee
swine.’

And little Dagonet mincing with his
feet,

‘Knight, an ye fling those rubies round
my neck

In lieu of hers, I’ll hold thou hast some
touch

Of music, since I care not for thy pearls.
Swine? I have wallow’d, I have wash’d
— the world

Is flesh and shadow — I have had my day.
The dirty nurse, Experience, in her kind
Hath foul’d me — an I wallow’d then I
wash’d —

I have had my day and my philosophies —
And thank the Lord I am King Arthur’s
fool.

Swine, say ye? swine, goats, asses, rams
and geese

Troop’d round a Paynim harper once,
who thrumm’d

On such a wire as musically as thou
Some such fine song — but never a king’s
fool.’

And Tristram, ‘Then were swine, goats,
asses, geese

The wiser fools, seeing thy Paynim bard
Had such a mastery of his mystery
That he could harp his wife up out of hell.’

Then Dagonet, turning on the ball of
his foot,

And whither harp’st thou thine? down!
and thyself

Down! and two more: a helpful harper
thou,

That harpest downward! Dost thou know
the star

We call the harp of Arthur up in heaven?’

And Tristram, ‘Ay, Sir Fool, for when
our King

Was victor wellnigh day by day, the
knights,

Glorying in each new glory, set his name
High on all hills, and in the signs of
heaven.’

And Dagonet answer’d, ‘Ay, and when
the land

Was freed, and the Queen false, ye set
yourself

To babble about him, all to show your
wit —

And whether he were King by courtesy,
Or King by right — and so went harping
down

The black king’s highway, got so far, and
grew

So witty that ye play’d at ducks and
drakes

With Arthur’s vows on the great lake of
fire.

Tuwhoo! do ye see it? do ye see the
star?’

‘Nay, fool,’ said Tristram, ‘not in
open day.’

And Dagonet, ‘Nay, nor will: I see it
and hear.

It makes a silent music up in heaven,
And I, and Arthur and the angels hear,
And then we skip.’ ‘Lo, fool,’ he said,

‘ye talk
Fool’s treason: is the King thy brother
fool?’

Then little Dagonet clapt his hands and
shrill’d,

‘Ay, ay, my brother fool, the king of
fools!

Conceits himself as God that he can make
Figs out of thistles, silk from bristles,

milk
From burning spurge, honey from hornet-
combs,

And men from beasts — Long live the
king of fools!’

And down the city Dagonet danced
away;
But thro' the slowly-mellowing avenues
And solitary passes of the wood
Rode Tristram toward Lyonesse and the
west.
Before him fled the face of Queen Isolt
With ruby-circled neck, but evermore
Past, as a rustle or twitter in the wood
Made dull his inner, keen his outer eye
For all that walk'd, or crept, or perch'd,
or flew.
Anon the face, as, when a gust hath
blown,
Unruffling waters re-collect the shape
Of one that in them sees himself, return'd;
But at the slot or fewmets of a deer,
Or ev'n a fall'n feather, vanish'd again.

So on for all that day from lawn to lawn
Thro' many a league-long bower he rode.
At length
A lodge of intertwisted beechen-boughs
Furze-cramm'd, and bracken-rooft, the
which himself
Built for a summer day with Queen Isolt
Against a shower, dark in the golden
grove
Appearing, sent his fancy back to where
She lived a moon in that low lodge with
him:
Till Mark her lord had past, the Cornish
King,
With six or seven, when Tristram was
away,
And snatch'd her thence; yet dreading
worse than shame
Her warrior Tristram, spake not any
word,
But bode his hour, devising wretchedness.

And now that desert lodge to Tristram
lookt
So sweet, that halting, in he past, and
sank
Down on a drift of foliage random-blown;
But could not rest for musing how to
smoothe
And sleek his marriage over to the Queen.
Perchance in lone Tintagil far from all
The tonguesters of the court she had not
heard.
But then what folly had sent him overseas

After she left him lonely here? a name?
Was it the name of one in Brittany,
Isolt, the daughter of the King? 'Isolt
Of the white hands' they call'd her: the
sweet name
Allured him first, and then the maid her-
self,
Who served him well with those white
hands of hers,
And loved him well, until himself had
thought
He loved her also, wedded easily,
But left her all as easily, and return'd.
The black-blue Irish hair and Irish eyes
Had drawn him home — what marvel?
then he laid
His brows upon the drifted leaf and
dream'd.

He seem'd to pace the strand of Brit-
tany
Between Isolt of Britain and his bride,
And show'd them both the ruby-chain,
and both
Began to struggle for it, till his Queen
Graspt it so hard, that all her hand was
red.
Then cried the Breton, 'Look, her hand
is red!
These be no rubies, this is frozen blood,
And melts within her hand — her hand is
hot
With ill desires, but this I gave thee, look,
Is all as cool and white as any flower.'
Follow'd a rush of eagle's wings, and then
A whimpering of the spirit of the child,
Because the twain had spoil'd her car-
canet.

He dream'd; but Arthur with a hun-
dred spears
Rode far, till o'er the illimitable reed,
And many a glancing plash and sallowy
isle,
The wide-wing'd sunset of the misty marsh
Glared on a huge machicolated tower
That stood with open doors, whereout
was roll'd
A roar of riot, as from men secure
Amid their marshes, ruffians at their ease
Among their harlot-brides, an evil song.
'Lo there,' said one of Arthur's youth,
for there,

High on a grim dead tree before the tower,
 A goodly brother of the Table Round
 Swung by the neck: and on the boughs
 a shield
 Showing a shower of blood in a field noir,
 And therebeside a horn, inflamed the knights
 At that dishonour done the gilded spur,
 Till each would clash the shield, and blow
 the horn.
 But Arthur waved them back. Alone he rode.
 Then at the dry harsh roar of the great horn,
 That sent the face of all the marsh aloft
 An ever upward-rushing storm and cloud
 Of shriek and plume, the Red Knight
 heard, and all,
 Even to tipmost lance and topmost helm,
 In blood-red armour sallying, howl'd to
 the King,

'The teeth of Hell flay bare and gnash
 thee flat! —
 Lo! art thou not that eunuch-hearted
 King
 Who fain had clipt free manhood from
 the world —
 The woman-worshipper? Yea, God's
 curse, and I!
 Slain was the brother of my paramour
 By a knight of thine, and I that heard
 her whine
 And snivel, being eunuch-hearted too,
 Sware by the scorpion-worm that twists
 in hell,
 And stings itself to everlasting death,
 To hang whatever knight of thine I fought
 And tumbled. Art thou King? — Look
 to thy life!'

He ended: Arthur knew the voice; the
 face
 Wellnigh was helmet-hidden, and the
 name
 Went wandering somewhere darkling in
 his mind.
 And Arthur deign'd not use of word or
 sword,
 But let the drunkard, as he stretch'd from
 horse
 To strike him, overbalancing his bulk,

Down from the causeway heavily to the
 swamp
 Fall, as the crest of some slow-arching
 wave,
 Heard in dead night along that table-
 shore,
 Drops flat, and after the great waters
 break
 Whitening for half a league, and thin
 themselves,
 Far over sands marbled with moon and
 cloud,
 From less and less to nothing; thus he
 fell
 Head-heavy; then the knights, who
 watch'd him, roar'd
 And shouted and leapt down upon the
 fall'n;
 There trampled out his face from being
 known,
 And sank his head in mire, and slimed
 themselves:
 Nor heard the King for their own cries,
 but sprang
 Thro' open doors, and swording right and
 left
 Men, women, on their sodden faces,
 hurl'd
 The tables over and the wines, and slew
 Till all the rafters rang with woman-yells,
 And all the pavement stream'd with
 massacre:
 Then, echoing yell with yell, they fired
 the tower,
 Which half that Autumn night, like the
 live North,
 Red-pulsing up thro' Alioth and Alcor,
 Made all above it, and a hundred meres
 About it, as the water Moab saw
 Come round by the East, and out beyond
 them flush'd
 The long low dune, and lazy-plunging
 sea.

So all the ways were safe from shore
 to shore,
 But in the heart of Arthur pain was
 lord.

Then, out of Tristram waking, the red
 dream
 Fled with a shout, and that low lodge
 return'd,

Mid-forest, and the wind among the
boughs.
He whistled his good warhorse left to
graze
Among the forest greens, vaulted upon
him,
And rode beneath an ever-showering leaf,
Till one lone woman, weeping near a
cross,
Stay'd him. 'Why weep ye?' 'Lord,'
she said, 'my man
Hath left me or is dead;' whereon he
thought—
'What, if she hate me now? I would
not this.
What, if she love me still? I would not
that.
I know not what I would'—but said to
her,
'Yet weep not thou, lest, if thy mate
return,
He find thy favour changed and love thee
not'—
Then pressing day by day thro' Ly-
nesse
Last in a roky hollow, belling, heard
The hounds of Mark, and felt the goodly
hounds
Yelp at his heart, but turning, past and
gain'd
Tintagil, half in sea, and high on land,
A crown of towers.

Down in a casement sat,
A low sea-sunset glorying round her hair
And glossy-throated grace, Isolt the
Queen.
And when she heard the feet of Tristram
grind
The spiring stone that scaled about her
tower,
Flush'd, started, met him at the doors,
and there
Belted his body with her white embrace,
Crying aloud, 'Not Mark—not Mark,
my soul!
The footstep flutter'd me at first: not he:
Catlike thro' his own castle steals my
Mark,
But warrior-wise thou stridest thro' his
halls
Who hates thee, as I him—ev'n to the
death.

My soul, I felt my hatred for my Mark
Quicken within me, and knew that thou
wert nigh.'

To whom Sir Tristram smiling, 'I am
here.

Let be thy Mark, seeing he is not thine.'

And drawing somewhat backward she
replied,

'Can he be wrong'd who is not ev'n his
own,

But save for dread of thee had beaten
me,

Scratch'd, bitten, blinded, marr'd me
somehow—Mark?

What rights are his that dare not strike
for them?

Not lift a hand—not, tho' he found me
thus!

But harken! have ye met him? hence he
went

To-day for three days' hunting—as he
said—

And so returns belike within an hour.

Mark's way, my soul!—but eat not
thou with Mark,

Because he hates thee even more than
fears;

Nor drink: and when thou passest any
wood

Close vizer, lest an arrow from the bush
Should leave me all alone with Mark and
hell.

My God, the measure of my hate for
Mark

Is as the measure of my love for thee.'

So, pluck'd one way by hate and one
by love,

Drain'd of her force, again she sat, and
spake

To Tristram, as he knelt before her,
saying,

'O hunter, and O blower of the horn,
Harper, and thou hast been a rover too,
For, ere I mated with my shambling king,
Ye twain had fallen out about the bride
Of one—his name is out of me—the
prize,

If prize she were—(what marvel—she
could see)—

Thine, friend; and ever since my craver
seeks

To wreck thee villainously: but, O Sir Knight,
What dame or damsel have ye kneel'd to last?'

And Tristram, 'Last to my Queen Paramount,
Here now to my Queen Paramount of love
And loveliness — ay, lovelier than when first
Her light feet fell on our rough Lyonesse,
Sailing from Ireland.'

Softly laugh'd Isolt;
'Flatter me not, for hath not our great Queen
My dole of beauty trebled?' and he said,
'Her beauty is her beauty, and thine thine,
And thine is more to me — soft, gracious, kind —
Save when thy Mark is kindled on thy lips
Most gracious; but she, haughty, ev'n to him,
Lancelot; for I have seen him wan enow
To make one doubt if ever the great Queen
Have yielded him her love.'

To whom Isolt,
'Ah then, false hunter and false harper, thou
Who brakest thro' the scruple of my bond,
Calling me thy white hind, and saying to me
That Guinevere had sinn'd against the highest,
And I — misyoked with such a want of man —
That I could hardly sin against the lowest.'

He answer'd, 'O my soul, be comforted!
If this be sweet, to sin in leading-strings,
If here be comfort, and if ours be sin,
Crown'd warrant had we for the crown-ing sin
That made us happy: but how ye greet me — fear

And fault and doubt — no word of that fond tale —
Thy deep heart-yearnings, thy sweet memories
Of Tristram in that year he was away.'

And, saddening on the sudden, spake Isolt,
'I had forgotten all in my strong joy
To see thee — yearnings? — ay! for, hour by hour,
Here in the never-ended afternoon,
O sweeter than all memories of thee,
Deeper than any yearnings after thee
Seem'd those far-rolling, westward-smiling seas,
Watch'd from this tower. Isolt of Britain dash'd
Before Isolt of Brittany on the strand,
Would that have chill'd her bride-kiss?
Wedded her?
Fought in her father's battles? wounded there?
The King was all fulfill'd with gratefulness,
And she, my namesake of the hands, that heal'd
Thy hurt and heart with unguent and caress —
Well — can I wish her any huger wrong
Than having known thee? her too hast thou left
To pine and waste in those sweet memories.
O were I not my Mark's, by whom all men
Are noble, I should hate thee more than love.'

And Tristram, fondling her light hands, replied,
'Grace, Queen, for being loved: she loved me well.
Did I love her? the name at least I loved.
Isolt? — I fought his battles, for Isolt!
The night was dark; the true star set. Isolt!
The name was ruler of the dark — Isolt?
Care not for her! patient, and prayerful, meek,
Pale-blooded, she will yield herself to God.'

And Isolt answer'd, 'Yea, and why not I?
 Mine is the larger need, who am not meek,
 Pale-blooded, prayerful. Let me tell thee now.
 Here one black, mute midsummer night I sat,
 Lonely, but musing on thee, wondering where,
 Murmuring a light song I had heard thee sing,
 And once or twice I spake thy name aloud.
 Then flash'd a levin-brand; and near me stood,
 In fuming sulphur blue and green, a fiend —
 Mark's way to steal behind one in the dark —
 For there was Mark: "He has wedded her," he said,
 Not said, but hiss'd it: then this crown of towers
 So shook to such a roar of all the sky,
 That here in utter dark I swoon'd away,
 And woke again in utter dark, and cried,
 "I will flee hence and give myself to God" —
 And thou wert lying in thy new leman's arms.'

Then Tristram, ever dallying with her hand,
 'May God be with thee, sweet, when old and gray,
 And past desire!' a saying that anger'd her.
 "May God be with thee, sweet, when thou art old,
 And sweet no more to me!" I need Him now.
 For when had Lancelot utter'd aught so gross
 Ev'n to the swineherd's malkin in the mast?
 The greater man, the greater courtesy.
 Far other was the Tristram, Arthur's knight!
 But thou, thro' ever harrying thy wild beasts —
 Save that to touch a harp, tilt with a lance
 Becomes thee well — art grown wild beast thyself.

How darest thou, if lover, push me even
 In fancy from thy side, and set me far
 In the gray distance, half a life away,
 Her to be loved no more? Unsay it, unswear!
 Flatter me rather, seeing me so weak,
 Broken with Mark and hate and solitude,
 Thy marriage and mine own, that I should suck
 Lies like sweet wines: lie to me: I believe.
 Will ye not lie? not swear, as there ye kneel,
 And solemnly as when ye swear to him,
 The man of men, our King — My God, the power
 Was once in vows when men believed the King!
 They lied not then, who swear, and thro' their vows
 The King prevailing made his realm: — I say,
 Swear to me thou wilt love me ev'n when old,
 Gray-hair'd, and past desire, and in despair.'

Then Tristram, pacing moodily up and down,
 'Vows! did you keep the vow you made to Mark
 More than I mine? Lied, say ye? Nay, but learnt;
 The vow that binds too strictly snaps itself —
 My knighthood taught me this — ay, being snapt —
 We run more counter to the soul thereof
 Than had we never sworn. I swear no more.
 I swore to the great King, and am forsworn.
 For once — ev'n to the height — I honour'd him.
 "Man, is he man at all?" methought, when first
 I rode from our rough Lyonesse, and beheld
 That victor of the Pagan throned in hall —
 His hair, a sun that ray'd from off a brow
 Like hillsnow high in heaven, the steel blue eyes,

The golden beard that clothed his lips
with light—

Moreover, that weird legend of his birth,
With Merlin's mystic babble about his end
Amazed me; then his foot was on a stool
Shaped as a dragon; he seem'd to me no
man,

But Michaël trampling Satan; so I swear,
Being amazed: but this went by—The
vows!

O ay—the wholesome madness of an
hour—

They served their use, their time; for
every knight

Believed himself a greater than himself,
And every follower eyed him as a God;
Till he, being lifted up beyond himself,
Did mightier deeds than elsewhere he had
done,

And so the realm was made; but then
their vows—

First mainly thro' that sullying of our
Queen—

Began to gall the knighthood, asking
whence

Had Arthur right to bind them to himself?
Dropt down from heaven? wash'd up
from out the deep?

They fail'd to trace him thro' the flesh
and blood

Of our old kings: whence then? a doubt-
ful lord

To bind them by inviolable vows,
Which flesh and blood perforce would
violate:

For feel this arm of mine—the tide
within

Red with free chase and heather-scented
air,

Pulsing full man; can Arthur make me
pure

As any maiden child? lock up my tongue
From uttering freely what I freely hear?
Bind me to one? The wide world
laughs at it.

And worldling of the world am I, and
know

The ptarmigan that whitens ere his hour
Woos his own end; we are not angels
here

Nor shall be: vows—I am woodman of
the woods,

And hear the garnet-headed yaffingale

Mock them: my soul, we love but while
we may;

And therefore is my love so large for thee,
Seeing it is not bounded save by love.'

Here ending, he moved toward her,
and she said,

'Good: an I turn'd away my love for
thee

To some one thrice as courteous as thy-
self—

For courtesy wins woman all as well
As valour may, but he that closes both
Is perfect, he is Lancelot—taller indeed,
Rosier and comelier, thou—but say I
loved

This knightliest of all knights, and cast
thee back

Thine own small saw, "We love but
while we may,"

Well then, what answer?'

He that while she spake,

Mindful of what he brought to adorn her
with,

The jewels, had let one finger lightly
touch

The warm white apple of her throat,
replied,

'Press this a little closer, sweet, until—
Come, I am hunger'd and half-fanger'd—
meat,

Wine, wine—and I will love thee to the
death,

And out beyond into the dream to come.'

So then, when both were brought to
full accord,

She rose, and set before him all he will'd;
And after these had comforted the blood
With meats and wines, and satiated their
hearts—

Now talking of their woodland paradise,
The deer, the dews, the fern, the founts,
the lawns;

Now mocking at the much ungainliness,
And craven shifts, and long crane legs of
Mark—

Then Tristram laughing caught the harp,
and sang:

'Ay, ay, O ay—the winds that bend
the brier!

A star in heaven, a star within the mere!
 Ay, ay, O ay — a star was my desire,
 And one was far apart, and one was
 near:

Ay, ay, O ay — the winds that bow the
 grass!

And one was water and one star was fire,
 And one will ever shine and one will
 pass.

Ay, ay, O ay — the winds that move the
 mere.'

Then in the light's last glimmer Tris-
 tram show'd

And swung the ruby carcanet. She
 cried,

'The collar of some Order, which our
 King

Hath newly founded, all for thee, my
 soul,

For thee, to yield thee grace beyond thy
 peers.'

'Not so, my Queen,' he said, 'but the
 red fruit

Grown on a magic oak-tree in mid-
 heaven,

And won by Tristram as a tourney-prize,
 And hither brought by Tristram for his
 last

Love-offering and peace-offering unto
 thee.'

He spoke, he turn'd, then, flinging
 round her neck,

Claspt it, and cried 'Thine Order, O my
 Queen!'

But, while he bow'd to kiss the jewell'd
 throat,

Out of the dark, just as the lips had
 touch'd,

Behind him rose a shadow and a shriek—
 'Mark's way,' said Mark, and clove him
 thro' the brain.

That night came Arthur home, and
 while he climb'd,

All in a death-dumb autumn-dripping
 gloom,

The stairway to the hall, and look'd and
 saw

The great Queen's bower was dark, —
 about his feet

A voice clung sobbing till he question'd it,
 'What art thou?' and the voice about
 his feet

Sent up an answer, sobbing, 'I am thy
 fool,

And I shall never make thee smile again.'

GUINEVERE.

QUEEN GUINEVERE had fled the court,
 and sat

There in the holy house at Almesbury
 Weeping, none with her save a little
 maid,

A novice: one low light betwixt them
 burn'd

Blurr'd by the creeping mist, for all
 abroad,

Beneath a moon unseen albeit at full,
 The white mist, like a face-cloth to the
 face,

Clung to the dead earth, and the land
 was still.

For hither had she fled, her cause of
 flight

Sir Modred; he that like a subtle beast
 Lay couchant with his eyes upon the
 throne,

Ready to spring, waiting a chance: for
 this

He chill'd the popular praises of the
 King

With silent smiles of slow disparage-
 ment;

And tamper'd with the Lords of the
 White Horse,

Heathen, the brood by Hengist left; and
 sought

To make disruption in the Table Round
 Of Arthur, and to splinter it into feuds

Serving his traitorous end; and all his
 aims

Were sharpen'd by strong hate for Lance-
 lot.

For thus it chanced one morn when
 all the court,

Green-suited, but with plumes that
 mock'd the may,

Had been, their wont, a-maying and
 return'd,

That Modred still in green, all ear and eye,

Climb'd to the high top of the garden-wall

To spy some secret scandal if he might,
And saw the Queen who sat betwixt her best

Enid, and lissome Vivien, of her court
The williest and the worst; and more than this

He saw not, for Sir Lancelot passing by
Spied where he couch'd, and as the gardener's hand

Picks from the colewort a green caterpillar,

So from the high wall and the flowering grove

Of grasses Lancelot pluck'd him by the heel,

And cast him as a worm upon the way;
But when he knew the Prince tho' marr'd with dust,

He, reverencing king's blood in a bad man,

Made such excuses as he might, and these
Full knightly without scorn; for in those days

No knight of Arthur's noblest dealt in scorn;

But, if a man were halt or hunch'd, in him

By those whom God had made full-limb'd and tall,

Scorn was allow'd as part of his defect,
And he was answer'd softly by the King
And all his Table. So Sir Lancelot holp
To raise the Prince, who rising twice or thrice

Full sharply smote his knees, and smiled,
and went:

But, ever after, the small violence done
Rankled in him and ruffled all his heart,
As the sharp wind that ruffles all day long

A little bitter pool about a stone
On the bare coast.

But when Sir Lancelot told
This matter to the Queen, at first she laugh'd

Lightly, to think of Modred's dusty fall,
Then shudder'd, as the village wife who cries

'I shudder, some one steps across my grave;'

Then laugh'd again, but faintlier, for in deed

She half-foresaw that he, the subtle beast,
Would track her guilt until he found, and hers

Would be for evermore a name of scorn.
Henceforward rarely could she front in hall,

Or elsewhere, Modred's narrow foxy face,
Heart-hiding smile, and gray persistent eye:

Henceforward too, the Powers that tend the soul,

To help it from the death that cannot die,

And save it even in extremes, began
To vex and plague her. Many a time for hours,

Beside the placid breathings of the King,
In the dead night, grim faces came and went

Before her, or a vague spiritual fear —
Like to some doubtful noise of creaking doors,

Heard by the watcher in a haunted house,
That keeps the rust of murder on the walls —

Held her awake: or if she slept, she dream'd

An awful dream; for then she seem'd to stand

On some vast plain before a setting sun,
And from the sun there swiftly made at her
A ghastly something, and its shadow flew
Before it, till it touch'd her, and she turn'd —

When lo! her own, that broadening from her feet,

And blackening, swallow'd all the land,
and in it

Far cities burnt, and with a cry she woke.
And all this trouble did not pass but grew;
Till ev'n the clear face of the guileless

King,

And trustful courtesies of household life,
Became her bane; and at the last she said,

'O Lancelot, get thee hence to thine own land,

For if thou tarry we shall meet again,
And if we meet again, some evil chance

Will make the smouldering scandal break
and blaze

Before the people, and our lord the King.'
 And Lancelot ever promised, but remain'd,
 And still they met and met. Again she said,
 'O Lancelot, if thou love me get thee hence.'
 And then they were agreed upon a night
 (When the good King should not be there) to meet
 And part for ever. Vivien, lurking, heard.
 She told Sir Modred. Passion-pale they met
 And greeted. Hands in hands, and eye to eye.
 Low on the border of her couch they sat
 Stammering and staring. It was their last hour,
 A madness of farewells. And Modred brought
 His creatures to the basement of the tower
 For testimony; and crying with full voice
 'Traitor, come out, ye are trapt at last,'
 aroused
 Lancelot, who rushing outward lionlike
 Leapt on him, and hurl'd him headlong,
 and he fell
 Stunn'd, and his creatures took and bare him off,
 And all was still: then she, 'The end is come,
 And I am shamed for ever;' and he said,
 'Mine be the shame; mine was the sin: but rise,
 And fly to my strong castle overseas:
 There will I hide thee, till my life shall end,
 There hold thee with my life against the world.'
 She answer'd, 'Lancelot, wilt thou hold me so?
 Nay, friend, for we have taken our farewells.
 Would God that thou couldst hide me from myself!
 Mine is the shame, for I was wife, and thou
 Unwedded: yet rise now, and let us fly,
 For I will draw me into sanctuary,
 And bide my doom.' So Lancelot got her horse,
 Set her thereon, and mounted on his own,
 And then they rode to the divided way,
 There kiss'd, and parted weeping: for he past,

Love-loyal to the least wish of the Queen,
 Back to his land; but she to Almesbury
 Fled all night long by glimmering waste and weald,
 And heard the Spirits of the waste and weald
 Moan as she fled, or thought she heard them moan:
 And in herself she moan'd, 'Too late, too late!'
 Till in the cold wind that foreruns the morn,
 A blot in heaven, the Raven, flying high,
 Croak'd, and she thought, 'He spies a field of death;
 For now the Heathen of the Northern Sea,
 Lured by the crimes and frailties of the court,
 Begin to slay the folk, and spoil the land.'

And when she came to Almesbury she spake
 There to the nuns, and said, 'Mine enemies
 Pursue me, but, O peaceful Sisterhood,
 Receive, and yield me sanctuary, nor ask
 Her name to whom ye yield it, till her time
 To tell you: ' and her beauty, grace and power,
 Wrought as a charm upon them, and they spared
 To ask it.

So the stately Queen abode
 For many a week, unknown, among the nuns;
 Nor with them mix'd, nor told her name, nor sought,
 Wrapt in her grief, for housel or for shrift,
 But communed only with the little maid,
 Who pleased her with a babbling heedlessness
 Which often lured her from herself; but now,
 This night, a rumour wildly blown about
 Came, that Sir Modred had usurp'd the realm,
 And leagued him with the heathen, while the King
 Was waging war on Lancelot: then she thought,

'With what a hate the people and the King
Must hate me,' and bow'd down upon
her hands
Silent, until the little maid, who brook'd
No silence, brake it, uttering, 'Late! so
late!
What hour, I wonder, now?' and when
she drew
No answer, by and by began to hum
An air the nuns had taught her, 'Late,
so late!'
Which when she heard, the Queen look'd
up, and said,
'O maiden, if indeed ye list to sing,
Sing, and unbind my heart that I may
weep.'
Whereat full willingly sang the little
maid.

'Late, late, so late! and dark the
night and chill!
Late, late, so late! but we can enter still.
Too late, too late! ye cannot enter now.

'No light had we: for that we do
repent;
And learning this, the bridegroom will
relent.
Too late, too late! ye cannot enter now.

'No light: so late! and dark and chill
the night!
O let us in, that we may find the light!
Too late, too late: ye cannot enter now.

'Have we not heard the bridegroom is
so sweet?
O let us in, tho' late, to kiss his feet!
No, no, too late! ye cannot enter now.'

So sang the novice, while full passion-
ately,
Her head upon her hands, remembering
Her thought when first she came, wept
the sad Queen.
Then said the little novice prattling to
her,

'O pray you, noble lady, weep no
more;
But let my words, the words of one so
small,

Who knowing nothing knows but to
obey,
And if I do not there is penance given—
Comfort your sorrows; for they do not
flow
From evil done; right sure am I of
that,
Who see your tender grace and stateli-
ness.
But weigh your sorrows with our lord the
King's,
And weighing find them less; for gone is
he
To wage grim war against Sir Lancelot
there,
Round that strong castle where he holds
the Queen;
And Modred whom he left in charge of
all,
The traitor—Ah sweet lady, the King's
grief
For his own self, and his own Queen, and
realm,
Must needs be thrice as great as any of
ours.
For me, I thank the saints, I am not
great.
For if there ever come a grief to me
I cry my cry in silence, and have done.
None knows it, and my tears have brought
me good:
But even were the griefs of little ones
As great as those of great ones, yet this
grief
Is added to the griefs the great must
bear,
That howsoever much they may desire
Silence, they cannot weep behind a
cloud:
As even here they talk at Almesbury
About the good King and his wicked
Queen,
And were I such a King with such a
Queen,
Well might I wish to veil her wicked-
ness,
But were I such a King, it could not be.'
Then to her own sad heart mutter'd the
Queen,
'Will the child kill me with her innocent
talk?'
But openly she answer'd, 'Must not I,

If this false traitor have displaced his
lord,
Grieve with the common grief of all the
realm?'

'Yea,' said the maid, 'this is all
woman's grief,
That *she* is woman, whose disloyal life
Hath wrought confusion in the Table
Round
Which good King Arthur founded, years
ago,
With signs and miracles and wonders,
there
At Camelot, ere the coming of the Queen.'

Then thought the Queen within herself
again,
'Will the child kill me with her foolish
prate?'
But openly she spake and said to her,
'O little maid, shut in by nunnery walls,
What canst thou know of Kings and
Tables Round,
Or what of signs and wonders, but the
signs
And simple miracles of thy nunnery?'

To whom the little novice garrulously,
'Yea, but I know: the land was full of
signs
And wonders ere the coming of the
Queen.
So said my father, and himself was knight
Of the great Table — at the founding of it;
And rode thereto from Lyonesse, and he
said

That as he rode, an hour or maybe twain
After the sunset, down the coast, he heard
Strange music, and he paused, and turn-
ing — there,
All down the lonely coast of Lyonesse,
Each with a beacon-star upon his head,
And with a wild sea-light about his feet,
He saw them — headland after headland
flame

Far on into the rich heart of the west:
And in the light the white mermaid
swam,
And strong man-breasted things stood
from the sea,
And sent a deep sea-voice thro' all the
land,

To which the little elves of chasm and
cleft
Made answer, sounding like a distant
horn.

So said my father — yea, and further-
more,
Next morning, while he passed the dim-
lit woods,
Himself beheld three spirits mad with joy
Come dashing down on a tall wayside
flower,
That shook beneath them, as the thistle
shakes
When three gray linnets wrangle for the
seed:

And still at evenings on before his horse
The flickering fairy-circle wheel'd and
broke
Flying, and link'd again, and wheel'd and
broke

Flying, for all the land was full of life.
And when at last he came to Camelot,
A wreath of airy dancers hand-in-hand
Swung round the lighted lantern of the
hall;

And in the hall itself was such a feast
As never man had dream'd; for every
knight

Had whatsoever meat he long'd for served
By hands unseen; and even as he said
Down in the cellars merry bloated things
Shoulder'd the spigot, straddling on the
butts

While the wine ran: so glad were spirits
and men
Before the coming of the sinful Queen.'

Then spake the Queen and somewhat
bitterly,
'Were they so glad? ill prophets were
they all,
Spirits and men: could none of them
foresee,
Not even thy wise father with his signs
And wonders, what has fall'n upon the
realm?'

To whom the novice garrulously again,
'Yea, one, a bard; of whom my father
said,
Full many a noble war-song had he sung,
Ev'n in the presence of an enemy's
fleet,

Between the steep cliff and the coming
 wave;
 And many a mystic lay of life and death
 Had chanted on the smoky mountain-
 tops,
 When round him bent the spirits of the
 hills
 With all their dewy hair blown back like
 flame:
 So said my father — and that night the
 bard
 Sang Arthur's glorious wars, and sang
 the King
 As wellnigh more than man, and rail'd
 at those
 Who call'd him the false son of Gorlois:
 For there was no man knew from whence
 he came;
 But after tempest, when the long wave
 broke
 All down the thundering shores of Bude
 and Bos,
 There came a day as still as heaven, and
 then
 They found a naked child upon the sands
 Of dark Tintagil by the Cornish sea;
 And that was Arthur; and they foster'd
 him
 Till he by miracle was approven King:
 And that his grave should be a mystery
 From all men, like his birth; and could
 he find
 A woman in her womanhood as great
 As he was in his manhood, then, he
 sang,
 The twain together well might change
 the world.
 But even in the middle of his song
 He falter'd, and his hand fell from the
 harp,
 And pale he turn'd, and reel'd, and would
 have fall'n,
 But that they stay'd him up; nor would
 he tell
 His vision; but what doubt that he fore-
 saw
 This evil work of Lancelot and the
 Queen?

Then thought the Queen, 'Lo! they
 have set her on,
 Our simple-seeming Abbess and her
 nuns,

To play upon me,' and bow'd her head
 nor spake.
 Whereat the novice crying, with clasp'd
 hands,
 Shame on her own garrulity garrulously,
 Said the good nuns would check her
 gadding tongue
 Full often, 'and, sweet lady, if I seem
 To vex an ear too sad to listen to me,
 Unmannerly, with prattling and the tales
 Which my good father told me, check
 me too
 Nor let me shame my father's memory,
 one
 Of noblest manners, tho' himself would
 say
 Sir Lancelot had the noblest; and he
 died,
 Kill'd in a tilt, come next, five summers
 back,
 And left me; but of others who remain,
 And of the two first-famed for courtesy —
 And pray you check me if I ask amiss —
 But pray you, which had noblest, while
 you moved
 Among them, Lancelot or our lord the
 King?'

Then the pale Queen look'd up and
 answer'd her,
 'Sir Lancelot, as became a noble knight,
 Was gracious to all ladies, and the same
 In open battle or the tilting-field
 Forbore his own advantage, and the King
 In open battle or the tilting-field
 Forbore his own advantage, and these
 two
 Were the most nobly-manner'd men of
 all;
 For manners are not idle, but the fruit
 Of loyal nature, and of noble mind.'

'Yea,' said the maid, 'be manners such
 fair fruit?
 Then Lancelot's needs must be a thou-
 sand-fold
 Less noble, being, as all rumour runs,
 The most disloyal friend in all the world.'

To which a mournful answer made the
 Queen:
 'O closed about by narrowing nunnery-
 walls,

What knowest thou of the world, and all
its lights
And shadows, all the wealth and all the
woe?
If ever Lancelot, that most noble knight,
Were for one hour less noble than him-
self,
Pray for him that he scape the doom of
fire,
And weep for her who drew him to his
doom.'

'Yea,' said the little novice, 'I pray for
both;
But I should all as soon believe that his,
Sir Lancelot's, were as noble as the
King's,
As I could think, sweet lady, yours
would be
Such as they are, were you the sinful
Queen.'

So she, like many another babbler, hurt
Whom she would soothe, and harm'd
where she would heal;
For here a sudden flush of wrathful heat
Fired all the pale face of the Queen, who
cried,
'Such as thou art be never maiden more
For ever! thou their tool, set on to plague
And play upon, and harry me, petty spy
And traitress.' When that storm of anger
broke
From Guinevere, aghast the maiden rose,
White as her veil, and stood before the
Queen
As tremulously as foam upon the beach
Stands in a wind, ready to break and fly,
And when the Queen had added 'Get
thee hence,'
Fled frightened. Then that other left alone
Sigh'd, and began to gather heart again,
Saying in herself, 'The simple, fearful
child
Meant nothing, but my own too-fearful
guilt,
Simpler than any child, betrays itself.
But help me, heaven, for surely I repent.
For what is true repentance but in
thought—
Not ev'n in inmost thought to think again
The sins that made the past so pleasant
to us:

And I have sworn never to see him more.
To see him more.'

And ev'n in saying this,
Her memory from old habit of the mind
Went slipping back upon the golden
days
In which she saw him first, when Lance-
lot came,
Reputed the best knight and goodliest
man,
Ambassador, to lead her to his lord
Arthur, and led her forth, and far ahead
Of his and her retinue moving, they,
Rapt in sweet talk or lively, all on love
And sport and tilts and pleasure, (for the
time
Was maytime, and as yet no sin was
dream'd,)
Rode under groves that look'd a paradise
Of blossom, over sheets of hyacinth
That seem'd the heavens upbreking thro'
the earth,
And on from hill to hill, and every day
Beheld at noon in some delicious dale
The silk pavilions of King Arthur raised
For brief repast or afternoon repose
By couriers gone before; and on again,
Till yet once more ere set of sun they
saw
The Dragon of the great Pendragonship,
That crown'd the state pavilion of the
King,
Blaze by the rushing brook or silent well.

But when the Queen immersed in such
a trance,
And moving thro' the past unconsciously,
Came to that point where first she saw
the King
Ride toward her from the city, sigh'd to
find
Her journey done, glanced at him, thought
him cold,
High, self-contain'd, and passionless, not
like him,
'Not like my Lancelot'—while she
brooded thus
And grew half-guilty in her thoughts
again,
There rode an armed warrior to the doors.
A murmuring whisper thro' the nunnery
ran,

Then on a sudden a cry, 'The King.'
 She sat
 Stiff-stricken, listening; but when armed
 feet
 Thro' the long gallery from the outer
 doors
 Rang coming, prone from off her seat
 she fell,
 And grovell'd with her face against the
 floor:
 There with her milkwhite arms and
 shadowy hair
 She made her face a darkness from the
 King:
 And in the darkness heard his armed
 feet
 Pause by her; then came silence, then a
 voice,
 Monotonous and hollow like a Ghost's
 Denouncing judgment, but tho' changed,
 the King's:

'Liest thou here so low, the child of
 one
 I honour'd, happy, dead before thy
 shame?
 Well is it that no child is born of thee.
 The children born of thee are sword and
 fire,
 Red ruin, and the breaking up of laws,
 The craft of kindred and the Godless
 hosts
 Of heathen swarming o'er the Northern
 Sea;
 Whom I, while yet Sir Lancelot, my right
 arm,
 The mightiest of my knights, abode with
 me,
 Have everywhere about this land of
 Christ
 In twelve great battles ruining over-
 thrown.
 And knowest thou now from whence I
 come — from him,
 From waging bitter war with him: and
 he,
 That did not shun to smite me in worse
 way,
 Had yet that grace of courtesy in him left,
 He spared to lift his hand against the King
 Who made him knight: but many a
 knight was slain;
 And many more, and all his kith and kin

Clave to him, and abode in his own land
 And many more when Modred raised
 revolt,
 Forgetful of their troth and fealty, clave
 To Modred, and a remnant stays with me
 And of this remnant will I leave a part,
 True men who love me still, for whom I
 live,
 To guard thee in the wild hour coming on,
 Lest but a hair of this low head be harm'd.
 Fear not: thou shalt be guarded till my
 death.
 Howbeit I know, if ancient prophecies
 Have err'd not, that I march to meet my
 doom.
 Thou hast not made my life so sweet to
 me,
 That I the King should greatly care to
 live;
 For thou hast spoilt the purpose of my life.
 Bear with me for the last time while I
 show,
 Ev'n for thy sake, the sin which thou hast
 sinn'd.
 For when the Roman left us, and their law
 Relax'd its hold upon us, and the ways
 Were fill'd with rapine, here and there a
 deed
 Of prowess done redress'd a random
 wrong.
 But I was first of all the kings who drew
 The Knighthood-errant of this realm and
 all
 The realms together under me, their
 Head,
 In that fair Order of my Table Round,
 A glorious company, the flower of men,
 To serve as model for the mighty world,
 And be the fair beginning of a time.
 I made them lay their hands in mine and
 swear
 To reverence the King, as if he were
 Their conscience, and their conscience as
 their King,
 To break the heathen and uphold the
 Christ,
 To ride abroad redressing human wrongs,
 To speak no slander, no, nor listen to it,
 To honour his own word as if his God's,
 To lead sweet lives in purest chastity,
 To love one maiden only, cleave to her,
 And worship her by years of noble deeds,
 Until they won her; for indeed I knew

Of no more subtle master under heaven
Than is the maiden passion for a maid,
Not only to keep down the base in man,
But teach high thought, and amiable
words

And courtliness, and the desire of fame,
And love of truth, and all that makes a
man.

And all this throve before I wedded thee,
Believing, "lo mine helpmate, one to feel
My purpose and rejoicing in my joy."
Then came thy shameful sin with Lance-
lot;

Then came the sin of Tristram and Isolt;
Then others, following these my mightiest
knights,

And drawing foul ensample from fair
names,

Sinn'd also, till the loathsome opposite
Of all my heart had destined did obtain,
And all thro' thee! so that this life of mine
I guard as God's high gift from scathe
and wrong,

Not greatly care to lose; but rather think
How sad it were for Arthur, should he live,
To sit once more within his lonely hall,
And miss the wonted number of my
knights,

And miss to hear high talk of noble deeds
As in the golden days before thy sin.
For which of us, who might be left, could
speak

Of the pure heart, nor seem to glance at
thee?

And in thy bowers of Camelot or of Usk
Thy shadow still would glide from room
to room,

And I should evermore be vexed with thee
In hanging robe or vacant ornament,
Or ghostly footfall echoing on the stair.

For think not, tho' thou wouldst not love
thy lord,

Thy lord has wholly lost his love for thee.
I am not made of so slight elements.

Yet must I leave thee, woman, to thy
shame.

I hold that man the worst of public foes
Who either for his own or children's sake,
To save his blood from scandal, lets the
wife

Whom he knows false, abide and rule the
house:

For being thro' his cowardice allow'd

Her station, taken everywhere for pure,
She like a new disease, unknown to men,
Creeps, no precaution used, among the
crowd,

Makes wicked lightnings of her eyes, and
saps

The fealty of our friends, and stirs the
pulse

With devil's leaps, and poisons half the
young.

Worst of the worst were that man he that
reigns!

Better the King's waste hearth and aching
heart

Than thou reseat in thy place of light,
The mockery of my people, and their
bane.'

He paused, and in the pause she crept
an inch

Nearer, and laid her hands about his feet.
Far off a solitary trumpet blew.

Then waiting by the doors the warhorse
neigh'd

As at a friend's voice, and he spake again:

'Yet think not that I come to urge thy
crimes,

I did not come to curse thee, Guinevere,
I, whose vast pity almost makes me die
To see thee, laying there thy golden head,
My pride in happier summers, at my feet.

The wrath which forced my thoughts on
that fierce law,

The doom of treason and the flaming
death

(When first I learnt thee hidden here), is
past.

The pang — which while I weigh'd thy
heart with one

Too wholly true to deem untruth in thee,
Made my tears burn — is also past — in
part.

And all is past, the sin is sinn'd and I,
Lo! I forgive thee, as Eternal God

Forgives: do thou for thine own soul the
rest.

But how to take last leave of all I loved?
O golden hair, with which I used to play

Not knowing! O imperial-moulded form,
And beauty such as never woman wore,

Until it came a kingdom's curse with
thee —

I cannot touch thy lips, they are not mine,
But Lancelot's: nay, they never were the
King's.

I cannot take thy hand; that too is flesh,
And in the flesh thou hast sinn'd; and
mine own flesh,

Here looking down on thine polluted, cries
"I loathe thee:" yet not less, O Guinevere,
For I was ever virgin save for thee,
My love thro' flesh hath wrought into my
life

So far, that my doom is, I love thee still.
Let no man dream but that I love thee still.
Perchance, and so thou purify thy soul,
And so thou lean on our fair father Christ,
Hereafter in that world where all are pure
We two may meet before high God, and
thou

Wilt spring to me, and claim me thine,
and know

I am thine husband — not a smaller soul,
Nor Lancelot, nor another. Leave me
that,

I charge thee, my last hope. Now must
I hence.

Thro' the thick night I hear the trumpet
blow:

They summon me their King to lead mine
hosts

Far down to that great battle in the west,
Where I must strike against the man they
call

My sister's son — no kin of mine, who
leagues

With Lords of the White Horse, heathen,
and knights,

Traitors — and strike him dead, and meet
myself

Death, or I know not what mysterious
doom.

And thou remaining here wilt learn the
event;

But hither shall I never come again,
Never lie by thy side; see thee no
more —

Farewell!

And while she grovell'd at his feet,
She felt the King's breath wander o'er
her neck,
And in the darkness o'er her fallen head,
Perceived the waving of his hands that
blest.

Then, listening till those armed steps
were gone,

Rose the pale Queen, and in her anguish
found

The casement: 'peradventure,' so she
thought,

'If I might see his face, and not be seen.'
And lo, he sat on horseback at the door!
And near him the sad nuns with each a
light

Stood, and he gave them charge about
the Queen,

To guard and foster her for evermore.
And while he spake to these his helm
was lower'd,

To which for crest the golden dragon
clung

Of Britain; so she did not see the face,
Which then was as an angel's, but she
saw,

Wet with the mists and smitten by the
lights,

The Dragon of the great Pendragonship
Blaze, making all the night a steam of
fire.

And even then he turn'd; and more and
more

The moony vapour rolling round the
King,

Who seem'd the phantom of a Giant in
it,

Enwound him fold by fold, and made
him gray

And grayer, till himself became as mist
Before her, moving ghostlike to his doom.

Then she stretch'd out her arms and
cried aloud

'O Arthur!' there her voice brake sud-
denly,

Then — as a stream that spouting from
a cliff

Fails in mid-air, but gathering at the base
Re-makes itself, and flashes down the
vale —

Went on in passionate utterance:

'Gone — my lord!
Gone thro' my sin to slay and to be slain!
And he forgave me, and I could not
speak.

Farewell? I should have answer'd his
farewell.

His mercy choked me. Gone, my lord
 the King,
 My own true lord! how dare I call him
 mine?
 The shadow of another cleaves to me,
 And makes me one pollution: he, the
 King,
 Call'd me polluted: shall I kill myself?
 What help in that? I cannot kill my
 sin,
 If soul be soul; nor can I kill my shame;
 No, nor by living can I live it down.
 The days will grow to weeks, the weeks
 to months,
 The months will add themselves and
 make the years,
 The years will roll into the centuries,
 And mine will ever be a name of scorn.
 I must not dwell on that defeat of fame.
 Let the world be; that is but of the
 world.
 What else? what hope? I think there
 was a hope,
 Except he mock'd me when he spake
 of hope;
 His hope he call'd it; but he never
 mocks,
 For mockery is the fume of little hearts.
 And blessed be the King, who hath for-
 given
 My wickedness to him, and left me hope
 That in mine own heart I can live down
 sin
 And be his mate hereafter in the heavens
 Before high God. Ah, great and gentle
 lord,
 Who wast, as is the conscience of a saint
 Among his warring senses, to thy
 knights—
 To whom my false voluptuous pride, that
 took
 Full easily all impressions from below,
 Would not look up, or half-despised the
 height
 To which I would not or I could not
 climb—
 I thought I could not breathe in that
 fine air
 That pure severity of perfect light—
 I yearn'd for warmth and colour which
 I found
 In Lancelot—now I see thee what thou
 art,

Thou art the highest and most human
 too,
 Not Lancelot nor another. Is there none
 Will tell the King I love him tho' so
 late?
 Now—ere he goes to the great Battle?
 none:
 Myself must tell him in that purer life,
 But now it were too daring. Ah my God,
 What might I not have made of thy fair
 world,
 Had I but loved thy highest creature
 here?
 It was my duty to have loved the highest:
 It surely was my profit had I known:
 It would have been my pleasure had I
 seen.
 We needs must love the highest when
 we see it,
 Not Lancelot, nor another.'

Here her hand
 Grasp'd, made her veil her eyes: she
 look'd and saw
 The novice, weeping, suppliant, and said
 to her,
 'Yea, little maid, for am I not forgiven?'
 Then glancing up beheld the holy nuns
 All round her, weeping; and her heart
 was loosed
 Within her, and she wept with these and
 said,

'Ye know me then, that wicked one,
 who broke
 The vast design and purpose of the King.
 O shut me round with narrowing nunnery-
 walls,
 Meek maidens, from the voices crying
 "shame."
 I must not scorn myself: he loves me
 still.
 Let no one dream but that he loves me
 still.
 So let me, if you do not shudder at me,
 Nor shun to call me sister, dwell with
 you;
 Wear black and white, and be a nun
 like you,
 Fast with your fasts, not feasting with
 your feasts;
 Grieve with your griefs, not grieving at
 your joys,

But not rejoicing; mingle with your rites;
Pray and be pray'd for; lie before your
shrines;

Do each low office of your holy house;
Walk your dim cloister, and distribute
dole

To poor sick people, richer in His eyes
Who ransom'd us, and haler too than I;
And treat their loathsome hurts and heal
mine own;

And so wear out in almsdeed and in
prayer

The sombre close of that voluptuous
day,

Which wrought the ruin of my lord the
King.

She said: they took her to themselves;
and she

Still hoping, fearing, 'is it yet too late?'
Dwelt with them, till in time their Ab-
bess died.

Then she, for her good deeds and her
pure life,

And for the power of ministration in her,
And likewise for the high rank she had
borne,

Was chosen Abbess, there, an Abbess,
lived

For three brief years, and there, an Ab-
bess, past

To where beyond these voices there is
peace.

End of 'The Round Table.'

THE PASSING OF ARTHUR.

THAT story which the bold Sir Bedivere,
First made and latest left of all the
knights,

Told, when the man was no more than a
voice

In the white winter of his age, to those
With whom he dwelt, new faces, other
minds.

For on their march to westward, Bedi-
vere,

Who slowly paced among the slumbering
host,

Heard in his tent the moanings of the
King:

'I found Him in the shining of the
stars,

I mark'd Him in the flowering of His
fields,

But in His ways with men I find Him not.
I waged His wars, and now I pass and die.

O me! for why is all around us here
As if some lesser god had made the world,

But had not force to shape it as he would,
Till the High God behold it from beyond,

And enter it, and make it beautiful?
Or else as if the world were wholly fair,

But that these eyes of men are dense and
dim,

And have not power to see it as it is:

Perchance, because we see not to the
close;—

For I, being simple, thought to work His
will,

And have but stricken with the sword in
vain;

And all whereon I lean'd in wife and
friend

Is traitor to my peace, and all my realm
Reels back into the beast, and is no more.

My God, thou hast forgotten me in my
death:

Nay—God my Christ—I pass but shall
not die.'

Then, ere that last weird battle in the
west,

There came on Arthur sleeping, Gawain
kill'd.

In Lancelot's war, the ghost of Gawain
blown

Along a wandering wind, and past his ear
Went shrilling, 'Hollow, hollow all de-
light!

Hail, King! to-morrow thou shalt pass
away.

Farewell! there is an isle of rest for thee.
And I am blown along a wandering wind,

And hollow, hollow, hollow all delight.'
And fainter onward, like wild birds that

change

Their season in the night and wail their way
 From cloud to cloud, down the long wind
 the dream
 Shrill'd; but in going mingled with dim
 cries
 Far in the moonlit haze among the hills,
 As of some lonely city sack'd by night,
 When all is lost, and wife and child with
 wail
 Pass to new lords; and Arthur woke and
 call'd,
 'Who spake? A dream. O light upon
 the wind,
 Thine, Gawain, was the voice—are these
 dim cries
 Thine? or doth all that haunts the waste
 and wild
 Mourn, knowing it will go along with
 me?'

This heard the bold Sir Bedivere and
 spake:
 'O me, my King, let pass whatever will,
 Elves, and the harmless glamour of the
 field;
 But in their stead thy name and glory
 cling
 To all high places like a golden cloud
 For ever: but as yet thou shalt not pass.
 Light was Gawain in life, and light in
 death
 Is Gawain, for the ghost is as the man;
 And care not thou for dreams from him,
 but rise—
 I hear the steps of Modred in the west,
 And with him many of thy people, and
 knights
 Once thine, whom thou hast loved, but
 grosser grown
 Than heathen, spitting at their vows and
 thee.
 Right well in heart they know thee for
 the King.
 Arise, go forth and conquer as of old.'

Then spake King Arthur to Sir Bedi-
 vere:
 'Far other is this battle in the west
 Whereto we move, than when we strove
 in youth,
 And brake the petty kings, and fought
 with Rome,

Or thrust the heathen from the Roman
 wall,
 And shook him thro' the north. Ill doom
 is mine
 To war against my people and my knights.
 The king who fights his people fights him-
 self.
 And they my knights, who loved me once,
 the stroke
 That strikes them dead is as my death to
 me.
 Yet let us hence, and find or feel a way
 Thro' this blind haze, which ever since I
 saw
 One lying in the dust at Almesbury,
 Hath folded in the passes of the world.'

Then rose the King and moved his
 host by night,
 And ever push'd Sir Modred, league by
 league,
 Back to the sunset bound of Lyonesse—
 A land of old upheaven from the abyss
 By fire, to sink into the abyss again;
 Where fragments of forgotten peoples
 dwelt,
 And the long mountains ended in a coast
 Of ever-shifting sand, and far away
 The phantom circle of a moaning sea.
 There the pursuer could pursue no more,
 And he that fled no further fly the King;
 And there, that day when the great light
 of heaven
 Burn'd at his lowest in the rolling year,
 On the waste sand by the waste sea they
 closed.
 Nor ever yet had Arthur fought a fight
 Like this last, dim, weird battle of the
 west.
 A deathwhite mist slept over sand and
 sea:
 Whereof the chill, to him who breathed
 it, drew
 Down with his blood, till all his heart was
 cold
 With formless fear; and ev'n on Arthur
 fell
 Confusion, since he saw not whom he
 fought.
 For friend and foe were shadows in the
 mist,
 And friend slew friend not knowing whom
 he slew;

And some had visions out of golden youth,
And some beheld the faces of old ghosts
Look in upon the battle; and in the mist
Was many a noble deed, many a base,
And chance and craft and strength in
single fights,

And ever and anon with host to host
Shocks, and the splintering spear, the
hard mail hewn,
Shield-breakings, and the clash of brands,
the crash

Of battleaxes on shatter'd helmets, and
shrieks

After the Christ, of those who falling
down

Look'd up for heaven, and only saw the
mist;

And shouts of heathen and the traitor
knights,

Oaths, insult, filth, and monstrous blas-
phemies,

Sweat, writhings, anguish, labouring of
the lungs

In that close mist, and cryings for the
light,

Moans of the dying, and voices of the
dead.

Last, as by some one deathbed after
wail

Of suffering, silence follows, or thro' death
Or deathlike swoon, thus over all that
shore,

Save for some whisper of the seething
seas,

A dead hush fell; but when the dolorous
day

Grew drearier toward twilight falling,
came

A bitter wind, clear from the North, and
blew

The mist aside, and with that wind the
tide

Rose, and the pale King glanced across
the field

Of battle: but no man was moving there;
Nor any cry of Christian heard thereon,

Nor yet of heathen; only the wan wave
Brake in among dead faces, to and fro

Swaying the helpless hands, and up and
down

Tumbling the hollow helmets of the
fallen,

And shiver'd brands that once had fought
with Rome,
And rolling far along the gloomy shores
The voice of days of old and days to be.

Then spake King Arthur to Sir Bedi-
vere,
And whiter than the mist that all day
long
Had held the field of battle was the King:

'Hearest thou this great voice that
shakes the world,
And wastes the narrow realm whereon
we move,

And beats upon the faces of the dead,
My dead, as tho' they had not died for
me?—

O Bedivere, for on my heart hath fall'n
Confusion, till I know not what I am,
Nor whence I am, nor whether I be
King,

Behold, I seem but King among the
dead.'

Then spake the bold Sir Bedivere:

'My King,
King everywhere! and so the dead have
kings,

There also will I worship thee as King.
Yet still thy life is whole, and still I live
Who love thee; but who hates thee, he
that brought

The heathen back among us, yonder
stands,

Modred unharm'd, the traitor of thine
house.'

Then spake the King: 'My house hath
been my doom.

But call not thou this traitor of my house
Who hath but dwelt beneath one roof
with me.

My house are rather they who swear my
vows,

Yea, even while they brake them, own'd
me King.

And well for thee, saying in my dark
hour,

When all the purport of my throne hath
fall'd,

That quick or dead thou holdest me for
King.

King am I, whatsoever be their cry;
 And one last act of kinghood shalt thou
 see
 Yet, ere I pass.' And uttering this the
 King
 Made at the man: then Modred smote
 his liege
 Hard on that helm which many a heathen
 sword
 Had beaten thin; while Arthur at one
 blow,
 Striking the last stroke with Excalibur,
 Slew him, and all but slain himself, he
 fell.

So all day long the noise of battle
 roll'd
 Among the mountains by the winter sea;
 Until King Arthur's Table, man by man,
 Had fall'n in Lyonesse about their lord,
 King Arthur. Then, because his wound
 was deep,
 The bold Sir Bedivere uplifted him,
 And bore him to a chapel nigh the field,
 A broken chancel with a broken cross,
 That stood on a dark strait of barren
 land:
 On one side lay the Ocean, and on one
 Lays a great water, and the moon was full.

Then spake King Arthur to Sir Bedi-
 vere:
 'The sequel of to-day unsolders all
 The goodliest fellowship of famous knights
 Whereof this world holds record. Such
 a sleep
 They sleep—the men I loved. I think
 that we
 Shall never more, at any future time,
 Delight our souls with talk of knightly
 deeds,
 Walking about the gardens and the halls
 Of Camelot, as in the days that were.
 I perish by this people which I made,—
 Tho' Merlin sware that I should come
 again
 To rule once more; but, let what will be,
 be,
 I am so deeply smitten thro' the helm
 That without help I cannot last till morn.
 Thou therefore take my brand Excalibur,
 Which was my pride: for thou remem-
 berest how

In those old days, one summer noon, an
 arm
 Rose up from out the bosom of the lake,
 Clothed in white samite, mystic, wonder-
 ful,
 Holding the sword—and how I row'd
 across
 And took it, and have worn it, like a
 king;
 And, wheresoever I am sung or told
 In aftertime, this also shall be known:
 But now delay not: take Excalibur,
 And fling him far into the middle mere:
 Watch what thou seest, and lightly bring
 me word.'

To him replied the bold Sir Bedivere:
 'It is not meet, Sir King, to leave thee
 thus,
 Aidless, alone, and smitten thro' the
 helm—
 A little thing may harm a wounded man;
 Yet I thy hest will all perform at full,
 Watch what I see, and lightly bring thee
 word.'

So saying, from the ruin'd shrine he
 stept,
 And in the moon athwart the place of
 tombs,
 Where lay the mighty bones of ancient
 men,
 Old knights, and over them the sea-wind
 sang
 Shriill, chill, with flakes of foam. He,
 stepping down
 By zigzag paths, and juts of pointed rock,
 Came on the shining levels of the lake.

There drew he forth the brand Excali-
 bur,
 And o'er him, drawing it, the winter
 moon,
 Brightening the skirts of a long cloud,
 ran forth
 And sparkled keen with frost against the
 hilt:
 For all the haft twinkled with diamond
 sparks,
 Myriads of topaz-lights, and jacinth-work
 Of subtlest jewellery. He gazed so long
 That both his eyes were dazzled as he
 stood,

This way and that dividing the swift
mind,
In act to throw : but at the last it seem'd
Better to leave Excalibur conceal'd
There in the many-knotted waterflags,
That whistled stiff and dry about the
marge.
So strode he back slow to the wounded
King.

Then spake King Arthur to Sir Bedi-
vere :
'Hast thou perform'd my mission which
I gave?
What is it thou hast seen? or what hast
heard?'

And answer made the bold Sir Bedi-
vere :
'I heard the ripple washing in the reeds,
And the wild water lapping on the crag.'

To whom replied King Arthur, faint
and pale :
'Thou hast betray'd thy nature and thy
name,
Not rendering true answer, as beseem'd
Thy fealty, nor like a noble knight :
For surer sign had follow'd, either hand,
Or voice, or else a motion of the mere.
This is a shameful thing for men to lie,
Yet now, I charge thee, quickly go again,
As thou art lief and dear, and do the thing
I bade thee, watch, and lightly bring me
word.'

Then went Sir Bedivere the second
time
Across the ridge, and paced beside the
mere,
Counting the dewy pebbles, fix'd in
thought;
But when he saw the wonder of the hilt,
How curiously and strangely chased, he
smote
His palms together, and he cried aloud :

'And if indeed I cast the brand away,
Surely a precious thing, one worthy note,
Should thus be lost for ever from the
earth,
Which might have pleased the eyes of
many men.

What good should follow this, if this
were done?
What harm, undone? Deep harm to
disobey,
Seeing obedience is the bond of rule.
Were it well to obey then, if a king
demand
An act unprofitable, against himself?
The King is sick, and knows not what
he does.
What record, or what relic of my lord
Should be to aftertime, but empty breath
And rumours of a doubt? But were this
kept,
Stored in some treasure-house of mighty
kings,
Some one might show it at a joust of
arms,
Saying, "King Arthur's sword, Excali-
bur,
Wrought by the lonely maiden of the
Lake.
Nine years she wrought it, sitting in the
deeps
Upon the hidden bases of the hills."
So might some old man speak in the
aftertime
To all the people, winning reverence.
But now much honour and much fame
were lost.'

So spake he, clouded with his own
conceit,
And hid Excalibur the second time,
And so strode back slow to the wounded
King.

Then spoke King Arthur, breathing
heavily.
'What is it thou hast seen? or what hast
heard?'

And answer made the bold Sir Bedi-
vere :
'I heard the water lapping on the crag,
And the long ripple washing in the reeds.'

To whom replied King Arthur, much
in wrath :
'Ah, miserable and unkind, untrue,
Unknightly, traitor-hearted! Woe is me!
Authority forgets a dying king,
Laid widow'd of the power in his eye

That bow'd the will. I see thee what
 thou art,
 For thou, the latest-left of all my knights,
 In whom should meet the offices of all,
 Thou wouldest betray me for the precious
 hilt;
 Either from lust of gold, or like a girl
 Valuing the giddy pleasure of the eyes.
 Yet, for a man may fail in duty twice,
 And the third time may prosper, get thee
 hence:
 But, if thou spare to fling Excalibur,
 I will arise and slay thee with my hands.'

Then quickly rose Sir Bedivere, and
 ran,
 And, leaping down the ridges lightly,
 plunged
 Among the bulrush beds, and clutch'd
 the sword,
 And strongly wheel'd and threw it. The
 great brand
 Made lightnings in the splendour of the
 moon,
 And flashing round and round, and
 whirl'd in an arch,
 Shot like a streamer of the northern
 morn,
 Seen where the moving isles of winter
 shock
 By night, with noises of the Northern
 Sea.
 So flash'd and fell the brand Excalibur:
 But ere he dipt the surface, rose an arm
 Clothed in white samite, mystic, won-
 derful,
 And caught him by the hilt, and bran-
 dish'd him
 Three times, and drew him under in the
 mere.
 And lightly went the other to the King.

Then spoke King Arthur, drawing
 thicker breath:
 Now see I by thine eyes that this is
 done.
 Speak out: what is it thou hast heard, or
 seen?'

And answer made the bold Sir Bedi-
 vere:
 'Sir King, I closed mine eyelids, lest the
 gems

Should blind my purpose, for I never
 saw,
 Nor shall see, here or elsewhere, till I die,
 Not tho' I live three lives of mortal men,
 So great a miracle as yonder hilt.
 Then with both hands I flung him, wheel-
 ing him;
 But when I look'd again, behold an arm,
 Clothed in white samite, mystic, won-
 derful,
 That caught him by the hilt, and
 brandish'd him
 Three times, and drew him under in the
 mere.'

And answer made King Arthur, breath-
 ing hard:
 'My end draws nigh; 'tis time that I
 were gone.
 Make broad thy shoulders to receive my
 weight,
 And bear me to the margin; yet I fear
 My wound hath taken cold, and I shall
 die.'

So saying, from the pavement he half
 rose,
 Slowly, with pain, reclining on his arm,
 And looking wistfully with wide blue eyes
 As in a picture. Him Sir Bedivere
 Remorsefully regarded thro' his tears,
 And would have spoken, but he found
 not words;
 Then took with care, and kneeling on
 one knee,
 O'er both his shoulders drew the languid
 hands,
 And rising bore him thro' the place of
 tombs.

But, as he walk'd, King Arthur panted
 hard,
 Like one that feels a nightmare on his
 bed
 When all the house is mute. So sigh'd
 the King,
 Muttering and murmuring at his ear,
 'Quick, quick!
 I fear it is too late, and I shall die.'
 But the other swiftly strode from ridge
 to ridge,
 Clothed with his breath, and looking, as
 he walk'd,

Larger than human on the frozen hills,
He heard the deep behind him, and a cry
Before. His own thought drove him like
a goad.

Dry clash'd his harness in the icy caves
And barren chasms, and all to left and
right

The bare black cliff clang'd round him,
as he based

His feet on juts of slippery crag that
rang

Sharp-smitten with the dint of armed
heels —

And on a sudden, lo! the level lake,
And the long glories of the winter moon.

Then saw they how there hove a dusky
barge,

Dark as a funeral scarf from stem to
stern,

Beneath them; and descending they were
ware

That all the decks were dense with stately
forms,

Black-stoled, black-hooded, like a dream
— by these

Three Queens with crowns of gold: and
from them rose

A cry that shiver'd to the tingling stars,
And, as it were one voice, an agony

Of lamentation, like a wind that shrills
All night in a waste land, where no one

comes,
Or hath come, since the making of the
world.

Then murmur'd Arthur, 'Place me in
the barge.'

So to the barge they came. There those
three Queens

Put forth their hands, and took the King,
and wept.

But she, that rose the tallest of them all
And fairest, laid his head upon her lap,
And loosed the shatter'd casque, and

chafed his hands,
And call'd him by his name, complaining
loud,

And dropping bitter tears against a brow
Striped with dark blood: for all his face

was white
And colourless, and like the wither'd
moon

Smote by the fresh beam of the spring-
ing east;

And all his greaves and cuisses dash'd
with drops

Of onset; and the light and lustrous
curls —

That made his forehead like a rising sun
High from the dais-throne — were parch'd

with dust;
Or clotted into points and hanging loose,
Mix'd with the knightly growth that

fringed his lips.
So like a shatter'd column lay the King;
Not like that Arthur who, with lance in

rest,
From spur to plume a star of tourna-
ment,

Shot thro' the lists at Camelot, and
charged

Before the eyes of ladies and of kings.

Then loudly cried the bold Sir Bedi-
vere:

'Ah! my Lord Arthur, whither shall I
go?

Where shall I hide my forehead and my
eyes?

For now I see the true old times are
dead,

When every morning brought a noble
chance,

And every chance brought out a noble
knight.

Such times have been not since the light
that led

The holy Elders with the gift of myrrh.
But now the whole Round Table is dis-
solved

Which was an image of the mighty
world,

And I, the last, go forth companionless,
And the days darken round me, and the

years,
Among new men, strange faces, other
minds.'

And slowly answer'd Arthur from the
barge:

'The old order changeth, yielding place
to new,

And God fulfils himself in many ways,
Lest one good custom should corrupt
the world,

Comfort thyself: what comfort is in me?
 I have lived my life, and that which I
 have done
 May He within himself make pure! but
 thou,
 If thou shouldst never see my face again,
 Pray for my soul. More things are
 wrought by prayer
 Than this world dreams of. Wherefore,
 let thy voice
 Rise like a fountain for me night and
 day.
 For what are men better than sheep or
 goats
 That nourish a blind life within the
 brain,
 If, knowing God, they lift not hands of
 prayer
 Both for themselves and those who call
 them friend?
 For so the whole round earth is every
 way
 Bound by gold chains about the feet of
 God.
 But now farewell. I am going a long
 way
 With these thou seest — if indeed I go
 (For all my mind is clouded with a
 doubt) —
 To the island-valley of Avilion;
 Where falls not hail, or rain, or any
 snow.
 Nor ever wind blows loudly; but it lies
 Deep-meadow'd, happy, fair with orchard
 lawns
 And bowery hollows crown'd with sum-
 mer sea,
 Where I will heal me of my grievous
 wound.'

So said he, and the barge with oar and
 sail
 Moved from the brink, like some full-
 breasted swan
 That, fluting a wild carol ere her death,
 Ruffles her pure cold plume, and takes
 the flood
 With swarthy webs. Long stood Sir
 Bedivere
 Revolving many memories, till the hull
 Look'd one black dot against the verge
 of dawn,
 And on the mere the wailing died away.

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But when that moan had past for ever-
 more,
 The stillness of the dead world's winter
 dawn
 Amazed him, and he groan'd, 'The King
 is gone.'
 And therewithal came on him the weird
 rhyme,
 'From the great deep to the great deep
 he goes.'

Whereat he slowly turn'd and slowly
 clomb
 The last hard footstep of that iron crag;
 Thence mark'd the black hull moving
 yet, and cried,
 'He passes to be King among the dead,
 And after healing of his grievous wound
 He comes again; but — if he come no
 more —
 O me, be yon dark Queens in yon black
 boat,
 Who shriek'd and wail'd, the three
 whereat we gazed
 On that high day, when, clothed with
 living light,
 They stood before his throne in silence,
 friends
 Of Arthur, who should help him at his
 need?'

Then from the dawn it seem'd there
 came, but faint
 As from beyond the limit of the world,
 Like the last echo born of a great cry,
 Sounds, as if some fair city were one
 voice
 Around a king returning from his wars.

Thereat once more he moved about,
 and clomb
 Ev'n to the highest he could climb, and
 saw,
 Straining his eyes beneath an arch of
 hand,
 Or thought he saw, the speck that bare
 the King,
 Down that long water opening on the
 deep
 Somewhere far off, pass on and on, and go
 From less to less and vanish into light.
 And the new sun rose bringing the new
 year.

TO THE QUEEN.

O LOYAL to the royal in thyself,
 And loyal to the land, as this to thee —
 Bear witness, that memorable day,
 When, pale as yet, and fever-worn, the
 Prince
 Who scarce had pluck'd his flickering
 life again
 From halfway down the shadow of the
 grave,
 Past with thee thro' thy people and
 their love,
 And London roll'd one tide of joy thro'
 all
 Her trebled millions, and loud leagues of
 man
 And welcome! witness, too, the silent
 cry,
 The prayer of many a race and creed,
 and clime —
 Thunderless lightnings striking under
 sea
 From sunset and sunrise of all thy realm,
 And that true North, whereof we lately
 heard
 A strain to shame us 'keep you to your-
 selves;
 So loyal is too costly! friends—your
 love
 Is but a burthen: loose the bond, and
 go.
 Is this the tone of empire? here the faith
 That made us rulers? this, indeed, her
 voice
 And meaning, whom the roar of Hougou-
 mont
 Left mightiest of all peoples under
 heaven?
 What shock has fool'd her since, that
 she should speak
 So feebly? wealthier — wealthier — hour
 by hour!
 The voice of Britain, or a sinking land,
 Some third-rate isle half-lost among her
 seas?
 There rang her voice, when the full city
 peal'd
 Thee and thy Prince! The loyal to their
 crown
 Are loyal to their own far sons, who love

Our ocean-empire with her boundless
 homes
 For ever-broadening England, and her
 throne
 In our vast Orient, and one isle, one isle,
 That knows not her own greatness: if
 she knows
 And dreads it we are fall'n. — But thou,
 my Queen
 Not for itself, but thro' thy living love
 For one to whom I made it o'er his grave
 Sacred, accept this old imperfect tale,
 New-old, and shadowing Sense at war
 with Soul
 Ideal manhood closed in real man
 Rather than that gray king, whose name,
 a ghost,
 Streams like a cloud, man-shaped, from
 mountain peak,
 And cleaves to cairn and cromlech still;
 or him
 Of Geoffrey's book, or him of Malleor's,
 one
 Touch'd by the adulterous finger of a
 time
 That hover'd between war and wanton-
 ness,
 And crownings and dethronements: take
 withal
 Thy poet's blessing, and his trust that
 Heaven
 Will blow the tempest in the distance
 back
 From thine and ours: for some are scared,
 who mark,
 Or wisely or unwisely, signs of storm,
 Waverings of every vane with every
 wind,
 And wordy trucklings to the transient
 hour,
 And fierce or careless looseners of the
 faith,
 And Softness breeding scorn of simple
 life,
 Or Cowardice, the child of lust for gold,
 Or Labour, with a groan and not a
 voice,
 Or Art with poisonous honey stol'n from
 France,

And that which knows, but careful for
itself,
And that which knows not, ruling that
which knows
To its own harm: the goal of this great
world
Lies beyond sight: yet — if our slowly-
grown
And crown'd Republic's crowning com-
mon-sense,

That saved her many times, not fail —
their fears
Are morning shadows huger than the
shapes
That cast them, not those gloomier which
forego
The darkness of that battle in the
West,
Where all of high and holy dies away.

THE LOVER'S TALE.

THE original Preface to 'The Lover's Tale' states that it was composed in my nineteenth year. Two only of the three parts then written were printed, when, feeling the imperfection of the poem, I withdrew it from the press. One of my friends, however, who, boylike, admired the boy's work, distributed among our common associates of that hour some copies of these two parts, without my knowledge, without the omissions and amendments which I had in contemplation, and marred by the many misprints of the compositor. Seeing that these two parts have of late been mercilessly pirated, and that what I had deemed scarce worthy to live is not allowed to die, may I not be pardoned if I suffer the whole poem at last to come into the light — accompanied with a reprint of the sequel — a work of my mature life — 'The Golden Supper'?

May 1879.

ARGUMENT.

JULIAN, whose cousin and foster-sister, Camilla, has been wedded to his friend and rival, Lionel, endeavours to narrate the story of his own love for her, and the strange sequel. He speaks (in Parts II. and III.) of having been haunted by visions and the sound of bells, tolling for a funeral, and at last ringing for a marriage; but he breaks away, overcome, as he approaches the Event, and a witness to it completes the tale.

I.

HERE far away, seen from the topmost
cliff,
Filling with purple gloom the vacancies
Between the tufted hills, the sloping seas
Hung in mid-heaven, and half-way down
rare sails,
White as white clouds, floated from sky
to sky.
Oh! pleasant breast of waters, quiet bay,
Like to a quiet mind in the loud world,
Where the chafed breakers of the outer
sea
Sank powerless, as anger falls aside
And withers on the breast of peaceful
love;
Thou didst receive the growth of pines
that fledged
The hills that watch'd thee, as Love
watcheth Love,

In thine own essence, and delight thyself
To make it wholly thine on sunny days.
Keep thou thy name of 'Lover's Bay.'
See, sirs,
Even now the Goddess of the Past, that
takes
The heart, and sometimes touches but
one string
That quivers, and is silent, and sometimes
Sweeps suddenly all its half-moulder'd
chords
To some old melody, begins to play
That air which pleased her first. I feel
thy breath;
I come, great Mistress of the ear and eye:
Thy breath is of the pinewood; and tho'
years
Have hollow'd out a deep and stormy
strait
Betwixt the native land of Love and me,
Breathe but a little on me, and the sail

Will draw me to the rising of the sun,
The lucid chambers of the morning star,
And East of Life.

Permit me, friend, I prythee,
To pass my hand across my brows, and muse
On those dear hills, that never more will meet
The sight that throbs and aches beneath my touch,
As tho' there beat a heart in either eye;
For when the outer lights are darken'd thus,
The memory's vision hath a keener edge.
It grows upon me now — the semicircle
Of dark-blue waters and the narrow fringe
Of curving beach — its wreaths of dripping green —
Its pale pink shells — the summerhouse aloft
That open'd on the pines with doors of glass,
A mountain nest — the pleasure-boat that rock'd,
Light-green with its own shadow, keel to keel,
Upon the dappled dimplings of the wave,
That blanch'd upon its side.

O Love, O Hope!
They come, they crowd upon me all at once —
Moved from the cloud of unforgotten things,
That sometimes on the horizon of the mind
Lies folded, often sweeps athwart in storm —
Flash upon flash they lighten thro' me — days
Of dewy dawning and the amber eves
When thou and I, Camilla, thou and I
Were borne about the bay or safely moor'd
Beneath a low-brow'd cavern, where the tide
Plash'd, sapping its worn ribs; and all without
The slowly-ridging rollers on the cliffs
Clash'd, calling to each other, and thro' the arch

Down those loud waters, like a setting star,
Mixt with the gorgeous west the light-house shone,
And silver-smiling Venus ere she fell
Would often loiter in her balmy blue,
To crown it with herself.

Here, too, my love
Waver'd at anchor with me, when day hung
From his mid-dome in Heaven's airy halls;
Gleams of the water-circles as they broke,
Flicker'd like doubtful smiles about her lips,
Quiver'd a flying glory on her hair,
Leapt like a passing thought across her eyes;
And mine with one that will not pass, till earth
And heaven pass too, dwelt on my heaven, a face
Most starry-fair, but kindled from within
As 'twere with dawn. She was dark-hair'd, dark-eyed:
Oh, such dark eyes! a single glance of them
Will govern a whole life from birth to death,
Careless of all things else, led on with light
In trances and in visions: look at them,
You lose yourself in utter ignorance;
You cannot find their depth; for they go back,
And farther back, and still withdraw themselves
Quite into the deep soul, that evermore
Fresh springing from her fountains in the brain,
Still pouring thro', floods with redundant life
Her narrow portals.

Trust me, long ago
I should have died, if it were possible
To die in gazing on that perfectness
Which I do bear within me: I had died,
But from my farthest lapse, my latest ebb,
Thine image, like a charm of light and strength
Upon the waters, push'd me back again
On these deserted sands of barren life.

Tho' from the deep vault where the heart
of Hope

Fell into dust, and crumbled in the dark —
Forgetting how to render beautiful
Her countenance with quick and health-
ful blood —

Thou didst not sway me upward; could
I perish

While thou, a meteor of the sepulchre,
Didst swathe thyself all round Hope's
quiet urn

For ever? He, that saith it, hath o'er-
stept

The slippery footing of his narrow wit,
And fall'n away from judgment. Thou
art light,

To which my spirit leaneth all her flowers,
And length of days, and immortality
Of thought, and freshness ever self-
renew'd.

For Time and Grief abode too long with
Life,

And, like all other friends i' the world, at
last

They grew weary of her fellowship:

So Time and Grief did beckon unto
Death,

And Death drew nigh and beat the doors
of Life;

But thou didst sit alone in the inner house,
A wakeful portress, and didst parle with
Death, —

'This is a charmed dwelling which I
hold;'

So Death gave back, and would no fur-
ther come.

Yet is my life nor in the present time,
Nor in the present place. To me alone,
Push'd from his chair of regal heritage,
The Present is the vassal of the Past:

So that, in that I *have* lived, do I live,
And cannot die, and am, in having been —
A portion of the pleasant yesterday,
Thrust forward on to-day and out of
place;

A body journeying onward, sick with
toil,

The weight as if of age upon my limbs,
The grasp of hopeless grief about my
heart,

And all the senses weaken'd, save in that,
Which long ago they had glean'd and
garner'd up

Into the granaries of memory —

The clear brow, bulwark of the precious
brain,

Chink'd as you see, and seam'd — and all
the while

The light soul twines and mingles with
the growths

Of vigorous early days, attracted, won,
Married, made one with, molten into all
The beautiful in Past of act or place,
And like the all-enduring camel, driven
Far from the diamond fountain by the

palms,

Who toils across the middle moonlit
nights,

Or when the white heats of the blinding
noons

Beat from the concave sand; yet in him
keeps

A draught of that sweet fountain that he
loves,

To stay his feet from falling, and his spirit
From bitterness of death.

Ye ask me, friends,
When I began to love. How should I
tell you?

Or from the after-fulness of my heart,
Flow back again unto my slender spring
And first of love, tho' every turn and
depth

Between is clearer in my life than all
Its present flow. Ye know not what ye
ask.

How should the broad and open flower
tell

What sort of bud it was, when, prest
together

In its green sheath, close-lapt in silken
folds,

It seem'd to keep its sweetness to itself,
Yet was not the less sweet for that it
seem'd?

For young Life knows not when young
Life was born,

But takes it all for granted: neither Love,
Warm in the heart, his cradle, can re-
member

Love in the womb, but resteth satisfied,
Looking on her that brought him to the
light:

Or as men know not when they fall asleep
Into delicious dreams, our other life,

So know I not when I began to love.
 This is my sum of knowledge — that my
 love
 Grew with myself — say rather, was my
 growth,
 My inward sap, the hold I have on earth,
 My outward circling air wherewith I
 breathe,
 Which yet upholds my life, and evermore
 Is to me daily life and daily death:
 For how should I have lived and not
 have loved?
 Can ye take off the sweetness from the
 flower,
 The colour and the sweetness from the
 rose,
 And place them by themselves; or set
 apart
 Their motions and their brightness from
 the stars,
 And then point out the flower or the star?
 Or build a wall betwixt my life and love,
 And tell me where I am? 'Tis even
 thus:

In that I live I love; because I love
 I live: whate'er is fountain to the one
 Is fountain to the other; and whene'er
 Our God unknots the riddle of the one,
 There is no shade or fold of mystery
 Swathing the other.

Many, many years
 (For they seem many and my most of
 life,
 And well I could have linger'd in that
 porch,
 So unproportion'd to the dwelling-place),
 In the Maydews of childhood, opposite
 The flush and dawn of youth, we lived
 together,
 Apart, alone together: on those hills.

Before he saw my day my father died,
 And he was happy that he saw it not;
 But I and the first daisy on his grave
 From the same clay came into light at
 once.

As Love and I do number equal years,
 So she, my love, is of an age with me.
 How like each other was the birth of
 each!

On the same morning, almost the same
 hour,

Under the selfsame aspect of the stars,
 (Oh falsehood of all starcraft!) we were
 born.

How like each other was the birth of
 each!

The sister of my mother — she that bore
 Camilla close beneath her beating heart,
 Which to the imprison'd spirit of the child,
 With its true-touched pulses in the flow
 And hourly visitation of the blood,
 Sent notes of preparation manifold,
 And mellow'd echoes of the outer world —
 My mother's sister, mother of my love,
 Who had a twofold claim upon my heart,
 One twofold mightier than the other was,
 In giving so much beauty to the world,
 And so much wealth as God had charged
 her with —

Loathing to put it from herself for ever,
 Left her own life with it; and dying thus,
 Crown'd with her highest act the placid
 face

And breathless body of her good deeds
 past.

So were we born, so orphan'd. She
 was motherless

And I without a father. So from each
 Of those two pillars which from earth
 uphold

Our childhood, one had fallen away, and
 all

The careful burthen of our tender years
 Trembled upon the other. He that gave
 Her life, to me delightedly fulfill'd
 All lovingkindnesses, all offices
 Of watchful care and trembling tender-
 ness.

He waked for both: he pray'd for both:
 he slept

Dreaming of both: nor was his love the
 less

Because it was divided, and shot forth
 Boughs on each side, laden with whole-
 some shade,

Wherein we nested sleeping or awake,
 And sang aloud the matin-song of life.

She was my foster-sister: on one arm
 The flaxen ringlets of our infancies
 Wander'd, the while we rested: one soft
 lap

Pillow'd us both: a common light of eyes

Was on us as we lay: our baby lips,
 Kissing one bosom, ever drew from thence
 The stream of life, one stream, one life,
 one blood,
 One sustenance, which, still as thought
 grew large,
 Still larger moulding all the house of
 thought,
 Made all our tastes and fancies like,
 perhaps —
 All — all but one; and strange to me,
 and sweet,
 Sweet thro' strange years to know that
 whatsoever
 Our general mother meant for me alone,
 Our mutual mother dealt to both of us:
 So what was earliest mine in earliest life,
 I shared with her in whom myself remains.
 As was our childhood, so our infancy,
 They tell me, was a very miracle
 Of fellow-feeling and communion.
 They tell me that we would not be
 alone, —
 We cried when we were parted; when I
 wept,
 Her smile lit up the rainbow on my tears,
 Stay'd on the cloud of sorrow; that we
 loved
 The sound of one another's voices more
 Than the gray cuckoo loves his name,
 and learn'd
 To lisp in tune together; that we slept
 In the same cradle always, face to face,
 Heart beating time to heart, lip pressing
 lip,
 Folding each other, breathing on each
 other,
 Dreaming together (dreaming of each
 other
 They should have added), till the morning
 light
 Sloped thro' the pines, upon the dewy
 pane
 Falling, unseal'd our eyelids, and we
 woke
 To gaze upon each other. If this be
 true,
 At thought of which my whole soul
 languishes
 And faints, and hath no pulse, no breath
 — as tho'
 A man in some still garden should infuse
 Rich atar in the bosom of the rose,

Till, drunk with its own wine, and over-
 full
 Of sweetness, and in smelling of itself,
 It fall on its own thorns — if this be true —
 And that way my wish leads me ever-
 more
 Still to believe it — 'tis so sweet a thought,
 Why in the utter stillness of the soul
 Doth question'd memory answer not,
 nor tell
 Of this our earliest, our closest-drawn,
 Most loveliest, earthly-heavenliest har-
 mony?
 O blossom'd portal of the lonely house,
 Green prelude, April promise, glad new-
 year
 Of Being, which with earliest violets
 And lavish carol of clear-throated larks
 Fill'd all the March of life! — I will not
 speak of thee,
 These have not seen thee, these can never
 know thee,
 They cannot understand me. Pass we
 then
 A term of eighteen years. Ye would but
 laugh,
 If I should tell you how I hoard in
 thought
 The faded rhymes and scraps of ancient
 crones,
 Gray relics of the nurseries of the world,
 Which are as gems set in my memory,
 Because she learnt them with me; or
 what use
 To know her father left us just before
 The daffodil was blown? or how we
 found
 The dead man cast upon the shore? All
 this
 Seems to the quiet daylight of your minds
 But cloud and smoke, and in the dark of
 mine
 Is traced with flame. Move with me to
 the event.
 There came a glorious morning, such a
 one
 As dawns but once a season. Mercury
 On such a morning would have flung
 himself
 From cloud to cloud, and swum with
 balanced wings
 To some tall mountain: when I said to
 her,

'A day for Gods to stoop,' she answered,
 'Ay,
 And men to soar:' for as that other
 gazed,
 Shading his eyes till all the fiery cloud,
 The prophet and the chariot and the
 steeds,
 Suck'd into oneness like a little star
 Were drunk into the inmost blue, we
 stood,
 When first we came from out the pines at
 noon,
 With hands for eaves, uplooking and
 almost
 Waiting to see some blessed shape in
 heaven,
 So bathed we were in brilliance. Never
 yet
 Before or after have I known the spring
 Pour with such sudden deluges of light
 Into the middle summer; for that day
 Love, rising, shook his wings, and charged
 the winds
 With spiced May-sweets from bound to
 bound, and blew
 Fresh fire into the sun, and from within
 Burst thro' the heated buds, and sent his
 soul
 Into the songs of birds, and touch'd far-
 off
 His mountain-altars, his high hills, with
 flame
 Milder and purer.

Thro' the rocks we wound:
 The great pine shook with lonely sounds
 of joy
 That came on the sea-wind. As moun-
 tain streams
 Our bloods ran free: the sunshine seem'd
 to brood
 More warmly on the heart than on the
 brow.
 We often paused, and, looking back, we
 saw
 The clefts and openings in the mountains
 fill'd
 With the blue valley and the glistening
 brooks,
 And all the low dark groves, a land of
 love!
 A land of promise, a land of memory,
 A land of promise flowing with the milk

And honey of delicious memories!
 And down to sea, and far as eye could
 ken,
 Each way from verge to verge a Holy
 Land,
 Still growing holier as you near'd the bay,
 For there the Temple stood.

When we had reach'd
 The grassy platform on some hill, I
 stoop'd,
 I gather'd the wild herbs, and for her
 brows
 And mine made garlands of the selfsame
 flower,
 Which she took smiling, and with my
 work thus
 Crown'd her clear forehead. Once or
 twice she told me
 (For I remember all things) to let grow
 The flowers that run poison in their
 veins.

She said, 'The evil flourish in the world.'
 Then playfully she gave herself the lie—
 'Nothing in nature is unbeautiful;
 So, brother, pluck and spare not.' So I
 wove

Ev'n the dull-blooded poppy-stem, 'whose
 flower,
 Hued with the scarlet of a fierce sunrise,
 Like to the wild youth of an evil prince,
 Is without sweetness, but who crowns
 himself

Above the naked poisons of his heart
 In his old age.' A graceful thought of
 hers

Grav'n on my fancy! And oh, how like
 a nymph,

A stately mountain nymph she look'd!
 how native

Unto the hills she trod on! While I
 gazed

My coronal slowly disentwined itself
 And fell between us both; tho' while I
 gazed

My spirit leap'd as with those thrills of
 bliss

That strike across the soul in prayer, and
 show us

That we are surely heard. Methought a
 light

Burst from the garland I had wov'n, and
 stood

A solid glory on her bright black hair;
 A light methought broke from her dark,
 dark eyes,
 And shot itself into the singing winds;
 A mystic light flash'd ev'n from her white
 robe
 As from a glass in the sun, and fell about
 My footsteps on the mountains.

Last we came

To what our people call 'The Hill of
 Woe.'

A bridge is there, that, look'd at from
 beneath
 Seems but a cobweb filament to link
 The yawning of an earthquake-cloven
 chasm.

And thence one night, when all the winds
 were loud,
 A woful man (for so the story went)
 Had thrust his wife and child and dash'd
 himself

Into the dizzy depth below. Below,
 Fierce in the strength of far descent, a
 stream
 Flies with a shatter'd foam along the
 chasm.

The path was perilous, loosely strown
 with crags:
 We mounted slowly; yet to both there
 came

The joy of life in steepness overcome,
 And victories of ascent, and looking
 down

On all that had look'd down on us; and
 joy
 In breathing nearer heaven; and joy to
 me,

High over all the azure-circled earth,
 To breathe with her as if in heaven itself;
 And more than joy that I to her became
 Her guardian and her angel, raising her
 Still higher, past all peril, until she saw
 Beneath her feet the region far away,
 Beyond the nearest mountain's bosky
 brows,

Arise in open prospect — heath and hill,
 And hollow lined and wooded to the lips,
 And steep-down walls of battlemented
 rock

Gilded with broom, or shatter'd into
 spires,
 And glory of broad waters interfused,

Whence rose as it were breath and steam
 of gold,
 And over all the great wood rioting
 And climbing, streak'd or starr'd at
 intervals
 With falling brook or blossom'd bush —
 and last,
 Framing the mighty landscape to the
 west,
 A purple range of mountain-cones, be-
 tween
 Whose interspaces gush'd in blinding
 bursts
 The incorporate blaze of sun and sea.

At length

Descending from the point and standing
 both,
 There on the tremulous bridge, that from
 beneath
 Had seem'd a gossamer filament up in air,
 We paused amid the splendour. All the
 west
 And ev'n unto the middle south was
 ribb'd
 And barr'd with bloom on bloom. The
 sun below,
 Held for a space 'twixt cloud and wave,
 shower'd down

Rays of a mighty circle, weaving over
 That various wilderness a tissue of light
 Unparallel'd. On the other side, the
 moon,

Half-melted into thin blue air, stood still,
 And pale and fibrous as a wither'd leaf,
 Nor yet endured in presence of His eyes
 To indue his lustre; most unloverlike,
 Since in his absence full of light and joy,
 And giving light to others. But this
 most,

Next to her presence whom I loved so
 well,

Spoke loudly even into my inmost heart
 As to my outward hearing: the loud
 stream,

Forth issuing from his portals in the crag
 (A visible link unto the home of my
 heart),

Ran amber toward the west, and nigh
 the sea

Parting my own loved mountains was
 received,

Shorn of its strength, into the sympathy

Of that small bay, which out to open
 main
 Glow'd intermingling close beneath the
 sun.
 Spirit of Love! that little hour was bound
 Shut in from Time, and dedicate to
 thee:
 Thy fires from heaven had touch'd it,
 and the earth
 They fell on became hallow'd evermore.

We turn'd: our eyes met: hers were
 bright, and mine
 Were dim with floating tears, that shot
 the sunset
 In lightnings round me; and my name
 was borne
 Upon her breath. Henceforth my name
 has been
 A hallow'd memory like the names of
 old,
 A centr'd, glory-circled memory,
 And a peculiar treasure, brooking not
 Exchange or currency: and in that hour
 A hope flow'd round me, like a golden
 mist
 Charm'd amid eddies of melodious airs,
 A moment, ere the onward whirlwind
 shatter it,
 Waver'd and floated—which was less
 than Hope,
 Because it lack'd the power of perfect
 Hope;
 But which was more and higher than all
 Hope,
 Because all other Hope had lower aim;
 Even that this name to which her gracious
 lips
 Did lend such gentle utterance, this one
 name,
 In some obscure hereafter, might in-
 wreath
 (How lovelier, nobler then!) her life, her
 love,
 With my life, love, soul, spirit, and heart
 and strength.
 'Brother,' she said, 'let this be call'd
 henceforth
 The Hill of Hope;' and I replied, 'O
 sister,
 My will is one with thine; the Hill of
 Hope.'
 Nevertheless, we did not change the name.

I did not speak: I could not speak my
 love.
 Love lieth deep: Love dwells not in lip-
 depths.
 Love wraps his wings on either side the
 heart,
 Constraining it with kisses close and warm,
 Absorbing all the incense of sweet thoughts
 So that they pass not to the shrine of
 sound.
 Else had the life of that delighted hour
 Drunk in the largeness of the utterance
 Of Love; but how should Earthly meas-
 ure mete
 The Heavenly-unmeasured or unlimited
 Love,
 Who scarce can tune his high majestic
 sense
 Unto the thundersong that wheels the
 spheres,
 Scarce living in the Æolian harmony,
 And flowing odour of the spacious air,
 Scarce housed within the circle of this
 Earth,
 Be cabin'd up in words and syllables,
 Which pass with that which breathes
 them? Sooner Earth
 Might go round Heaven, and the strait
 girth of Time
 Inswathe the fulness of Eternity,
 Than language grasp the infinite of Love.

O day which did enwomb that happy
 hour,
 Thou art blessed in the years, divinest day!
 O Genius of that hour which dost uphold
 Thy coronal of glory like a God,
 Amid thy melancholy mates far-seen,
 Who walk before thee, ever turning round
 To gaze upon thee till their eyes are dim
 With dwelling on the light and depth of
 thine,
 Thy name is ever worshipp'd among
 hours!
 Had I died then, I had not seem'd to die,
 For bliss stood round me like the light of
 Heaven,—
 Had I died then, I had not known the
 death;
 Yea had the Power from whose right
 hand the light
 Of Life issueth, and from whose left hand
 floweth

The Shadow of Death, perennial effluences,
 Whereof to all that draw the wholesome air,
 Somewhile the one must overflow the other;
 Then had he stemm'd my day with night, and driven
 My current to the fountain whence it sprang, —
 Even his own abiding excellence —
 On me, methinks, that shock of gloom had fall'n
 Unfelt, and in this glory I had merged
 The other, like the sun I gazed upon,
 Which seeming for the moment due to death,
 And dipping his head low beneath the verge,
 Yet bearing round about him his own day,
 In confidence of unabated strength,
 Steppeth from Heaven to Heaven, from light to light,
 And holdeth his undimmed forehead far
 Into a clearer zenith, pure of cloud.

We trod the shadow of the downward hill;
 We past from light to dark. On the other side
 Is scoop'd a cavern and a mountain hall,
 Which none have fathom'd. If you go far in
 (The country people rumour) you may hear
 The moaning of the woman and the child,
 Shut in the secret chambers of the rock.
 I too have heard a sound — perchance of streams
 Running far on within its inmost halls,
 The home of darkness; but the cavern-mouth,
 Half overtrailed with a wanton weed,
 Gives birth to a brawling brook, that passing lightly
 Adown a natural stair of tangled roots,
 Is presently received in a sweet grave
 Of eglantines, a place of burial
 Far lovelier than its cradle; for unseen,
 But taken with the sweetness of the place,
 It makes a constant bubbling melody
 That drowns the nearer echoes. Lower down

Spreads out a little lake, that, flooding, leaves
 Low banks of yellow sand; and from the woods
 That belt it rise three dark, tall cypresses, —
 Three cypresses, symbols of mortal woe,
 That men plant over graves.

Hither we came,
 And sitting down upon the golden moss,
 Held converse sweet and low — low converse sweet,
 In which our voices bore least part. The wind
 Told a lovetale beside us, how he woo'd
 The waters, and the waters answering lisp'd
 To kisses of the wind, that, sick with love,
 Fainted at intervals, and grew again
 To utterance of passion. Ye cannot shape
 Fancy so fair as is this memory.
 Methought all excellence that ever was
 Had drawn herself from many thousand years,
 And all the separate Edens of this earth,
 To centre in this place and time. I listen'd,
 And her words stole with most prevailing sweetness
 Into my heart, as thronging fancies come
 To boys and girls when summer days are new,
 And soul and heart and body are all at ease:
 What marvel my Camilla told me all?
 It was so happy an hour, so sweet a place,
 And I was as the brother of her blood,
 And by that name I moved upon her breath;
 Dear name, which had too much of nearness in it
 And heralded the distance of this time!
 At first her voice was very sweet and low,
 As if she were afraid of utterance;
 But in the onward current of her speech,
 (As echoes of the hollow-banked brooks
 Are fashion'd by the channel which they keep),
 Her words did of their meaning borrow sound,

Her cheek did catch the colour of her words.

I heard and trembled, yet I could but hear;

My heart paused—my raised eyelids would not fall,

But still I kept my eyes upon the sky.
I seem'd the only part of Time stood still,

And saw the motion of all other things;
While her words, syllable by syllable,
Like water, drop by drop, upon my ear
Fell; and I wish'd, yet wish'd her not to speak;

But she spake on, for I did name no wish,
What marvel my Camilla told me all
Her maiden dignities of Hope and Love—
'Perchance,' she said, 'return'd.' Even then the stars

Did tremble in their stations as I gazed;
But she spake on, for I did name no wish,

No wish—no hope. Hope was not wholly dead,

But breathing hard at the approach of Death,—

Camilla, my Camilla, who was mine
No longer in the dearest sense of mine—
For all the secret of her inmost heart,
And all the maiden empire of her mind,
Lay like a map before me, and I saw
There, where I hoped myself to reign as king,

There, where that day I crown'd myself as king,

There in my realm and even on my throne,
Another! then it seem'd as tho' a link
Of some tight chain within my inmost frame

Was riven in twain: that life I heeded not

Flow'd from me, and the darkness of the grave,

The darkness of the grave and utter night,

Did swallow up my vision; at her feet,
Even the feet of her I loved, I fell,
Smit with exceeding sorrow unto Death.

Then had the earth beneath me yawning cloven

With such a sound as when an iceberg splits

From cope to base—had Heaven from all her doors,

With all her golden thresholds clashing, roll'd

Her heaviest thunder—I had lain as dead,

Mute, blind and motionless as then I lay;

Dead, for henceforth there was no life for me!

Mute, for henceforth what use were words to me!

Blind, for the day was as the night to me!

The night to me was kinder than the day;

The night in pity took away my day,
Because my grief as yet was newly born
Of eyes too weak to look upon the light;

And thro' the hasty notice of the ear
Frail Life was startled from the tender love

Of him she brooded over. Would I had lain

Until the plaited ivy-tress had wound
Round my worn limbs, and the wild brier
had driven

Its knotted thorns thro' my unpaining brows,

Leaning its roses on my faded eyes.

The wind had blown above me, and the rain

Had fall'n upon me, and the gilded snake

Had nestled in this bosom-throne of Love,

But I had been at rest for evermore.

Long time entrancement held me. All too soon

Life (like a wanton too-officious friend,
Who will not *hear* denial, vain and rude
With proffer of unwish'd-for services)

Entering all the avenues of sense
Past thro' into his citadel, the brain,

With hated warmth of apprehensiveness.
And first the chillness of the sprinkled brook

Smote on my brows, and then I seem'd to hear

Its murmur, as the drowning seaman hears,

Who with his head below the surface
dropt

Listens the muffled booming indistinct
Of the confused floods, and dimly knows
His head shall rise no more: and then
came in

The white light of the weary moon
above,

Diffused and molten into flaky cloud.

Was my sight drunk that it did shape to
me

Him who should own that name? Were
it not well

If so be that the echo of that name
Ringing within the fancy had updrawn
A fashion and a phantasm of the form
It should attach to? Phantom!—had
the ghastliest

That ever lusted for a body, sucking
The foul steam of the grave to thicken
by it,

There in the shuddering moonlight
brought its face

And what it has for eyes as close to
mine

As he did—better that than his, than he
The friend, the neighbour, Lionel, the
beloved,

The loved, the lover, the happy Lionel,
The low-voiced, tender-spirited Lionel,
All joy, to whom my agony was a joy.

O how her choice did leap forth from his
eyes!

O how her love did clothe itself in smiles
About his lips! and—not one moment's
grace—

Then when the effect weigh'd seas upon
my head

To come my way! to twit me with the
cause!

Was not the land as free thro' all her
ways

To him as me? Was not his wont to
walk

Between the going light and growing
night?

Had I not learnt my loss before he
came?

Could that be more because he came my
way?

Why should he not come my way if he
would?

And yet to-night, to-night—when all my
wealth

Flash'd from me in a moment and I fell
Beggar'd for ever—why *should* he come
my way

Robed in those robes of light I must not
wear,

With that great crown of beams about
his brows—

Come like an angel to a damned soul,
To tell him of the bliss he had with
God—

Come like a careless and a greedy heir
That scarce can wait the reading of the
will

Before he takes possession? Was mine
a mood

To be invaded rudely, and not rather
A sacred, secret, unapproached woe,
Unspeakable? I was shut up with Grief;
She took the body of my past delight,
Narded and swathed and balm'd it for
herself,

And laid it in a sepulchre of rock
Never to rise again. I was led mute
Into her temple like a sacrifice;
I was the High Priest in her holiest
place,

Not to be loudly broken in upon.

Oh friend, thoughts deep and heavy as
these wellnigh

O'erbore the limits of my brain: but he
Bent o'er me, and my neck his arm up-
stay'd.

I thought it was an adder's fold, and once
I strove to disengage myself, but fail'd,
Being so feeble: she bent above me, too:
Wan was her cheek; for whatsoe'er of
blight

Lives in the dewy touch of pity had made
The red rose there a pale one—and her
eyes—

I saw the moonlight glitter on their
tears—

And some few drops of that distressful
rain

Fell on my face, and her long ringlets
moved,

Drooping and beaten by the breeze, and
brush'd

My fallen forehead in their to and fro,
For in the sudden anguish of her heart

Loosed from their simple thrall they had
 flow'd abroad,
 And floated on and parted round her
 neck,
 Mantling her form halfway. She, when
 I woke,
 Something she ask'd, I know not what,
 and ask'd,
 Unanswer'd, since I spake not; for the
 sound
 Of that dear voice so musically low,
 And now first heard with any sense of
 pain,
 As it had taken life away before,
 Choked all the syllables, that strove to
 rise
 From my full heart.

The blissful lover, too,
 From his great hoard of happiness dis-
 till'd
 Some drops of solace; like a vain rich
 man,
 That, having always prosper'd in the
 world,
 Folding his hands, deals comfortable
 words
 To hearts wounded for ever; yet, in
 truth,
 Fair speech was his and delicate of
 phrase,
 Falling in whispers on the sense, ad-
 dress'd
 More to the inward than the outward
 ear,
 As rain of the midsummer midnight soft,
 Scarce-heard, recalling fragrance and the
 green
 Of the dead spring: but mine was wholly
 dead,
 No bud, no leaf, no flower, no fruit for
 me.
 Yet who had done, or who had suffer'd
 wrong?
 And why was I to darken their pure
 love,
 If, as I found, they two did love each
 other,
 Because my own was darken'd? Why
 was I
 To cross between their happy star and
 them?
 To stand a shadow by their shining doors,

And vex them with my darkness? Did
 I love her?
 Ye know that I did love her; to this
 present
 My full-orb'd love has waned not. Did
 I love her,
 And could I look upon her tearful eyes?
 What had *she* done to weep? Why
 should *she* weep?
 O innocent of spirit — let my heart
 Break rather — whom the gentlest airs
 of Heaven
 Should kiss with an unwonted gentleness.
 Her love did murder mine? What then?
 She deem'd
 I wore a brother's mind: she call'd me
 brother:
 She told me all her love: she shall not
 weep.

The brightness of a burning thought,
 awhile
 In battle with the glooms of my dark
 will,
 Moonlike emerged, and to itself lit up
 There on the depth of an unfathom'd
 woe
 Reflex of action. Starting up at once,
 As from a dismal dream of my own
 death,
 I, for I loved her, lost my love in Love;
 I, for I loved her, graspt the hand she
 lov'd,
 And laid it in her own, and sent my cry
 Thro' the blank night to Him who loving
 made
 The happy and the unhappy love, that
 He
 Would hold the hand of blessing over
 them,
 Lionel, the happy, and her, and her, his
 bride!
 Let them so love that men and boys may
 say,
 'Lo! how they love each other!' till
 their love
 Shall ripen to a proverb, unto all
 Known, when their faces are forgot in
 the land —
 One golden dream of love, from which
 may death
 Awake them with heaven's music in a
 life

More living to some happier happiness,
Swallowing its precedent in victory.
And as for me, Camilla, as for me, —
The dew of tears is an unwholesome dew,
They will but sicken the sick plant the
more.

Deem that I love thee but as brothers do,
So shalt thou love me still as sisters do;
Or if thou dream aught farther, dream
but how
I could have loved thee, had there been
none else
To love as lovers, loved again by thee.

Or this, or somewhat like to this, I
spake,
When I beheld her weep so ruefully;
For sure my love should ne'er indue the
front
And mask of Hate, who lives on others'
moans.
Shall Love pledge Hatred in her bitter
draughts,
And batten on her poisons? Love for-
bid!
Love passeth not the threshold of cold
Hate,
And Hate is strange beneath the roof
of Love.
O Love, if thou be'st Love, dry up these
tears
Shed for the love of Love; for tho' mine
image,
The subject of thy power, be cold in
her,
Yet, like cold snow, it melteth in the
source
Of these sad tears, and feeds their down-
ward flow.
So Love, arraign'd to judgment and to
death,
Received unto himself a part of blame,
Being guiltless, as an innocent prisoner,
Who, when the woful sentence hath
been past,
And all the clearness of his fame hath
gone
Beneath the shadow of the curse of man,
First falls asleep in swoon, wherefrom
awaked,
And looking round upon his tearful
friends,
Forthwith and in his agony conceives

A shameful sense as of a cleaving
crime —
For whence without some guilt should
such grief be?

So died that hour, and fell into the
abysm
Of forms outworn, but not to me out-
worn,
Who never hail'd another — was there
one?
There might be one — one other, worth
the life
That made it sensible. So that hour died
Like odour rapt into the winged wind
Borne into alien lands and far away.

There be some hearts so airily built,
that they,
They — when their love is wreck'd — if
Love can wreck —
On that sharp ridge of utmost doom ride
highly
Above the perilous seas of Change and
Chance;
Nay, hold out the lights of cheer-
fulness;
As the tall ship, that many a dreary year
Knit to some dismal sandbank far at
sea,
All thro' the livelong hours of utter
dark,
Showers slanting light upon the dolorous
wave.
For me — what light, what gleam on
those black ways
Where Love could walk with banish'd
Hope no more?

It was ill-done to part you, Sisters
fair;
Love's arms were wreath'd about the neck
of Hope,
And Hope kiss'd Love, and Love drew in
her breath
In that close kiss, and drank her whis-
per'd tales.
They said that Love would die when
Hope was gone,
And Love mourn'd long, and sorrow'd
after Hope;
At last she sought out Memory, and they
trod

The same old paths where Love had
walk'd with Hope,
And Memory fed the soul of Love with
tears.

II.

FROM that time forth I would not see her
more;

But many weary moons I lived alone —
Alone, and in the heart of the great
forest.

Sometimes upon the hills beside the sea
All day I watch'd the floating isles of
shade,

And sometimes on the shore, upon the
sands

Insensibly I drew her name, until
The meaning of the letters shot into
My brain; anon the wanton billow wash'd
Them over, till they faded like my love.

The hollow caverns heard me — the black
brooks

Of the mid-forest heard me — the soft
winds,

Laden with thistledown and seeds of
flowers,

Paused in their course to hear me, for my
voice

Was all of thee: the merry linnet knew
me,

The squirrel knew me, and the dragonfly
Shot by me like a flash of purple fire.

The rough brier tore my bleeding palms;
the hemlock,

Brow-high, did strike my forehead as I
past;

Yet trod I not the wildflower in my path,
Nor bruised the wildbird's egg.

Was this the end?

Why grew we then together in one plot?

Why fed we from one fountain? drew one
sun?

Why were our mothers' branches of one
stem?

Why were we one in all things, save in
that

Where to have been one had been the
cope and crown

Of all I hoped and fear'd? — if that same
nearness

Were father to this distance, and that *one*
Vauntcourier to this *double*? if Affection

Living slew Love, and Sympathy hew'd out
The bosom-sepulchre of Sympathy?

Chiefly I sought the cavern and the
hill

Where last we roam'd together, for the
sound

Of the loud stream was pleasant, and the
wind

Came wooingly with woodbine smells.
Sometimes

All day I sat within the cavern-mouth,
Fixing my eyes on those three cypress-
cones

That spired above the wood; and with
mad hand

Tearing the bright leaves of the ivy-
screen,

I cast them in the noisy brook beneath,
And watch'd them till they vanish'd from
my sight

Beneath the bower of wreathed eglan-
tines:

And all the fragments of the living rock
(Huge blocks, which some old trembling
of the world

Had loosen'd from the mountain, till they
fell

Half-digging their own graves) these in
my agony

Did I make bare of all the golden moss,
Wherewith the dashing runnel in the
spring

Had liveried them all over. In my brain
The spirit seem'd to flag from thought to
thought,

As moonlight wandering thro' a mist:
my blood

Crept like marsh drains thro' all my lan-
guid limbs;

The motions of my heart seem'd far within
me,

Unfrequent, low, as tho' it told its pulses;
And yet it shook me, that my frame would
shudder,

As if 'twere drawn asunder by the rack.
But over the deep graves of Hope and
Fear,

And all the broken palaces of the Past,
Brooded one master-passion evermore,
Like to a low-hung and a fiery sky

Above some fair metropolis, earth
shock'd, —

Hung round with ragged rims and burning folds,—

Embathing all with wild and woful hues,
Great hills of ruins, and collapsed masses
Of thundershaken columns indistinct,
And fused together in the tyrannous light—

Ruins, the ruin of all my life and me!

Sometimes I thought Camilla was no more,

Some one had told me she was dead, and ask'd

If I would see her burial: then I seem'd
To rise, and through the forest-shadow borne

With more than mortal swiftness, I ran down

The steepy sea-bank, till I came upon
The rear of a procession, curving round
The silver-sheeted bay: in front of which
Six stately virgins, all in white, upbare
A broad earth-sweeping pall of whitest lawn,

Wreathed round the bier with garlands: in the distance,

From out the yellow woods upon the hill
Look'd forth the summit and the pinnacles

Of a gray steeple—thence at intervals
A low bell tolling. All the pageantry,
Save those six virgins which upheld the bier,

Were stole from head to foot in flowing black;

One walk'd abreast with me, and veil'd his brow,

And he was loud in weeping and in praise
Of her, we follow'd: a strong sympathy
Shook all my soul: I flung myself upon him

In tears and cries: I told him all my love,
How I had loved her from the first; whereat

He shrank and howl'd, and from his brow drew back

His hand to push me from him; and the face,

The very face and form of Lionel
Flash'd thro' my eyes into my innermost brain,

And at his feet I seem'd to faint and fall,
To fall and die away. I could not rise

Albeit I strove to follow. They past on,
The lordly Phantasms! in their floating folds

They past and were no more: but I had fallen

Prone by the dashing runnel on the grass.

Always the inaudible invisible thought,
Artificer and subject, lord and slave,
Shaped by the audible and visible,
Moulded the audible and visible;
All crisped sounds of wave and leaf and wind,

Flatter'd the fancy of my fading brain;
The cloud-pavilion'd element, the wood,
The mountain, the three cypresses, the cave,

Storm, sunset, glows and glories of the moon

Below black firs, when silent-creeping winds

Laid the long night in silver streaks and bars,

Were wrought into the tissue of my dream:

The moanings in the forest, the loud brook,

Cries of the partridge like a rusty key
Turn'd in a lock, owl-whoop and dork-hawk-whirr

Awoke me not, but were a part of sleep,
And voices in the distance calling to me
And in my vision bidding me dream on,
Like sounds without the twilight realm of dreams,

Which wander round the bases of the hills,

And murmur at the low-dropt eaves of sleep,

Half-entering the portals. Oftentimes
The vision had fair prelude, in the end
Opening on darkness, stately vestibules
To caves and shows of Death: whether the mind,

With some revenge,—even to itself unknown,—

Made strange division of its suffering
With her, whom to have suffering view'd had been

Extremest pain; or that the clear-eyed Spirit,

Being blunted in the Present, grew at length

Prophetical and prescient of whate'er
The Future had in store: or that which
most

Enchains belief, the sorrow of my spirit
Was of so wide a compass it took in
All I had loved, and my dull agony,
Ideally to her transferr'd, became
Anguish intolerable.

The day waned;
Alone I sat with her: about my brow
Her warm breath floated in the utterance
Of silver-chorded tones: her lips were
sunder'd

With smiles of tranquil bliss, which broke
in light

Like morning from her eyes — her elo-
quent eyes,

(As I have seen them many a hundred
times)

Fill'd all with pure clear fire, thro' mine
down rain'd

Their spirit-searching splendours. As a
vision

Unto a haggard prisoner, iron-stay'd
In damp and dismal dungeons under-
ground,

Confined on points of faith, when strength
is shock'd

With torment, and expectancy of worse
Upon the morrow, thro' the ragged walls,
All unawares before his half-shut eyes,
Comes in upon him in the dead of night,
And with the excess of sweetness and of
awe,

Makes the heart tremble, and the sight
run over

Upon his steely gyves; so those fair eyes
Shone on my darkness, forms which ever
stood

Within the magic cirque of memory,
Invisible but deathless, waiting still
The edict of the will to reassume
The semblance of those rare realities
Of which they were the mirrors. Now
the light

Which was their life, burst through the
cloud of thought

Keen, irrepressible.

It was a room
Within the summer-house of which I
spake,

Hung round with paintings of the sea,
and one

A vessel in mid-ocean, her heaved prow
Clambering, the mast bent and the ravin
wind

In her sail roaring. From the outer day,
Betwixt the close-set ivies came a broad
And solid beam of isolated light,
Crowded with driving atomies, and fell
Slanting upon that picture, from prime
youth

Well-known well-loved. She drew it
long ago

Forthgazing on the waste and open sea,
One morning when the upblown billow
ran

Shoreward beneath red clouds, and I had
pour'd

Into the shadowing pencil's naked forms
Colour and life: it was a bond and seal
Of friendship, spoken of with tearful
smiles;

A monument of childhood and of love;
The poesy of childhood; my lost love
Symbol'd in storm. We gazed on it
together

In mute and glad remembrance, and
each heart

Grew closer to the other, and the eye
Was riveted and charm-bound, gazing
like

The Indian on a still-eyed snake, low-
couch'd —

A beauty which is death; when all at
once

That painted vessel, as with inner life,
Began to heave upon that painted sea;
An earthquake, my loud heart-beats,
made the ground

Reel under us, and all at once, soul, life
And breath and motion, past and flow'd
away

To those unreal billows: round and
round

A whirlwind caught and bore us; mighty
gyres

Rapid and vast, of hissing spray wind-
driven

Far thro' the dizzy dark. Aloud she
shrieked;

My heart was cloven with pain; I wound
my arms

About her: we whirl'd giddily; the wind

Sung; but I clasp'd her without fear:
 her weight
 Shrank in my grasp, and over my dim
 eyes,
 And parted lips which drank her breath,
 down-hung
 The jaws of Death: I, groaning, from
 me flung
 Her empty phantom: all the sway and
 whirl
 Of the storm dropt to windless calm, and I
 Down welter'd thro' the dark ever and
 ever.

III.

I CAME one day and sat among the
 stones
 Strewn in the entry of the moaning cave;
 A morning air, sweet after rain, ran over
 The rippling levels of the lake, and blew
 Coolness and moisture and all smells of
 bud
 And foliage from the dark and dripping
 woods
 Upon my fever'd brows that shook and
 throbb'd
 From temple unto temple. To what
 height
 The day had grown I know not. Then
 came on me
 The hollow tolling of the bell, and all
 The vision of the bier. As heretofore
 I walk'd behind with one who veil'd his
 brow.
 Methought by slow degrees the sullen
 bell
 Toll'd quicker, and the breakers on the
 shore
 Sloped into louder surf: those that went
 with me,
 And those that held the bier before my
 face,
 Moved with one spirit round about the
 bay,
 Trod swifter steps; and while I walk'd
 with these
 In marvel at that gradual change, I
 thought
 Four bells instead of one began to ring,
 Four merry bells, four merry marriage-
 bells,
 In clanging cadence jangling^e peal on
 peal—

A long loud clash of rapid marriage-
 bells.
 Then those who led the van, and those
 in rear,
 Rush'd into dance, and like wild Bac-
 chanals
 Fled onward to the steeple in the woods:
 I, too, was borne along and felt the blast
 Beat on my heated eyelids: all at once
 The front rank made a sudden halt; the
 bells
 Lapsed into frightful stillness; the surge
 fell
 From thunder into whispers; those six
 maids
 With shrieks and ringing laughter on the
 sand
 Threw down the bier; the woods upon
 the hill
 Waved with a sudden gust that sweeping
 down
 Took the edges of the pall, and blew it far
 Until it hung, a little silver cloud
 Over the sounding seas: I turn'd: my
 heart
 Shrank in me, like a snowflake in the
 hand,
 Waiting to see the settled countenance
 Of her I loved, adorn'd with fading
 flowers.
 But she from out her death-like chrysalis,
 She from her bier, as into fresher life,
 My sister, and my cousin, and my love,
 Leapt lightly clad in bridal white—her
 hair
 Studded with one rich Provence rose—
 a light
 Of smiling welcome round her lips—her
 eyes
 And cheeks as bright as when she climb'd
 the hill.
 One hand she reach'd to those that came
 behind,
 And while I mused nor yet endured to
 take
 So rich a prize, the man who stood with
 me
 Stept gaily forward, throwing down his
 robes,
 And claspt her hand in his: again the
 bells
 Jangled and clang'd: again the stormy
 surf

Crash'd in the shingle: and the whirling
 rout
 Led by those two rush'd into dance, and
 fled
 Wind-footed to the steeple in the woods,
 I'll they were swallow'd in the leafy
 bowers,
 And I stood sole beside the vacant bier.
 There, there, my latest vision — then the
 event!

IV.

THE GOLDEN SUPPER.¹

(*Another speaks.*)

He flies the event: he leaves the event
 to me:
 Poor Julian — how he rush'd away; the
 bells,
 Those marriage-bells, echoing in ear and
 heart —
 But cast a parting glance at me, you saw,
 As who should say, 'Continue.' Well
 he had
 One golden hour — of triumph shall I
 say?
 Solace at least — before he left his home.

Would you had seen him in that hour
 of his!
 He moved thro' all of it majestically —
 Restrain'd himself quite to the close —
 but now —

Whether they *were* his lady's marriage-
 bells,
 Or prophets of them in his fantasy,
 I never ask'd: but Lionel and the girl
 Were wedded, and our Julian came again
 Back to his mother's house among the
 pines.
 But these, their gloom, the mountains
 and the Bay,
 The whole land weigh'd him down as
 Ætna does
 The Giant of Mythology: he would go,
 Would leave the land for ever, and had
 gone

¹ This poem is founded upon a story in Boccaccio. See Introduction, p. 467.

Surely, but for a whisper, 'Go not yet,'
 Some warning — sent divinely — as it
 seem'd
 By that which follow'd — but of this I
 deem
 As of the visions that he told — the event
 Glanced back upon them in his after
 life,
 And partly made them — tho' he knew it
 not.

And thus he stay'd and would not look
 at her —
 No not for months: but, when the
 eleventh moon
 After their marriage lit the lover's Bay,
 Heard yet once more the tolling bell, and
 said,
 Would you could toll me out of life, but
 found —
 All softly as his mother broke it to him —
 A crueller reason than a crazy ear,
 For that low knell tolling his lady dead —
 Dead — and had lain three days without
 a pulse:
 All that look'd on her had pronounced
 her dead.
 And so they bore her (for in Julian's
 land
 They never nail a dumb head up in
 elm),
 Bore her free-faced to the free airs of
 heaven,
 And laid her in the vault of her own
 kin.

What did he then? not die: he is here
 and hale —
 Not plunge headforemost from the moun-
 tain there,
 And leave the name of Lover's Leap:
 not he:
 He knew the meaning of the whisper
 now,
 Thought that he knew it. 'This, I
 stay'd for this;
 O love, I have not seen you for so long.
 Now, now, will I go down into the grave,
 I will be all alone with all I love,
 And kiss her on the lips. She is his no
 more:
 The dead returns to me, and I go down
 To kiss the dead.'

The fancy stirr'd him so
He rose and went, and entering the dim
vault,

And, making there a sudden light, beheld
All round about him that which all will
be.

The light was but a flash, and went again.
Then at the far end of the vault he saw
His lady with the moonlight on her face;
Her breast as in a shadow-prison, bars
Of black and bands of silver, which the
moon

Struck from an open grating overhead
High in the wall, and all the rest of her
Drown'd in the gloom and horror of the
vault.

'It was my wish,' he said, 'to pass, to
sleep,

To rest, to be with her—till the great
day

Peal'd on us with that music which rights
all,

And raised us hand in hand.' And
kneeling there

Down in the dreadful dust that once was
man,

Dust, as he said, that once was loving
hearts,

Hearts that had beat with such a love as
mine—

Not such as mine, no, nor for such as
her—

He softly put his arm about her neck
And kiss'd her more than once, till help-
less death

And silence made him bold—nay, but I
wrong him,

He revered his dear lady even in
death;

But, placing his true hand upon her
heart,

'O, you warm heart,' he moan'd, 'not
even death

Can chill you all at once:' then starting,
thought

His dreams had come again. 'Do I
wake or sleep?

Or am I made immortal, or my love
Mortal once more?' It beat—the heart
—it beat:

Faint—but it beat: at which his own
began

To pulse with such a vehemence that it
drown'd

The feebler motion underneath his hand.
But when at last his doubts were satisfied,

He raised her softly from the sepulchre,
And, wrapping her all over with the cloak

He came in, and now striding fast, and
now

Sitting awhile to rest, but evermore
Holding his golden burthen in his arms,

So bore her thro' the solitary land
Back to the mother's house where she

was born.

There the good mother's kindly minis-
tering,

With half a night's appliances, recall'd
Her fluttering life: she raised an eye that

ask'd

'Where?' till the things familiar to her
youth

Had made a silent answer: then she spoke
'Here! and how came I here?' and

learning it

(They told her somewhat rashly as I
think)

At once began to wander and to wail,
'Ay, but you know that you must give

me back:

Send! bid him come;' but Lionel was
away—

Stung by his loss had vanish'd, none
knew where.

'He casts me out,' she wept, 'and goes'
—a wail

That seeming something, yet was nothing,
born

Not from believing mind, but shatter'd
nerve,

Yet haunting Julian, as her own reproof
At some precipitance in her burial.

Then, when her own true spirit had
return'd,

'Oh yes, and you,' she said, 'and none
but you?

For you have given me life and love
again,

And none but you yourself shall tell him
of it,

And you shall give me back when he
returns.'

'Stay then a little,' answer'd Julian,
'here,

And keep yourself, none knowing, to
yourself;

And I will do your will. I may not stay,
No, not an hour; but send me notice of
him

When he returns, and then will I return,
And I will make a solemn offering of you
To him you love.' And faintly she
replied,

'And I will do *your* will, and none shall
know.'

Not know? with such a secret to be
known.

But all their house was old and loved
them both,

And all the house had known the loves
of both;

Had died almost to serve them any way,
And all the land was waste and solitary:
And then he rode away; but after this,
An hour or two, Camilla's travail came
Upon her, and that day a boy was born,
Heir of his face and land, to Lionel.

And thus our lonely lover rode away,
And pausing at a hostel in a marsh,
There fever seized upon him: myself was
then

Travelling that land, and meant to rest
an hour;

And sitting down to such a base repast,
It makes me angry yet to speak of it —
I heard a groaning overhead, and climb'd
The moulder'd stairs (for everything was
vile)

And in a loft, with none to wait on him,
Found, as it seem'd, a skeleton alone,
Raving of dead men's dust and beating
hearts.

A dismal hostel in a dismal land,
A flat malarian world of reed and rush!
But there from fever and my care of
him

Sprang up a friendship that may help us
yet.

For while we roam'd along the dreary
coast,

And waited for her message, piece by
piece

I learnt the drearier story of his life;
And, tho' he loved and honour'd Lionel,

Found that the sudden wail his lady
made

Dwelt in his fancy: did he know her
worth,

Her beauty even? should he not be
taught,

Ev'n by the price that others set upon it,
The value of that jewel he had to guard?

Suddenly came her notice and we part,
I with our lover to his native Bay.

This love is of the brain, the mind, the
soul:

That makes the sequel pure; tho' some
of us

Beginning at the sequel know no more.
Not such am I: and yet I say the bird
That will not hear my call, however
sweet,

But if my neighbour whistle answers
him —

What matter? there are others in the
wood.

Yet when I saw her (and I thought him
crazed,

Tho' not with such a craziness as needs
A cell and keeper), those dark eyes of
hers —

Oh! such dark eyes! and not her eyes
alone,

But all from these to where she touch'd
on earth,

For such a craziness as Julian's look'd
No less than one divine apology.

So sweetly and so modestly she came
To greet us, her young hero in her arms!
'Kiss him,' she said. 'You gave me life
again.

He, but for you, had never seen it once.
His other father you! Kiss him, and
then

Forgive him, if his name be Julian too.'

Talk of lost hopes and broken heart!
his own

Sent such a flame into his face, I knew
Some sudden vivid pleasure hit him
there.

But he was all the more resolved to go,
And sent at once to Lionel, praying him

By that great love they both had borne
the dead,
To come and revel for one hour with him
Before he left the land for evermore;
And then to friends—they were not
many—who lived
Scatteringly about that lonely land of
his,
And bade them to a banquet of farewells.

And Julian made a solemn feast: I
never
Sat at a costlier; for all round his hall
From column on to column, as in a
wood,
Not such as here—an equatorial one,
Great garlands swung and blossom'd;
and beneath,
Heirlooms, and ancient miracles of Art,
Chalice and salver, wines that, Heaven
knows when,
Had suck'd the fire of some forgotten
sun,
And kept it thro' a hundred years of
gloom,
Yet glowing in a heart of ruby—cups
Where nymph and god ran ever round in
gold—
Others of glass as costly—some with
gems
Movable and resettable at will,
And trebling all the rest in value—Ah
heavens!
Why need I tell you all?—suffice to say
That whatsoever such a house as his,
And his was old, has in it rare or fair
Was brought before the guest: and they,
the guests,
Wonder'd at some strange light in Julian's
eyes
(I told you that he had his golden hour),
And such a feast, ill-suited as it seem'd
To such a time, to Lionel's loss and his
And that resolved self-exile from a land
He never would revisit, such a feast
So rich, so strange, and stranger ev'n
than rich,
But rich as for the nuptials of a king.

And stranger yet, at one end of the
hall
Two great funereal curtains, looping
down,

Parted a little ere they met the floor,
About a picture of his lady, taken
Some years before, and falling hid the
frame.
And just above the parting was a lamp:
So the sweet figure folded round with
night
Seem'd stepping out of darkness with a
smile.

Well then—our solemn feast—we ate
and drank,
And might—the wines being of such
nobleness—
Have jested also, but for Julian's eyes,
And something weird and wild about it
all:
What was it? for our lover seldom spoke,
Scarce touch'd the meats; but ever and
anon
A priceless goblet with a priceless wine
Arising, show'd he drank beyond his use;
And when the feast was near an end, he
said:

'There is a custom in the Orient,
friends—
I read of it in Persia—when a man
Will honour those who feast with him,
he brings
And shows them whatsoever he accounts
Of all his treasures the most beautiful,
Gold, jewels, arms, whatever it may be.
This custom——'

Pausing here a moment, all
The guests broke in upon him with
meeting hands
And cries about the banquet—'Beautiful!
Who could desire more beauty at a feast?'

The lover answer'd, 'There is more
than one
Here sitting who desires it. Laud me not
Before my time, but hear me to the close.
This custom steps yet further when the
guest
Is loved and honour'd to the uttermost.
For after he hath shown him gems or
gold,
He brings and sets before him in rich
guise
That which is thrice as beautiful as these.

The beauty that is dearest to his heart —
 "O my heart's lord, would I could show
 you," he says,
 "Ev'n my heart too." And I propose
 to-night
 To show you what is dearest to my heart,
 And my heart too.

'But solve me first a doubt.
 I knew a man, nor many years ago;
 He had a faithful servant, one who loved
 His master more than all on earth beside.
 He falling sick, and seeming close on
 death,
 His master would not wait until he died,
 But bade his menials bear him from the
 door,
 And leave him in the public way to die.
 I knew another, not so long ago,
 Who found the dying servant, took him
 home,
 And fed, and cherish'd him, and saved
 his life.
 I ask you now, should this first master
 claim
 His service, whom does it belong to? him
 Who thrust him out, or him who saved
 his life?'

This question, so flung down before
 the guests,
 And balanced either way by each, at
 length
 When some were doubtful how the law
 would hold,
 Was handed over by consent of all
 To one who had not spoken, Lionel.

Fair speech was his, and delicate of
 phrase.
 And he beginning languidly — his loss
 Weigh'd on him yet — but warming as he
 went,
 Glanced at the point of law, to pass it by,
 Affirming that as long as either lived,
 By all the laws of love and gratefulness,
 The service of the one so saved was due
 All to the saver — adding, with a smile,
 The first for many weeks — a semi-smile
 As at a strong conclusion — 'body and
 soul
 And life and limbs, all his to work his
 will.'

Then Julian made a secret sign to me
 To bring Camilla down before them all.
 And crossing her own picture as she came,
 And looking as much lovelier as herself
 Is lovelier than all others — on her head
 A diamond circlet, and from under this
 A veil, that seemed no more than gilded
 air,

Flying by each fine ear, an Eastern gauze
 With seeds of gold — so, with that grace
 of hers,

Slow-moving as a wave against the wind,
 That flings a mist behind it in the sun —
 And bearing high in arms the mighty
 babe,

The younger Julian, who himself was
 crown'd

With roses, none so rosy as himself —
 And over all her babe and her the jewels
 Of many generations of his house
 Sparkled and flash'd, for he had decked
 them out

As for a solemn sacrifice of love —
 So she came in: — I am long in telling it,
 I never yet beheld a thing so strange,
 Sad, sweet, and strange together — floated
 in —

While all the guests in mute amazement
 rose —

And slowly pacing to the middle hall,
 Before the board, there paused and stood,
 her breast

Hard-heaving, and her eyes upon her feet,
 Not daring yet to glance at Lionel.
 But him she carried, him nor lights nor
 feast

Dazed or amazed, nor eyes of men; who
 cared

Only to use his own, and staring wide
 And hungering for the gilt and jewell'd
 world

About him, look'd, as he is like to prove,
 When Julian goes, the lord of all he saw.

'My guests,' said Julian: 'you are
 honour'd now

Ev'n to the uttermost: in her behold
 Of all my treasures the most beautiful,
 Of all things upon earth the dearest to
 me.'

Then waving us a sign to seat ourselves,
 Led his dear lady to a chair of state.
 And I, by Lionel sitting, saw his face

Fire, and dead ashes and all fire again
 Thrive in a second, felt him tremble too,
 And heard him muttering, 'So like, so
 like;
 She never had a sister. I knew none.
 Some cousin of his and hers — O God, so
 like!'
 And then he suddenly ask'd her if she
 were.
 She shook, and cast her eyes down, and
 was dumb.
 And then some other question'd if she
 came
 From foreign lands, and still she did not
 speak.
 Another, if the boy were hers: but she
 To all their queries answer'd not a word,
 Which made the amazement more, till
 one of them
 Said, shuddering, 'Her spectre!' But
 his friend
 Replied, in half a whisper, 'Not at least
 The spectre that will speak if spoken to.
 Terrible pity, if one so beautiful
 Prove, as I almost dread to find her,
 dumb!'

But Julian, sitting by her, answer'd all:
 'She is but dumb, because in her you
 see
 That faithful servant whom we spoke
 about,
 Obedient to her second master now;
 Which will not last. I have here to-night
 a guest
 So bound to me by common love and
 loss —
 What! shall I bind him more? in his
 behalf,
 Shall I exceed the Persian, giving him
 That which of all things is the dearest to
 me,
 Not only showing? and he himself pro-
 nounced
 That my rich gift is wholly mine to give.

'Now all be dumb, and promise all of
 you
 Not to break in on what I say by word
 Or whisper, while I show you all my
 heart.'
 And then began the story of his love
 As here to-day, but not so wordily —

The passionate moment would not suffer
 that —

Past thro' his visions to the burial; thence
 Down to this last strange hour in his own
 hall;
 And then rose up, and with him all his
 guests
 Once more as by enchantment; all but he,
 Lionel, who fain had risen, but fell again,
 And sat as if in chains — to whom he said:

'Take my free gift, my cousin, for
 your wife;
 And were it only for the giver's sake,
 And tho' she seem so like the one you lost,
 Yet cast her not away so suddenly,
 Lest there be none left here to bring her
 back:
 I leave this land for ever.' Here he
 ceased.

Then taking his dear lady by one
 hand,
 And bearing on one arm the noble babe,
 He slowly brought them both to Lionel.
 And there the widower husband and dead
 wife
 Rush'd each at each with a cry, that rather
 seem'd
 For some new death than for a life re-
 new'd;
 Whereat the very babe began to wail;
 At once they turn'd, and caught and
 brought him in
 To their charm'd circle, and, half killing
 him
 With kisses, round him closed and claspt
 again.
 But Lionel, when at last he freed himself
 From wife and child, and lifted up a face
 All over glowing with the sun of life,
 And love, and boundless thanks — the
 sight of this
 So frighted our good friend, that turning
 to me
 And saying, 'It is over: let us go' —
 There were our horses ready at the
 doors —
 We bade them no farewell, but mounting
 these
 He past for ever from his native land;
 And I with him, my Julian, back to
 mine.

TO ALFRED TENNYSON

MY GRANDSON.

GOLDEN-HAIR'D Ally whose name is one with mine,
 Crazy with laughter and babble and earth's new wine,
 Now that the flower of a year and a half is thine,
 O little blossom, O mine, and mine of mine,
 Glorious poet who never hast written a line,
 Laugh, for the name at the head of my verse is thine.
 May'st thou never be wrong'd by the name that is mine!

THE FIRST QUARREL.

(IN THE ISLE OF WIGHT.)

I.

'WAIT a little,' you say, 'you are sure
 it'll all come right,'
 But the boy was born i' trouble, an' looks
 so wan an' so white:
 Wait! an' once I ha' waited — I hadn't
 to wait for long.
 Now I wait, wait, wait for Harry. — No,
 no, you are doing me wrong!
 Harry and I were married: the boy can
 hold up his head,
 The boy was born in wedlock, but after
 my man was dead;
 I ha' work'd for him fifteen years, an' I
 work an' I wait to the end.
 I am all alone in the world, an' you are
 my only friend.

II.

Doctor, if *you* can wait, I'll tell you the
 tale o' my life.
 When Harry an' I were children, he call'd
 me his own little wife;
 I was happy when I was with him, an'
 sorry when he was away,
 An' when we play'd together, I loved him
 better than play;
 He workt me the daisy chain — he made
 me the cowslip ball,
 He fought the boys that were rude, an' I
 loved him better than all.
 Passionate girl tho' I was, an' often at
 home in disgrace,
 I never could quarrel with Harry — I had
 but to look in his face.

III.

There was a farmer in Dorset of Harry's
 kin. that had need
 Of a good stout lad at his farm; he sent,
 an' the father agreed;
 So Harry was bound to the Dorsetshire
 farm for years an' for years;
 I walked with him down to the quay,
 poor lad, an' we parted in tears.
 The boat was beginning to move, we
 heard them a-ringing the bell,
 'I'll never love any but you, God bless
 you, my own little Nell.'

IV.

I was a child, an' he was a child, an' he
 came to harm;
 There was a girl, a hussy, that workt with
 him up at the farm,
 One had deceived her an' left her alone
 with her sin an' her shame,
 An' so she was wicked with Harry; the
 girl was the most to blame.

V.

An' years went over till I that was little
 had grown so tall,
 The men would say of the maids, 'Our
 Nelly's the flower of 'em all,'
 I didn't take heed o' *them*, but I taught
 myself all I could
 To make a good wife for Harry, when
 Harry came home for good.

VI.

Often I seem'd unhappy, and often as
 happy too,
 For I heard it abroad in the fields 'I'll
 never love any but you;'
 'I'll never love any but you' the morning
 song of the lark,
 'I'll never love any but you' the nightin-
 gale's hymn in the dark.

VII.

And Harry came home at last, but he
 lock'd at me sidelong and shy,
 Vext me a bit, till he told me that so
 many years had gone by,
 I had grown so handsome and tall — that
 I might ha' forgot him somehow —
 For he thought — there were other lads —
 he was fear'd to look at me now.

VIII.

Hard was the frost in the field, we were
married o' Christmas day,
Married among the red berries, an' all as
merry as May —
Those were the pleasant times, my house
an' my man were my pride,
We seem'd like ships i' the Channel
a-sailing with wind an' tide.

IX.

But work was scant in the Isie, tho' he
tried the villages round,
So Harry went over the Solent to see if
work could be found;
An' he wrote 'I ha' six weeks' work,
little wife, so far as I know;
I'll come for an hour to-morrow, an' kiss
you before I go.'

X.

So I set to righting the house, for wasn't
he coming that day?
An' I hit on an old deal-box that was
push'd in a corner away,
It was full of old odds an' ends, an' a
letter along wi' the rest,
I had better ha' put my naked hand in a
hornets' nest.

XI.

'Sweetheart' — this was the letter — this
was the letter I read —
'You promised to find me work near you,
an' I wish I was dead —
Didn't you kiss me an' promise? you
haven't done it, my lad,
An' I almost died o' your going away,
an' I wish that I had.'

XII.

I too wish that I had — in the pleasant
times that had past,
Before I quarrell'd with Harry — *my*
quarrel — the first an' the last.

XIII.

For Harry came in, an' I flung him the
letter that drove me wild,
An' he told it me all at once, as simple
as any child,

'What can it matter, my lass, what I did
wi' my single life?

I ha' been as true to you as ever a man
to his wife;

An' *she* wasn't one o' the worst.' 'Then,'
I said, 'I'm none o' the best.'

An' he smiled at me, 'Ain't you, my
love? Come, come, little wife, let
it rest!

The man isn't like the woman, no need
to make such a stir.'

But he anger'd me all the more, an' I said
'You were keeping with her,

When I was a-loving you all along an'
the same as before.'

An' he didn't speak for a while, an' he
anger'd me more and more.

Then he patted my hand in his gentle
way, 'Let bygones be!'

'Bygones! you kept yours hush'd,' I said,
'when you married me!

By-gones ma' be come-agains; an' *she* —
in her shame an' her sin —

You'll have her to nurse my child, if I
die o' my lying in!

You'll make her its second mother! I
hate her — an' I hate you!'

Ah, Harry, my man, you had better ha'
beaten me black an' blue

Than ~~ha'~~ spoken as kind as you did,
when I were so crazy wi' spite,

'Wait a little, my lass, I am sure it 'ill
all come right.'

XIV.

An' he took three turns in the rain, an' I
watch'd him, an' when he came in

I felt that my heart was hard, he was all
wet thro' to the skin,

An' I never said 'off wi' the wet,' I never
said 'on wi' the dry,'

So I knew my heart was hard, when he
came to bid me goodbye.

'You said that you hated me, Ellen, but
that isn't true, you know;

I am going to leave you a bit — you'll
kiss me before I go.'

XV.

'Going! you're going to her — kiss her
— if you will,' I said —

I was near my time wi' the boy, I must
ha' been light i' my head —

'I had sooner be cursed than kiss'd!' —
I didn't know well what I meant,
But I turn'd my face from *him*, an' he
turned *his* face an' he went.

XVI.

And then he sent me a letter, 'I've
gotten my work to do;
You wouldn't kiss me, my lass, an' I
never loved any but you;
I am sorry for all the quarrel an' sorry
for what she wrote,
I ha' six weeks' work in Jersey an' go to-
night by the boat.'

XVII.

An' the wind began to rise, an' I thought
of him out at sea,
An' I felt I had been to blame; he was
always kind to me.
'Wait a little, my lass, I am sure it 'ill
all come right' —
An' the boat went down that night —
the boat went down that night.

RIZPAH. — *Character*

17—.

I.

WAILING, wailing, wailing, the wind over
land and sea —
And Willy's voice in the wind, 'O mother
come out to me.'
Why should he call me to-night, when
he knows that I cannot go?
For the downs are as bright as day, and
the full moon stares at the snow.

II.

We should be seen, my dear; they would
spy us out of the town.
The loud black nights for us, and the
storm rushing over the down,
When I cannot see my own hand, but
am led by the creak of the chain,
And grovel and grope for my son till I
find myself drenched with the
rain.

III.

Anything fallen again? nay — what was
there left to fall?
I have taken them home, I have num-
ber'd the bones, I have hidden
them all.
What am I saying? and what are *you*?
do you come as a spy?
Falls? what falls? who knows? As the
tree falls so must it lie.

IV.

Who let her in? how long has she been?
you — what have you heard?
Why did you sit so quiet? you never have
spoken a word.
O — to pray with me — yes — a lady —
none of their spies —
But the night has crept into my heart,
and begun to darken my eyes.

V.

Ah — you, that have lived so soft, what
should *you* know of the night,
The blast and the burning shame and the
bitter frost and the fright?
I have done it, while you were asleep —
you were only made for the day.
I have gather'd my baby together — and
now you may go your way.

VI.

Nay — for it's kind of you, Madam, to
sit by an old dying wife.
But say nothing hard of my boy, I have
only an hour of life.
I kiss'd my boy in the prison, before he
went out to die.
'They dared me to do it,' he said, and he
never has told me a lie.
I whipt him for robbing an orchard once
when he was but a child —
'The farmer dared me to do it,' he said;
he was always so wild —
And idie — and couldn't be idle — my
Willy — he never could rest.
The King should have made him a sol-
dier, he would have been one of
his best.

VII.

But he lived with a lot of wild mates, and
they never would let him be good;
They swore that he dare not rob the
mail, and he swore that he would;
And he took no life, but he took one
purse, and when all was done
He flung it among his fellows — I'll none
of it, said my son.

VIII.

I came into court to the Judge and the
lawyers. I told them my tale,
God's own truth — but they kill'd him,
they kill'd him for robbing the
mail.
They hang'd him in chains for a show —
we had always borne a good
name —
To be hang'd for a thief — and then put
away — isn't that enough shame?
Dust to dust — low down — let us hide!
but they set him so high
That all the ships of the world could
stare at him, passing by.
God 'ill pardon the hell-black raven and
horrible fowls of the air,
But not the black heart of the lawyer who
kill'd him and hang'd him there.

IX.

And the jailer forced me away. I had
bid him my last goodbye;
They had fasten'd the door of his cell.
'O mother!' I heard him cry.
I couldn't get back tho' I tried, he had
something further to say,
And now I never shall know it. The
jailer forced me away.

X.

Then since I couldn't but hear that cry
of my boy that was dead,
They seized me and shut me up: they
fasten'd me down on my bed.
'Mother, O mother!' — he call'd in the
dark to me year after year —
They beat me for that, they beat me —
you know that I couldn't but hear;

And then at the last they found I had
grown so stupid and still
They let me abroad again — but the
creatures had worked their will.

XI.

Flesh of my flesh was gone, but bone of
my bone was left —
I stole them all from the lawyers — and
you, will you call it a theft? —
My baby, the bones that had suck'd me,
the bones that had laugh'd and
had cried —
Theirs? O no! they are mine — not theirs
— they had moved in my side.

XII.

Do you think I was scared by the bones?
I kiss'd 'em, I buried 'em all —
I can't dig deep, I am old — in the night
by the churchyard wall.
My Willy 'ill rise up whole when the
trumpet of judgment 'ill sound;
But I charge you never to say that I laid
him in holy ground.

XIII.

They would scratch him up — they would
hang him again on the cursed
tree.
Sin? O yes — we are sinners, I know —
let all that be,
And read me a Bible verse of the Lord's
good will toward men —
'Full of compassion and mercy, the Lord'
— let me hear it again;
'Full of compassion and mercy — long-
suffering.' Yes, O yes!
For the lawyer is born but to murder —
the Saviour lives but to bless.
He'll never put on the black cap except
for the worst of the worst,
And the first may be last — I have heard
it in church — and the last may
be first.
Suffering — O long-suffering — yes, as the
Lord must know,
Year after year in the mist and the wind
and the shower and the snow.

XIV.

Heard, have you? what? they have told
you he never repented his sin.
How do they know it? are *they* his
mother? are *you* of his kin?
Heard! have you ever heard, when the
storm on the downs began,
The wind that 'ill wail like a child and
the sea that 'ill moan like a man?

XV.

Election, Election and Reprobation — it's
all very well.
But I go to-night to my boy, and I shall
not find him in Hell.
For I cared so much for my boy that the
Lord has look'd into my care,
And He means me I'm sure to be happy
with Willy, I know not where.

XVI.

And if *he* be lost — but to save *my* soul,
that is all your desire:
Do you think that I care for *my* soul if
my boy be gone to the fire?
I have been with God in the dark — go,
go, you may leave me alone —
You never have borne a child — you are
just as hard as a stone.

XVII.

Madam, I beg your pardon! I think
that you mean to be kind,
But I cannot hear what you say for my
Willy's voice in the wind —
The snow and the sky so bright — he used
but to call in the dark,
And he calls to me now from the church
and not from the gibbet — for
hark!
Nay — you can hear it yourself — it is
coming — shaking the walls —
Willy — the moon's in a cloud — Good-
night. I am going. He calls.

THE NORTHERN COBBLER.

I.

WAÄT till our Sally cooms in, fur thou
mun a' sights¹ to tell.
Eh, but I be maäin glad to seeä tha sa
'arty an' well.

'Cast awaäy on a disolut land wi' a
vertical soon²!
Strange fur to goä fur to think what
saäiors a' seäan an' a' doon;
'Summat to drink — sa' 'ot?' I 'a nowt
but Adam's wine:
What's the 'eät o' this little 'ill-side to the
'eät o' the line?

II.

'What's i' tha bottle a-stanning theer?'
I'll tell tha. Gin.
But if thou wants thy grog, tha mun goä
fur it down to the inn.
Naay — fur I be maäin-glad, but thaw tha
was iver sa dry,
Thou gits naw gin fro' the bottle theer,
an' I'll tell tha why.

III.

Meä an' thy sister was married, when
wur it? back-end o' June,
Ten year sin', and wa' greed as well as a
fiddle i' tune:
I could fettle and clump owd booöts and
shoes wi' the best on 'em all,
As fer as fro' Thursby thurn hup to
Harmsby and Hutterby Hall.
We was busy as beeä s i' the bloom an' as
'appy as 'art could think,
An' then the babby wur burn, and then
I taäkes to the drink.

IV.

An' I wcänt gaäinsaäy it, my lad, thaw
I be hafe shaämed on it now,
We could sing a good song at the Plow,
we could sing a good song at the
Plow;
Thaw once of a frosty night I slither'd an'
hurtet my huck,³
An' I coom'd neck-an'-crop soomtimes
slaäpe down i' the squad an' the
muck:

* ¹ The vowels *aä*, pronounced separately though
in the closest conjunction, best render the sound
of the long *i* and *y* in this dialect. But since such
words as *cräzin'*, *däiin'*, *whaä*, *aä* (I), etc., look
awkward except in a page of express phonetics,
I have thought it better to leave the simple *i* and
y, and to trust that my readers will give them the
broader pronunciation.

² The *ee* short, as in 'wood.'

³ Hip.

An' once I fowt wi' the Taäilor — not
 hafe ov a man, my lad —
 Fur he scrawm'd an' scatted my faäce
 like a cat, an' it maäde 'er sa mad
 That Sally she turn'd a tongu-banger,¹
 an' raäted ma, 'Sottin' thy braäins
 Guzzlin' an' soäkin' an' smoaäkin' an'
 hawmin'² about i' the laänes,
 Soä sow-droonk that tha doesn't touch
 thy 'at to the Squire;'
 An' I looökt'd cock-eyed at my noäse an'
 I seeäd 'im a-gittin' o' fire;
 But sin' I wur hallus i' liquor an' hallus
 as droonk as a king,
 Foäłks' coostom flitted awaäy like a kite
 wi' a brokken string.

V.

An' Sally she wesh'd foäłks' cloäths to
 keep the wolf fro' the door,
 Eh but the moor she riled me, she druv
 me to drink the moor,
 Fur I fun', when 'er back wur turn'd,
 wheer Sally's owd stockin' wur 'id,
 An' I grabb'd the munny she maäde, and
 I weär'd it o' liquor, I did.

VI.

An' one night I cooms 'oäm like a bull
 gotten loose at a faäir,
 An' she wur a-waäitin' fo'mma, an' cryin'
 and teärin' 'er 'aäir,
 An' I tumbled athurt the craädle an'
 sweär'd as I'd breäk ivry stick
 O' furnitur 'ere i' the 'ouse, an' I gied
 our Sally a kick,
 An' I mash'd the taäbles an' chairs, an'
 she an' the babby beäl'd,³
 Fur I knaw'd naw moor what I did nor
 a mortal beäst o' the feäld.

VII.

An' when I waäked i' the murnin' I seeäd
 that our Sally went laämed
 Cos' o' the kick as I gied 'er, an' I wur
 dreädfül ashaämed;
 An' Sally wur sloomy⁴ an' draggie taäil'd
 in an owd turn gown,
 An' the babby's faäce wur'n't wesh'd an'
 the 'ole 'ouse hupside down.

¹ Scold.² Lounging.³ Bellowed, cried out.⁴ Sluggish, out of spirits

VIII.

An' then I minded our Sally sa pratty
 an' neät an' sweeät,
 Straät as a pole an' cleän as a flower fro'
 'eäd to feeat:
 An' then I minded the fust kiss I gied
 'er by Thursby thurn;
 Theer wur a lark a-singin' 'is best of a
 Sunday at murn,
 Couldn't see 'im, we 'eärd 'im a-mountin'
 oop 'igher an' 'igher,
 An' then 'e turn'd to the sun, an' 'e
 shined like a sparkle o' fire.
 'Doesn't tha see 'im,' she axes, 'fur I
 can see 'im?' an' I
 Seeäd nobbut the smile o' the sun as
 danced in 'er pratty blue eye;
 An' I says, 'I mun gie tha a kiss,' an'
 Sally says 'Noä, thou moänt,'
 But I gied 'er a kiss, an' then anoother,
 an' Sally says 'doänt!'

IX.

An' when we coom'd into Meeätin', at
 fust she wur all in a tew,
 But, arter, we sing'd the 'ymn togither
 like birds on a beugh;
 An' Muggins 'e preäch'd o' Hell-fire an'
 the loov o' God fur men,
 An' then upo' coomin' awaäy Sally gied
 me a kiss ov 'ersen.

X.

Heer wur a fall fro' a kiss to a kick like
 Saätan as fell
 Down out o' heaven i' Hell-fire — thaw
 theer's naw drinkin' i' Hell;
 Meä fur to kick our Sally as kep the wolf
 fro' the door,
 All along o' the drink, fur I loov'd 'er
 as well as afoor.

XI.

Sa like a greät num-cumpus I blubber'd
 awaäy o' the bed —
 'Weänt niver do it naw moor;' an'
 Sally looökt up an' she said,
 'I'll upowd it¹ tha weänt; thou'r't like
 the rest o' the men,

¹ I'll uphold it.

Thou'll goā sniffin' about the tap till tha does it agēan.

Theer's thy hennemy, man, an' I knaws, as knaws tha sa well,
That, if tha seeās 'im an' smells 'im tha'll foller 'im slick into Hell.'

XII.

'Naāy,' says I, 'fur I weānt goā sniffin' about the tap.'

'Weānt tha?' she says, an' mysen I thowt i' mysen 'mayhap.'

'Noā:' an' I started awaāy like a shot, an' down to the Hinn,

An' I browt what tha seeās stannin' theer, yon big black bottle o' gin.

XIII.

'That caps owt,'¹ says Sally, an' saw she begins to cry,

But I puts it inter 'er 'ands an' I says to 'er, 'Sally,' says I,

'Stan' 'im theer, i' the naāme o' the Lord an' the power ov 'is Graāce,

Stan' 'im theer fur I'll looōk my hennemy straīt i' the faāce,

Stan' 'im theer i' the winder, an' let ma looōk at 'im then,

'E seeāms naw moor nor watter, an' 'e's the Devil's oān sen.'

XIV.

An' I wur down i' tha mouth, couldn't do naw work an' all,

Nasty an' snaggy an' shaāky, an' poonch'd my 'and wi' the hawl,

But she wur a power o' coomfut, an' sattled 'ersen o' my knee,

An' coāxd an' coodled me oop till ageān I feel'd mysen free.

XV.

An' Sally she tell'd it about, an' foālk stood a-gawmin'² in'

As thaw it wur summat bewitch'd istancead of a quart o' gin;

¹ That's beyond everything.

² Staring vacantly.

An' some on 'em said it wur watter — an I wur chousin' the wife,

Fur I ecouldn't owd 'ands off gin, wur it nccbut to saāve my life;

An' blacksmith 'e strips me the thick ov 'is airm, an' 'e shaws it to me,

'Feēal thou this! thou can't graw this upo' watter!' says he.

An' Doctor 'e calls o' Sunday an' just as candles was lit,

'Thou moānt do it,' he says, 'tha mun breāk 'im off bit by bit.'

'Thou'rt but a Methody-man,' says Parson, and laāys down 'is 'at,

An' 'e 'points to the bottle o' gin, 'but I respects tha fur that;'

An' Squire, his oān very sen, walks down fro' the 'All to see,

An' 'e spansks 'is 'and into mine, 'fur I respects tha,' says 'e;

An' coostom ageān draw'd in like a wind fro' far an' wide,

And browt me the boōōts to be cobbled fro' hafe the countryside.

XVI.

An' theer 'e stans an' theer 'e shall stan to my dying daāy;

I 'a gotten to loov 'im ageān in anoother kind of a waāy,

Proud on 'im, like, my lad, an' I keeāps 'im cleān an' bright,

Loovs 'im, an' roobs 'im, an' doosts 'im, an' puts 'im back i' the light.

XVII.

Wouldn't a pint a' sarved as well as a quart? Naw doubt:

But I liked a bigger feller to fight wi' an' fowt it out.

Fine an' meller 'e mun be by this, if I cared to taāste,

But I moānt, my lad, and I weānt, fur I'd feāl mysen cleān disgrāced.

XVIII.

An' once I said to the Missis, 'My lass, when I cooms to die,

Smash the bottle to smithers, the Devil's in 'im,' said I.

But arter I chaänged my mind, an' if
Sally be left aloän,
I'll hev 'im a-buried wi'mma an' taäke
'im afor the Throän.

XIX.

Coom thou 'eer — yon laädy a-steppin
along the streeät,
Doesn't tha know 'er — sa pratty, an'
feät, an' neät, an' sweeät?
Look at the cloäths on 'er back, thebbe
ammost spick-span-new,
An' Tommy's faäce be as fresh as a codlin
wesh'd i' the dew.

XX.

'Ere be our Sally an' Tommy, an' we be
a-goin' to dine,
Baäcon an' taätes, an' a beslings-pud-
din'¹ an' Adam's wine;
But if tha wants ony grog tha mun goä
fur it down to the Hinn,
Fur I weänt shed a drop on 'is blood,
noä, not fur Sally's oän kin.

THE REVENGE.

A BALLAD OF THE FLEET.

I. *a great captain*

AT FLORES in the Azores Sir Richard
Grenville lay,

And a pinnace, like a flutter'd bird, came
flying from far away:

'Spanish ships of war at sea! we have
sighted fifty-three!' *Commander*

Then sware Lord Thomas Howard
'Fore God I am no coward;

But I cannot meet them here, for my
ships are out of gear,

And the half my men are sick. I must
fly, but follow quick.

We are six ships of the line; can we
fight with fifty-three?' *and many*

II.

Then spake Sir Richard Grenville: 'I
know you are no coward;
You fly them for a moment to fight with
them again.

¹ A pudding made with the first milk of the
cow after calving.

But I've ninety men and more that are
lying sick ashore.

I should count myself the coward if I
left them, my Lord Howard,
To these Inquisition dogs and the devil-
doms of Spain.'

III.

So Lord Howard past away with five
ships of war that day,
Till he melted like a cloud in the silent
summer heaven;

But Sir Richard bore in hand all his sick
men from the land

Very carefully and slow,
Men of Bideford in Devon,
And we laid them on the ballast down
below;

For we brought them all aboard,
And they blest him in their pain, that
they were not left to Spain,

To the thumbscrew and the stake, for the
glory of the Lord.

IV.

He had only a hundred seamen to work
the ship and to fight,
And he sailed away from Flores till the
Spaniard came in sight,
With his huge sea-castles heaving upon
the weather bow.

'Shall we fight or shall we fly?

Good Sir Richard, tell us now,

For to fight is but to die!

There'll be little of us left by the time
this sun be set.'

And Sir Richard said again: 'We be all
good English men.

Let us bang these dogs of Seville, the
children of the devil,

For I never turn'd my back upon Don or
devil yet.'

V.

Sir Richard spoke and he laugh'd, and
we roar'd a hurrah, and so

The little Revenge ran on sheer into the
heart of the foe,

With her hundred fighters on deck, and
her ninety sick below;

For half of their fleet to the right and
half to the left were seen,
And the little Revenge ran on thro' the
long sea-lane between.

VI.

Thousands of their soldiers look'd down
from their decks and laugh'd,
Thousands of their seamen made mock
at the mad little craft
Running on and on, till delay'd
By their mountain-like San Philip that,
of fifteen hundred tons,
And up-shadowing high above us with
her yawning tiers of guns,
Took the breath from our sails, and we
stay'd.

VII.

And while now the great San Philip
hung above us like a cloud
Whence the thunderbolt will fall
Long and loud,
Four galleons drew away
From the Spanish fleet that day,
And two upon the larboard and two upon
the starboard lay,
And the battle-thunder broke from them
all.

VIII.

But anon the great San Philip, she be-
thought herself and went
Having that within her womb that had
left her ill content;
And the rest they came aboard us, and
they fought us hand to hand,
For a dozen times they came with their
pikes and musqueteers,
And a dozen times we shook 'em off as a
dog that shakes his ears
When he leaps from the water to the land.

Suggests space. IX.

And the sun went down, and the stars
came out far over the summer sea,
But never a moment ceased the fight of
the one and the fifty-three.
Ship after ship, the whole night long,
their high-built galleons came,
Ship after ship, the whole night long,
with her battle-thunder and flame;

Ship after ship, the whole night long,
drew back with her dead and her
shame.

For some were sunk and many were
shatter'd, and so could fight us no
more —

God of battles, was ever a battle like this
in the world before?

X.

For he said 'Fight on! fight on!'
Tho' his vessel was all but a wreck;
And it chanced that, when half of the
short summer night was gone,
With a grisly wound to be drest he had
left the deck,
But a bullet struck him that was dressing
it suddenly dead,
And himself he was wounded again in
the side and the head,
And he said 'Fight on! fight on!'

Suggests space. XI.

And the night went down, and the sun
smiled out far over the summer sea,
And the Spanish fleet with broken sides
lay round us all in a ring;
But they dared not touch us again, for
they fear'd that we still could
sting,

So they watch'd what the end would be.
And we had not fought them in vain,
But in perilous plight were we,
Seeing forty of our poor hundred were
slain,

And half of the rest of us maim'd for life
In the crash of the cannonades and the
desperate strife;

And the sick men down in the hold were
most of them stark and cold,
And the pikes were all broken or bent,
and the powder was all of it spent;
And the masts and the rigging were
lying over the side;

But Sir Richard cried in his English pride,
'We have fought such a fight for a day
and a night

As may never be fought again!
We have won great glory, my men!
And a day less or more
At sea or ashore,
We die — does it matter when?

Sink me the ship, Master Gunner — sink
her, split her in twain!
Fall into the hands of God, not into the
hands of Spain!

XII.

And the gunner said 'Ay, ay,' but the
seamen made reply:
'We have children, we have wives,
And the Lord hath spared our lives.
We will make the Spaniard promise, if
we yield, to let us go;
We shall live to fight again and to strike
another blow.'
And the lion there lay dying, and they
yielded to the foe.

XIII.

And the stately Spanish men to their
flagship bore him then,
Where they laid him by the mast, old
Sir Richard caught at last,
And they praised him to his face with
their courtly foreign grace;
But he rose upon their decks, and he cried:
'I have fought for Queen and Faith like
a valiant man and true;
I have only done my duty as a man is
bound to do:
With a joyful spirit I Sir Richard Gren-
ville die!'
And he fell upon their decks, and he died.

XIV.

And they stared at the dead that had
been so valiant and true,
And had holden the power and glory of
Spain so cheap
That he dared her with one little ship
and his English few;
Was he devil or man? He was devil
for aught they knew,
But they sank his body with honour down
into the deep,
And they mann'd the Revenge with a
swarthier alien crew,
And away she sail'd with her loss and
long'd for her own;
When a wind from the lands they had
ruin'd awoke from sleep,
And the water began to heave and the
weather to moan,

And or ever that evening ended a great
gale blew,
And a wave like the wave that is raised
by an earthquake grew,
Till it smote on their hulls and their sails
and their masts and their flags,
And the whole sea plunged and fell on
the shot-shatter'd navy of Spain,
And the little Revenge herself went down
by the island crags
To be lost evermore in the main.

THE SISTERS.

THEY have left the doors ajar; and by
their clash,
And prelude on the keys, I know the
song,
Their favourite — which I call 'The Tables
Turned.'
Evelyn begins it 'O diviner Air.'

EVELYN.

O diviner Air,
Thro' the heat, the drowth, the dust, the
glare,
Far from out the west in shadowing
showers,
Over all the meadow baked and bare,
Making fresh and fair
All the bowers and the flowers,
Fainting flowers, faded bowers,
Over all this weary world of ours,
Breathe, diviner Air!

A sweet voice that — you scarce could
better that.
Now follows Edith echoing Evelyn.

EDITH.

O diviner light,
Thro' the cloud that roofs our noon with
night,
Thro' the blotting mist, the blinding
showers,
Far from out a sky for ever bright,
Over all the woodland's flooded bowers,
Over all the meadow's drowning flowers,
Over all this ruin'd world of ours,
Break, diviner light!

Marvellously like, their voices—and themselves!
 Tho' one is somewhat deeper than the other,
 As one is somewhat graver than the other—
 Edith than Evelyn. Your good Uncle, whom
 You count the father of your fortune, longs
 For this alliance: let me ask you then,
 Which voice most takes you? for I do not doubt
 Being a watchful parent, you are taken
 With one or other: tho' sometimes I fear
 You may be flickering, fluttering in a doubt
 Between the two—which must not be—which might
 Be death to one: they both are beautiful:
 Evelyn is gayer, wittier, prettier, says
 The common voice, if one may trust it: she?
 No! but the paler and the graver, Edith.
 Woo her and gain her then: no wavering, boy!
 The graver is perhaps the one for you
 Who jest and laugh so easily and so well.
 For love will go by contrast, as by likes.

No sisters ever prized each other more.
 Not so: their mother and her sister loved
 More passionately still.

But that my best
 And oldest friend, your Uncle, wishes it,
 And that I know you worthy every way
 To be my son, I might, perchance, be loath
 To part them, or part from them: and yet one
 Should marry, or all the broad lands in
 your view
 From this bay window—which our house
 has held
 Three hundred years—will pass collaterally.

My father with a child on either knee,
 A hand upon the head of either child,
 Smoothing their locks, as golden as his own
 Were silver, 'get them wedded' would
 he say.

And once my prattling Edith ask'd him
 'why?'
 Ay, why? said he, 'for why should I go
 lame?'
 Then told them of his wars, and of his
 wound.
 For see—this wine—the grape from
 whence it flow'd
 Was blackening on the slopes of Portugal,
 When that brave soldier, down the terrible
 ridge
 Plunged in the last fierce charge at
 Waterloo,
 And caught the laming bullet. He left
 me this,
 Which yet retains a memory of its youth,
 As I of mine, and my first passion.
 Come!
 Here's to your happy union with my child!

Yet must you change your name: no
 fault of mine!
 You say that you can do it as willingly
 As birds make ready for their bridal-
 time
 By change of feather: for all that, my
 boy,
 Some birds are sick and sullen when they
 moult.
 An old and worthy name! but mine that
 stirr'd
 Among our civil wars and earlier too
 Among the Roses, the more venerable.
 I care not for a name—no fault of mine.
 Once more—a happier marriage than my
 own!

You see yon Lombard poplar on the
 plain.
 The highway running by it leaves a breadth
 Of sward to left and right, where, long
 ago,
 One bright May morning in a world of
 song,
 I lay at leisure, watching overhead
 The aerial poplar wave, an amber spire.

I dozed; I woke. An open landaulet
 Whirl'd by, which, after it had past me,
 show'd
 Turning my way, the loveliest face on
 earth.
 The face of one there sitting opposite,

On whom I brought a strange unhappi-
ness,
That time I did not see.

Love at first sight
May seem—with goodly rhyme and
reason for it—
Possible—at first glimpse, and for a face
Gone in a moment—strange. Yet once,
when first
I came on lake Llanberris in the dark,
A moonless night with storm—one light-
ning-fork
Flash'd out the lake; and tho' I loiter'd
there
The full day after, yet in retrospect
That less than momentary thunder-sketch
Of lake and mountain conquers all the
day.

The Sun himself has limn'd the face
for me.
Not quite so quickly, no, nor half as well.
For look you here—the shadows are too
deep,
And like the critic's blurring comment
make
The veriest beauties of the work appear
The darkest faults: the sweet eyes frown:
the lips
Seem but a gash. My sole memorial
Of Edith—no, the other,—both indeed.

So that bright face was flash'd thro'
sense and soul
And by the poplar vanish'd—to be found
Long after, as it seem'd, beneath the
tall
Tree-bowers, and those long-sweeping
beechen boughs
Of our New Forest. I was there alone:
The phantom of the whirling landaulet
For ever past me by: when one quick
peal
Of laughter drew me thro' the glimmer-
ing glades
Down to the snowlike sparkle of a cloth
On fern and foxglove. Lo, the face again,
My Rosalind in this Arden—Edith—all
One bloom of youth, health, beauty,
happiness,
And moved to merriment at a passing
jest.

There one of those about her knowing
me
Call'd me to join them; so with these I
spent
What seem'd my crowning hour, my day
of days.

I woo'd her then, nor unsuccessfully,
The worse for her, for me! was I content?
Ay—no, not quite; for now and then I
thought
Laziness, vague love-longings, the bright
May,
Had made a heated haze to magnify
The charm of Edith—that a man's ideal
Is high in Heaven, and lodged with
Plato's God,
Not findable here—content, and not con-
tent,
In some such fashion as a man may be
That having had the portrait of his friend
Drawn by an artist, looks at it, and says,
'Good! very like! not altogether he.'

As yet I had not bound myself by
words,
Only believing I loved Edith, made
Edith love *me*. Then came the day
when I,
Flattering myself that all my doubts were
fools
Born of the fool this Age that doubts of
all—
Not I that day of Edith's love or mine—
Had braced my purpose to declare my-
self:
I stood upon the stairs of Paradise.
The golden gates would open at a word.
I spoke it—told her of my passion, seen
And lost and found again, had got so
far,
Had caught her hand, her eyelids fell—
I heard
Wheels, and a noise of welcome at the
doors—
On a sudden after two Italian years
Had set the blossom of her health again,
The younger sister, Evelyn, enter'd—
there,
There was the face, and altogether she.
The mother fell about the daughter's
neck,
The sisters closed in one another's arms,

Their people throng'd about them from
the hall,
And in the thick of question and reply
I fled the house, driven by one angel face
And all the Furies.

I was bound to her;
I could not free myself in honour — bound
Not by the sounded letter of the word,
But counterpressures of the yielded hand
That timorously and faintly echoed mine,
Quick blushes, the sweet dwelling of her
eyes

Upon me when she thought I did not
see —

Were these not bonds? nay, nay, but
could I wed her

Loving the other? do her that great
wrong?

Had I not dream'd I loved her yester-
morn?

Had I not known where Love, at first a
fear,

Grew after marriage to full height and
form?

Yet after marriage, that mock-sister
there —

Brother-in-law — the fiery nearness of it —
Unlawful and disloyal brotherhood —

What end but darkness could ensue from
this

For all the three? So Love and Honour
jarr'd

Tho' Love and Honour join'd to raise
the full

High-tide of doubt that sway'd me up
and down

Advancing nor retreating.

Edith wrote:
'My mother bids me ask' (I did not tell
you —

A widow with less guile than many a
child.

God help the wrinkled children that are
Christ's

As well as the plump cheek — she wrought
us harm,

Poor soul, not knowing) 'are you ill?'
(so ran

The letter) 'you have not been here of
late.

You will not find me here. At last I go

On that long-promised visit to the North,
I told your wayside story to my mother
And Evelyn. She remembers you.
Farewell.

Pray come and see my mother. Almost
blind

With ever-growing cataract, yet she thinks
She sees you when she hears. Again
farewell.'

Cold words from one I had hoped to
warm so far

That I could stamp my image on her
heart!

'Pray come and see my mother, and
farewell.'

Cold, but as welcome as free airs of
heaven

After a dungeon's closeness. Selfish,
strange!

What dwarfs are men! my strangled
vanity

Utter'd a stifled cry — to have vexed myself
And all in vain for her — cold heart or
none —

No bride for me. Yet so my path was
clear

To win the sister.

Whom I woo'd and won.
For Evelyn knew not of my former suit,
Because the simple mother work'd upon
By Edith pray'd me not to whisper of it.
And Edith would be bridesmaid on the
day.

But on that day, not being all at ease,
I from the altar glancing back upon her,
Before the first 'I will' was utter'd, saw
The bridesmaid pale, statuelike, passion-
less —

'No harm, no harm,' I turn'd again, and
placed

My ring upon the finger of my bride.

So, when we parted, Edith spoke no
word,

She wept no tear, but round my Evelyn
clung

In utter silence for so long, I thought,
'What, will she never set her sister free?'

We left her, happy each in each, and
then,

As tho' the happiness of each in each

Were not enough, must fain have torrents,
lakes,
Hills, the great things of Nature and the
fair,
To lift us as it were from commonplace,
And help us to our joy. Better have
sent
Our Edith thro' the glories of the earth,
To change with her horizon, if true Love
Were not his own imperial all-in-all.

Far off we went. My God, I would not
live
Save that I think this gross hard-seem-
ing world
Is our misshaping vision of the Powers
Behind the world, that make our griefs
our gains.

For on the dark night of our marriage-
day
The great Tragedian, that had quench'd
herself
In that assumption of the bridesmaid—
she
That loved me—our true Edith—her
brain broke
With over-acting, till she rose and fled
Beneath a pitiless rush of Autumn rain
To the deaf church—to be let in—to
pray
Before *that* altar—so I think; and there
They found her beating the hard Protes-
tant doors.
She died and she was buried ere we knew.

I learnt it first. I had to speak. At
once
The bright quick smile of Evelyn, that
had sunn'd
The morning of our marriage, past away:
And on our home-return the daily want
Of Edith in the house, the garden, still
Haunted us like her ghost; and by and
by,
Either from that necessity for talk
Which lives with blindness, or plain in-
nocence
Of nature, or desire that her lost child
Should earn from both the praise of
heroism,
The mother broke her promise to the
dead,

And told the living daughter with what
love
Edith had welcomed my brief wooing of
her,
And all her sweet self-sacrifice and
death.

Henceforth that mystic bond betwixt
the twins—
Did I not tell you they were twins?—
prevail'd
So far that no caress could win my wife
Back to that passionate answer of full
heart
I had from her at first. Not that her
love,
Tho' scarce as great as Edith's power of
love,
Had lessen'd, but the mother's garrulous
wail
For ever woke the unhappy Past again,
Till that dead bridesmaid, meant to be
my bride,
Put forth cold hands between us, and I
fear'd
The very fountains of her life were chill'd;
So took her thence, and brought her here,
and here
She bore a child, whom reverently we
call'd
Edith; and in the second year was born
A second—this I named from her own
self,
Evelyn; then two weeks—no more—
she joined,
In and beyond the grave, that one she
loved.
Now in this quiet of declining life,
Thro' dreams by night and trances of the
day,
The sisters glide about me hand in hand,
Both beautiful alike, nor can I tell
One from the other, no, nor care to tell
One from the other, only know they
come,
They smile upon me, till, remembering
all
The love they both have born me, and
the love
I bore them both—divided as I am
From either by the stillness of the grave—
I know not which of these I love the
best.

But *you* love Edith; and her own true eyes
 Are traitors to her; our quick Evelyn—
 The merrier, prettier, wittier, as they talk,
 And not without good reason, my good son —
 Is yet untouch'd: and I that hold them both
 Dearest of all things — well, I am not sure —
 But if there lie a preference eitherway,
 And in the rich vocabulary of Love
 'Most dearest' be a true superlative —
 I think I likewise love your Edith most.

THE VILLAGE WIFE; OR, THE ENTAIL.¹

I.

'OUSE-KEEPER sent tha my lass, fur New Squire coom'd last night.
 Butter an' heggs — yis — yis. I'll goä wi' tha back: all right;
 Butter I warrants be prime, an' I warrants the heggs be as well,
 Hafe a pint o' milk runs out when ya bræks the shell.

II.

Sit thysen down fur a bit: hev a glass o' cowslip wine!
 I liked the owd Squire an' 'is gells as thaw they was gells o' mine,
 Fur then we was all es one, the Squire an' 'is darters an' me,
 Hall but Miss Annie, the heldest, I niver not took to she:
 But Nelly, the last of the cletch,² I liked 'er the fust on 'em all,
 Fur hoffens we talkt o' my darter es died o' the fever at fall:
 An' I thowt 'twur the will o' the Lord, but Miss Annie she said it wur draäins,
 Fur she hedn't naw coomfut in 'er, an' arn'd naw thanks fur 'er paäins.
 Eh? thebbe all wi' the Lord my childer, I han't gotten none!
 Sa new Squire's coom'd wi' 'is taäil in 'is 'and, an' owd Squire's gone.

¹ See note to 'Northern Cobbler.'

² A brood of chickens.

III.

Fur 'staäte be i' taäil, my lass: tha dosn' knaw what that be?
 But I knaws the law, I does, for the lawyer ha tow'd it me.
 'When theer's naw 'eä'd to a 'Ouse by the fault o' that ere maäle —
 The gells they counts fur nowt, and the next un he taäkes the taäil.'

IV.

What be the next un like? can tha tell ony harm on 'im, lass? —
 Naay sit down — naw 'urry — sa cowl! — hev another glass!
 Straänge an' cowl fur the time! we may happen a fall o' snaw —
 Not es I cares fur to hear ony harm, but I likes to knaw.
 An' I 'oäps es 'e beänt booöklarn'd: but 'e dosn' not coom fro' the shere;
 We'd anew o' that wi' the Squire, an' we haätes booöklarnin' 'ere.

V.

Fur Squire wur a Varsity scholard, an' niver lookt arter the land —
 Whoäts or tonups or taätes — 'e 'ed hallus a booök i' 'is 'and,
 Hallus aloän wi' 'is booöks, thaw nigh upo' seventy year.
 An' booöks, what's booöks? thou knaws thebbe naither 'ere nor theer.

VI.

An' the gells, they hedn't naw taäils, an' the lawyer he tow'd it me
 That 'is taäil were soä tied up es he couldn't cut down a tree!
 'Drat the trees,' says I, to be sewer I haätes 'em, my lass,
 Fur we puts the muck o' the land an' they sucks the muck fro' the grass.

VII.

An' Squire wur hallus a-smilin', an' gied to the tramps goin' by —
 An' all o' the wust i' the parish — wi' hoffens a drop in 'is eye.

An' ivry darter o' Squire's hed her awn
ridin-erse to 'ersen,
An' they rampaged about wi' their grooms,
an' was 'untin' arter the men,
An' hallus a-dallack¹ an' dizen'd out, an'
a-buyin' new cloäthes,
While 'e sit like a greät glimmer-gowk²
wi' 'is glasses athurt 'is noäse,
An' 'is noäse sa grafted wi' snuff es it
couldn't be scroob'd awaäy,
Fur atween 'is readin' an' writin' 'e sniffit
up a box in a daäy,
An' 'e niver runn'd arter the fox, nor
arter the birds wi' 'is gun,
An' 'e niver not shot one 'are, but 'e
leäved it to Charlie 'is son,
An' 'e niver not fish'd 'is awn ponds, but
Charlie 'e cotch'd the pike,
For 'e warn't not burn to the land, an' 'e
didn't take kind to it like;
But I 'eärs es 'e'd gie fur a howry³ owd
book thutty pound an' moor,
An' 'e'd wrote an owd book, 'is awn sen,
sa I knaw'd es 'e'd coom to be poor;
An' 'e gied — I be fear'd fur to tell tha 'ow
much — fur an owd scratred stoän,
An' 'e digg'd up a loomp i' the land an'
'e got a brown pot an' a boän,
An' 'e bowt owd money, es wouldn't goä,
wi' good gowd o' the Queen,
An' 'e bowt little statutes all-naäkt an'
which was a shaäme to be seen;
But 'e niver loökt ower a bill, nor 'e
niver not seed to owt,
An' 'e niver knawd nowt but booöks, an'
booöks, as thou knaws, beänt nowt.

VIII.

But owd Squire's laädy es long es she
lived she kep 'em all clear,
Thaw es long es she lived I niver hed
none of 'er darters 'ere;
But arter she died we was all es one, the
childer an' me,
An' sarvints runn'd in an' out, an' offenses
we hed 'em to tea.
Lawk! 'ow I laugh'd when the lasses 'ud
talk o' their Missis's waäys,
An' the Missis's talk'd o' the lasses. —
I'll tell tha some o' these daäys.

¹ Overdrest in gay colours.² Owl.³ Filthy.

Hoänly Miss Annie were saw stuck oop
like 'er mother afor —
'Er an' 'er blessed darter — they niver
derken'd my door.

IX.

An' Squire 'e smiled an' 'e smiled till
'e'd gotten a fright at last,
An' 'e calls fur 'is son, fur the 'turney's
letters they foller'd sa fast;
But Squire wur afear'd o' 'is son, an' 'e
says to 'im, meek as a mouse,
'Lad, thou mun cut off thy taäil, or the
gells 'ull goä to the 'Ouse,
Fur I finds es I be that i' debt, es I 'oäps
es thou'll 'elp me a bit,
An' if thou'll 'gree to cut off thy taäil I
may saäve mysen yit.'

X.

But Charlie 'e sets back 'is ears, an' 'e
sweärs, an' 'e says to 'im 'Noä.
I've gotten the 'staäte by the taäil an'
be dang'd if I iver let goä!
Coom! coom! feyther, 'e says, 'why
shouldn't thy booöks be sowd?
I hears es soom o' thy booöks mebbe
worth their weight i' gowd.'

XI.

Heäps an' heäps o' booöks, I ha' see'd
'em, belong'd to the Squire,
But the lasses 'ed teärd out leäves i' the
middle to kindle the fire;
Sa moäst on 'is owd big booöks fetch'd
nigh to nowt at the saäle,
And Squire were at Charlie ageän to git
'im to cut off 'is taäil.

XII.

Ya wouldn't find Charlie's likes — 'e were
that outdacious at 'oäm,
Not thaw ya went fur to raäke out Hell
wi' a small-tooth coämb —
Droonk wi' the Quoloty's wine, an' droonk
wi' the farmer's aäle,
Mad wi' the lasses an' all — an' 'e would-
n't cut off the taäil.

XIII.

Thou's coom'd oop by the beck; and a
 thurn be a-grawin' theer,
 I niver ha' see'd it sa white wi' the Maäy
 es I see'd it to-year —
 Theerabouts Charlie joompt — and it gied
 me a scare tother night,
 Fur I thowt it wur Charlie's ghoäst i' the
 derk, fur it looökt sa white.
 'Billy,' says 'e, 'hev a joomp!' — thaw
 the banks o' the beck be sa high,
 Fur 'e ca'd 'is 'erse Billy-rough-un, thaw
 niver a hair wur awry;
 But Billy fell bakkuds o' Charlie, an'
 Charlie 'e brok 'is neck,
 Sa theer wur a hend o' the taäil, fur 'e
 lost 'is taäil i' the beck.

XIV.

Sa 'is taäil wur lost an' 'is booöks wur
 gone an' 'is boy wur deääd,
 An' Squire 'e smiled, an' 'e smiled, but 'e
 niver not lift oop 'is 'eääd:
 Hallus a soft un Squire! an' 'e smiled,
 fur 'e hedn't naw friend,
 Sa feyther an' son was buried together,
 an' this wur the hend.

XV.

An' Parson es hesn't the call, nor the
 mooney, but hes the pride,
 'E reäds of a sewer an' sartan 'oäp o'
 the tother side;
 But I beänt that sewer es the Lord, how-
 siver they praäy'd an' praäy'd,
 Lets them inter 'eaven eäsy es leäves
 their debts to be paäid.
 Siver the mou'ds rattled down upo' poor
 owd Squire i' the wood,
 An' I cried along wi' the gells, fur they
 weänt niver coom to naw good.

XVI.

Fur Molly the long un she walkt awaäy
 wi' a hofficer lad,
 An' nawbody 'eärd on 'er sin, sa o' coorse
 she be gone to the bad!
 An' Lucy wur laäme o' one leg, sweet-
 'arts she niver 'ed none —
 Straänge an' unheppen¹ Miss Lucy! we
 naämed her 'Dot an' gaw one!'

¹ Ungainly, awkward.

An' Hetty wur weak i' the battics, wi'out
 ony harm i' the legs,
 An' the fever 'ed baäked Jinny's 'eääd es
 bald es one o' them heggs,
 An' Nelly wur up fro' the craädle es big
 i' the mouth es a cow,
 An' saw she mun hammergrate,¹ lass, or
 she weänt git a maäte onyhow!
 An' es for Miss Annie es call'd me afor
 my awn foälks to my faäce
 'A hignorant village wife as 'ud hev to
 be larn'd 'er awn plaäce,'
 Hes fur Miss Hannie the heldest hes now
 be a-grawin' sa howd,
 I knaws that mooch o' sheä, es it beänt
 not fit to be towld!

XVII.

Sa I didn't not taäke it kindly ov owd
 Miss Annie to saäy
 Es I should be talkin' ageän 'em, es soon
 es they went awaäy,
 Fur, lawks! 'ow I cried when they went,
 an' our Nelly she gied me 'er 'and,
 Fur I'd ha' done owt for the Squire an'
 'is gells es belong'd to the land;
 Booöks, es I said afor, thebbe neyther
 'ere nor theer!
 But I sarved 'em wi' butter an' heggs fur
 huppuds o' twenty year.

XVIII.

An' they hallus paäid what I hax'd, sa I
 hallus deal'd wi' the Hall,
 An' they knaw'd what butter wur, an' they
 knaw'd what a hegg wur an' all;
 Hugger-mugger they lived, but they
 wasn't that eäsy to pleäse,
 Till I gied 'em Hinjian curn, an' they
 laäid big heggs es tha seeäs;
 An' I niver puts saäme² i' my butter,
 they does it at Willis's farm,
 Taäste another drop o' the wine — tweänt
 do tha naw harm.

XIX.

Sa new Squire's coom'd wi' 'is taäil in 'is
 'and, an' owd Squire's gone;
 I heard 'im a roomlin' by, but arter my
 nightcap wur on;

¹ Emigrate.² Lard.

Sa I han't clapt eyes on 'im yit, fur he
 coom'd last night sa laäte —
 Pluksh! ! !¹ the hens i' the peäs! why
 didn't tha hesp the gaäte?

IN THE CHILDREN'S HOSPITAL.

EMMIE. X

I.

OUR doctor had call'd in another, I never
 had seen him before,
 But he sent a chill to my heart when I
 saw him come in at the door,
 Fresh from the surgery-schools of France
 and of other lands —
 Harsh red hair, big voice, big chest, big
 merciless hands!
 Wonderful cures he had done, O yes, but
 they said too of him
 He was happier using the knife than in
 trying to save the limb,
 And that I can well believe, for he look'd
 so coarse and so red,
 I could think he was one of those who
 would break their jests on the dead,
 And mangle the living dog that had loved
 him and fawn'd at his knee —
 Drench'd with the hellish ooral — that
 ever such things should be!

II.

Here was a boy — I am sure that some of
 our children would die
 But for the voice of Love, and the smile,
 and the comforting eye —
 Here was a boy in the ward, every bone
 seem'd out of its place —
 Caught in a mill and crush'd — it was all
 but a hopeless case:
 And he handled him gently enough; but
 his voice and his face were not kind,
 And it was but a hopeless case, he had
 seen it and made up his mind,
 And he said to me roughly 'The lad will
 need little more of your care.'
 'All the more need,' I told him, 'to seek
 the Lord Jesus in prayer;

¹ A cry accompanied by a clapping of hands
 to scare trespassing fowl.

They are all his children here, and I pray
 for them all as my own: '
 But he turn'd to me, 'Ay, good woman,
 can prayer set a broken bone? '
 Then he mutter'd half to himself, but I
 know that I heard him say
 'All very well — but the good Lord Jesus
 has had his day.'

III.

Had? has it come? It has only dawn'd.
 It will come by and by.
 O how could I serve in the wards if the
 hope of the world were a lie?
 How could I bear with the sights and the
 loathsome smells of disease
 But that He said 'Ye do it to me, when
 ye do it to these?'

IV.

So he went. And we past to this ward
 where the younger children are
 laid:
 Here is the cot of our orphan, our dar-
 ling, our meek little maid;
 Empty you see just now! We have lost
 her who loved her so much —
 Patient of pain tho' as quick as a sensi-
 tive plant to the touch;
 Hers was the prettiest prattle, it often
 moved me to tears,
 Hers was the gratefullest heart I have
 found in a child of her years —
 Nay, you remember our Emmie; you used
 to send her the flowers;
 How she would smile at 'em, play with
 'em, talk to 'em hours after hours!
 They that can wander at will where the
 works of the Lord are reveal'd
 Little guess what joy can be got from a
 cowslip out of the field;
 Flowers to these 'spirits in prison' are all
 they can know of the spring,
 They freshen and sweeten the wards like
 the waft of an Angel's wing;
 And she lay with a flower in one hand and
 her thin hands crost on her breast —
 Wan, but as pretty as heart can desire,
 and we thought her at rest,
 Quietly sleeping — so quiet, our doctor
 said 'Poor little dear,
 Nurse, I must do it to-morrow; she'll
 never live thro' it, I fear.'

V.

I walk'd with our kindly old doctor as
far as the head of the stair,
Then I return'd to the ward; the child
didn't see I was there.

VI.

Never since I was nurse, had I been so
grieved and so vex't!
Emmie had heard him. Softly she call'd
from her cot to the next,
'He says I shall never live thro' it, O
Annie, what shall I do?'
Annie consider'd. 'If I,' said the wise
little Annie, 'was you,
I should cry to the dear Lord Jesus to
help me, for, Emmie, you see,
It's all in the picture there: "Little
children should come to me."'
(Meaning the print that you gave us, I
find that it always can please
Our children, the dear Lord Jesus with
children about his knees.)
'Yes, and I will,' said Emmie, 'but then
if I call to the Lord,
How should he know that it's me? such
a lot of beds in the ward!'
That was a puzzle for Annie. Again she
consider'd and said:
'Emmie, you put out your arms, and you
leave 'em outside on the bed —
The Lord has so *much* to see to! but,
Emmie, you tell it him plain,
It's the little girl with her arms lying out
on the counterpane.'

VII.

I had sat three nights by the child — I
could not watch her for four —
My brain had begun to reel — I felt I
could do it no more.
That was my sleeping-night, but I thought
that it never would pass.
There was a thunderclap once, and a
clatter of hail on the glass,
And there was a phantom cry that I heard
as I tost about,
The motherless bleat of a lamb in the
storm and the darkness without;
My sleep was broken besides with dreams
of the dreadful knife
And fears for our delicate Emmie who
scarce would escape with her life;

Then in the gray of the morning it seem'd
she stood by me and smiled,
And the doctor came at his hour, and we
went to see to the child.

VIII.

He had brought his ghastly tools: we
believed her asleep again —
Her dear, long, lean, little arms lying out
on the counterpane;
Say that His day is done! Ah why should
we care what they say?
The Lord of the children had heard her,
and Emmie had past away.

DEDICATORY POEM TO THE
PRINCESS ALICE.

DEAD PRINCESS, living Power, if that,
which lived
True life, live on — and if the fatal kiss,
Born of true life and love, divorce thee
not
From earthly love and life — if what we
call
The spirit flash not all at once from out
This shadow into Substance — then per-
haps
The mellow'd murmur of the people's
praise
From thine own State, and all our
breadth of realm,
Where Love and Longing dress thy deeds
in light,
Ascends to thee; and this March morn
that sees
Thy Soldier-brother's bridal orange-bloom
Break thro' the yews and cypress of thy
grave,
And thine Imperial mother smile again,
May send one ray to thee! and who can
tell —
Thou — England's England-loving daugh-
ter — thou
Dying so English thou wouldst have her
flag
Borne on thy coffin — where is he can
swear
But that some broken gleam from our
poor earth
May touch thee, while remembering thee,
I lay

At thy pale feet this ballad of the deeds
Of England, and her banner in the
East?

THE DEFENCE OF LUCKNOW.

I.

BANNER of England, not for a season, O
banner of Britain, hast thou
Floated in conquering battle or flapt to
the battle-cry!
Never with mightier glory than when we
had rear'd thee on high
Flying at top of the roofs in the ghastly
siege of Lucknow—
Shot thro' the staff or the halyard, but
ever we raised thee anew,
And ever upon the topmost roof our
banner of England blew.

Suggests speed, short vowels
II.

Frail were the works that defended the
hold that we held with our lives—
Women and children among us, God help
them, our children and wives!
Hold it we might—and for fifteen days
or for twenty at most.
'Never surrender, I charge you, but
every man die at his post!'
Voice of the dead whom we loved, our
Lawrence the best of the brave:
Cold were his brows when we kiss'd
him—we laid him that night in
his grave.
'Every man die at his post!' and there
hail'd on our houses and halls
Death from their rifle-bullets, and death
from their cannon-balls,
Death in our innermost chamber, and
death at our slight barricade,
Death while we stood with the musket,
and death while we stoopt to the
spade,
Death to the dying, and wounds to the
wounded, for often there fell,
Striking the hospital wall, crashing thro'
it, their shot and their shell,
Death—for their spies were among us,
their marksmen were told of our
best,
So that the brute bullet broke thro' the
brain that could think for the rest;

Bullets would sing by our foreheads, and
bullets would rain at our feet—
Fire from ten thousand at once of the
rebels that girdled us round—
Death at the glimpse of a finger from
over the breadth of a street,
Death from the heights of the mosque
and the palace, and death in the
ground!
Mine? yes, a mine! Countermine!
down, down! and creep thro' the
hole!
Keep the revolver in hand! you can hear
him—the murderous mole!
Quiet, ah! quiet—wait till the point of
the pickaxe be thro'!
Click with the pick, coming nearer and
nearer again than before—
Now let it speak, and you fire, and the
dark pioneer is no more;
And ever upon the topmost roof our
banner of England blew!

III.

Ay, but the foe sprung his mine many
times, and it chanced on a day
Soon as the blast of that underground
thunderclap echo'd away,
Dark thro' the smoke and the sulphur
like so many fiends in their
hell—
Cannon-shot, musket-shot, volley on
volley, and yell upon yell—
Fiercely on all the defences our myriad
enemy fell.
What have they done? where is it? Out
yonder. Guard the Redan!
Storm at the Water-gate! storm at the
Bailey-gate! storm, and it ran
Surging and swaying all round us, as
ocean on every side
Plunges and heaves at a bank that is
daily devour'd by the tide—
So many thousands that if they be bold
enough, who shall escape?
Kill or be kill'd, live or die, they shall
know we are soldiers and men!
Ready! take aim at their leaders—
their masses are gapp'd with our
grape—
Backward they reel like the wave, like
the wave flinging forward again,

Flying and foil'd at the last by the hand-
ful they could not subdue;
And ever upon the topmost roof our
banner of England blew.

IV.

Handful of men as we were, we were
English in heart and in limb,
Strong with the strength of the race to
command, to obey, to endure,
Each of us fought as if hope for the gar-
rison hung but on him;
Still—could we watch at all points? we
were every day fewer and fewer.
There was a whisper among us, but only
a whisper that past:
'Children and wives—if the tigers leap
into the fold unawares—
Every man die at his post—and the foe
may outlive us at last—
Better to fall by the hands that they love,
than to fall into theirs!'
Roar upon roar in a moment two mines
by the enemy sprung
Clove into perilous chasms our walls and
our poor palisades.
Rifleman, true is your heart, but be sure
that your hand be as true!
Sharp is the fire of assault, better aimed
are your flank fusillades—
Twice do we hurl them to earth from the
ladders to which they had clung,
Twice from the ditch where they shelter
we drive them with hand-grenades;
And ever upon the topmost roof our
banner of England blew.

V.

Then on another wild morning another
wild earthquake out-tore
Clean from our lines of defence ten or
twelve good paces or more.
Rifleman, high on the roof, hidden there
from the light of the sun—
One has leapt up on the breach, crying
out: 'Follow me, follow me!'—
Mark him—he falls! then another, and
him too, and down goes he.
Had they been bold enough then, who
can tell but the traitors had won?
Boardings and rafters and doors—an em-
brasure! make way for the gun!

Now double-charge it with grape! It is
charged and we fire, and they
run.

Praise to our Indian brothers, and let the
dark face have his due!
Thanks to the kindly dark faces who
fought with us, faithful and few,
Fought with the bravest among us, and
drove them, and smote them, and
slew,
That ever upon the topmost roof our
banner in India blew.

VI.

Men will forget what we suffer and not
what we do. We can fight!
But to be soldier all day and be sentinel
all thro' the night—
Ever the mine and assault, our sallies,
their lying alarms,
Bugles and drums in the darkness, and
shoutings and soundings to arms,
Ever the labour of fifty that had to be
done by five,
Ever the marvel among us that one should
be left alive,
Ever the day with its traitorous death
from the loopholes around,
Ever the night with its coffinless corpse
to be laid in the ground,
Heat like the mouth of a hell, or a deluge
of cataract skies,
Stench of old offal decaying, and infinite
torment of flies,
Thoughts of the breezes of May blowing
over an English field,
Cholera, scurvy, and fever, the wound
that *would* not be heal'd,
Lopping away of the limb by the pitiful-
pitiless knife,—
Torture and trouble in vain,—for it never
could save us a life.
Valour of delicate women who tended the
hospital bed,
Horror of women in travail among the
dying and dead,
Grief for our perishing children, and
never a moment for grief,
Toil and ineffable weariness, faltering
hopes of relief,
Havelock baffled, or beaten, or butcher'd
for all that we knew—

Then day and night, day and night, coming down on the still-shatter'd walls

Millions of musket-bullets, and thousands of cannon-balls —

But ever upon the topmost roof our banner of England blew.

VII.

Hark cannonade, fusillade ! is it true what was told by the scout,

Outram and Havelock breaking their way through the fell mutineers ?

Surely the pibroch of Europe is ringing again in our ears !

All on a sudden the garrison utter a jubilant shout,

Havelock's glorious Highlanders answer with conquering cheers,

Sick from the hospital echo them, women and children come out,

Blessing the wholesome white faces of Havelock's good fusileers,

Kissing the war-harden'd hand of the Highlander wet with their tears !

Dance to the pibroch ! — saved ! we are saved ! — is it you ? is it you ?

Saved by the valour of Havelock, saved by the blessing of Heaven !

'Hold it for fifteen days !' we have held it for eighty-seven !

And ever aloft on the palace roof the old banner of England blew.

SIR JOHN OLDCASTLE, LORD COBHAM.

(IN WALES.)

My friend should meet me somewhere hereabout

To take me to that hiding in the hills.

I have broke their cage, no gilded one, I trow —

I read no more the prisoner's mute wail Scribbled or carved upon the pitiless stone ;

I find hard rocks, hard life, hard cheer, or none,

For I am emptier than a friar's brains ; But God is with me in this wilderness,

These wet black passes and foam-churning chasms —

And God's free air, and hope of better things.

I would I knew their speech ; not now to glean,

Not now — I hope to do it — some scatter'd ears,

Some ears for Christ in this wild field of Wales —

But, bread, merely for bread. This tongue that wagg'd

They said with such heretical arrogance Against the proud archbishop Arundel —

So much God's cause was fluent in it — is here

But as a Latin Bible to the crowd ; 'Bara !' — what use ? The Shepherd,

when I speak, Veiling a sudden eyelid with his hard

'Dim Saesneg' passes, wroth at things of old —

No fault of mine. Had he God's word in Welsh

He might be kindlier : happily come the day !

Not least art thou, thou little Bethlehem

In Judah, for in thee the Lord was born ; Nor thou in Britain, little Lutterworth,

Least, for in thee the word was born again.

Heaven-sweet Evangel, ever-living word,

Who whilome spakest to the South in Greek

About the soft Mediterranean shores, And then in Latin to the Latin crowd,

As good need was — thou hast come to talk our isle.

Hereafter thou, fulfilling Pentecost, Must learn to use the tongues of all the

world. Yet art thou thine own witness that thou bringest

Not peace, a sword, a fire.

What did he say, My frightened Wiclif-preacher whom I

crost In flying hither ? that one night a crowd

Throng'd the waste field about the city
gates:

The king was on them suddenly with a
host.

Why there? they came to hear their
preacher. Then

Some cried on Cobham, on the good
Lord Cobham;

Ay, for they love me! but the king —
nor voice

Nor finger raised against him — took and
hang'd,

Took, hang'd and burnt — how many —
thirty-nine —

Call'd it rebellion — hang'd, poor friends,
as rebels

And burn'd alive as heretics! for your
Priest

Labels — to take the king along with
him —

All heresy, treason: but to call men
traitors

May make men traitors.

Rose of Lancaster,
Red in thy birth, redder with household

war,
Now reddest with the blood of holy

men,
Redder to be, red rose of Lancaster —

If somewhere in the North, as Rumour
sang

Fluttering the hawks of this crown-lust-
ing line —

By irth and loch thy silver sister grow,¹
That were my rose, there my allegiance

due.
Self-starved, they say — nay, murder'd,
doubtless dead.

So to this king I cleaved: my friend was
he,

Once my fast friend: I would have given
my life

To help his own from scathe, a thousand
lives

To save his soul. He might have come
to learn

Our Wiclif's learning: but the worldly
Priests

Who fear the king's hard common-sense
should find

What rotten piles uphold their mason-
work,

¹ Richard II.

Urge him to foreign war. O had he
will'd

I might have stricken a lusty stroke for
him,

But he would not; far liever led my
friend

Back to the pure and universal church,
But he would not: whether that heirless

flaw
In his throne's title make him feel so

frail,
He leans on Antichrist; or that his mind,

So quick, so capable in soldiership,
In matters of the faith, alas the while!

More worth than all the kingdoms of
this world,

Runs in the rut, a coward to the Priest.

Burnt — good Sir Roger Acton, my
dear friend!

Burnt too, my faithful preacher, Beverley!
Lord give thou power to thy two wit-
nesses!

Lest the false faith make merry over
them!

Two — nay, but thirty-nine have risen and
stand,

Dark with the smoke of human sacrifice,
Before thy light, and cry continually —

Cry — against whom?

Him, who should bear the sword
Of Justice — what! the kingly, kindly

boy;

Who took the world so easily heretofore,
My boon companion, tavern-fellow — him

Who gibed and japed — in many a merry
tale

That shook our sides — at Pardoners,
Summoners,

Friars, absolution-sellers, monkeries
And nunneries, when the wild hour and
the wine

Had set the wits aflame.
Harry of Monmouth,

Or Amurath of the East?

Better to sink
Thy fleurs-de-lys in slime again, and fling

Thy royalty back into the riotous fits
Of wine and harlotry — thy shame, and

mine,
Thy comrade — than to persecute the

Lord,
And play the Saul that never will be Paul

Burnt, burnt! and while this mitred
Arundel
Dooms our unlicensed preacher to the
flame,
The mitre-sanction'd harlot draws his
clerks
Into the suburb—their hard celibacy,
Sworn to be veriest ice of pureness,
molten
Into adulterous living, or such crimes
As holy Paul—a shame to speak of
them—
Among the heathen—

So mock'd, so spurn'd, so baited two
whole days —

I lost myself and fell from evenness,
And rail'd at all the Popes, that ever
since

Sylvester shed the venom of world-
wealth

Into the church, had only prov'n them-
selves

Poisoners, murderers. Well — God par-
don all —

Me, them, and all the world — yea, that
proud Priest,

That mock-meek mouth of utter Anti-
christ,

That traitor to King Richard and the
truth,

Who rose and doom'd me to the fire.

Amen!

Nay, I can burn, so that the Lord of life
Be by me in my death.

Those three! the fourth
Was like the Son of God! Not burnt
were they.

On *them* the smell of burning had not
past.

That was a miracle to convert the king.
These Pharisees, this Caiaphas-Arundel

What miracle could turn? *He* here
again,

He thwarting their traditions of Him-
self,

He would be found a heretic to Himself,
And doom'd to burn alive.

So, caught, I burn.
Burn? heathen men have borne as much
as this,

For freedom, or the sake of those they
loved,

Or some less cause, some cause far less
than mine;

For every other cause is less than
mine.

The moth will singe her wings, and
singd return,

Her love of light quenching her fear of
pain —

How now, my soul, we do not heed the
fire?

Faint-hearted? tut! — faint-stomach'd!
faint as I am,

God willing, I will burn for Him.

Who comes?

A thousand marks are set upon my
head.

Friend? — foe perhaps — a tussle for it
then!

Nay, but my friend. Thou art so well
disguised,

I knew thee not. Hast thou brought
bread with thee?

I have not broken bread for fifty hours.

None? I am damn'd already by the
Priest

For holding there was bread where bread
was none —

No bread. My friends await me yonder?
Yes.

Lead on then. *Up* the mountain? Is
it far?

Not far. Climb first and reach me down
thy hand.

I am not like to die for lack of bread
For I must live to testify by fire.¹

COLUMBUS.

CHAINS, my good lord: in your raised
brows I read

Some wonder at our chamber ornaments.
We brought this iron from our isles of
gold.

Does the king know you deign to visit
him

Whom once he rose from off his throne
to greet

Before his people, like his brother king?
I saw your face that morning in the crowd.

At Barcelona — tho' you were not then
So bearded. Yes. The city deck'd
herself

To meet me, roar'd my name; the king,
the queen

Bade me be seated, speak, and tell them
all

The story of my voyage, and while I
spoke

The crowd's roar fell as at the 'Peace,
be still!'

And when I ceased to speak, the king,
the queen,

¹ He was burnt on Christmas Day, 1477.

Sank from their thrones, and melted into
tears,
And knelt, and lifted hand and heart and
voice
In praise to God who led me thro' the
waste.
And then the great 'Laudamus' rose to
heaven.

Chains for the Admiral of the Ocean!
chains
For him who gave a new heaven, a new
earth,
As holy John had prophesied of me,
Gave glory and more empire to the kings
Of Spain than all their battles! chains
for him
Who push'd his prow into the setting
sun,
And made West East, and sail'd the
Dragon's mouth,
And came upon the Mountain of the
World,
And saw the rivers roll from Paradise!

Chains! we are Admirals of the Ocean,
we,
We and our sons for ever. Ferdinand
Hath sign'd it and our Holy Catholic
queen —
Of the Ocean — of the Indies — Admirals
we —
Our title, which we never mean to yield,
Our guerdon not alone for what we did,
But our amends for all we might have
done —
The vast occasion of our stronger life —
Eighteen long years of waste, seven in
your Spain,
Lost, showing courts and kings a truth
the babe
Will suck in with his milk hereafter —
earth
A sphere.

Were *you* at Salamanca? No.
We fronted there the learning of all
Spain,
All their cosmogonies, their astronomies:
Guess-work *they* guess'd it, but the golden
guess
Is morning-star to the full round of truth.
No guess-work! I was certain of my goal;

Some thought it heresy, but that would
not hold.
King David call'd the heavens a hide, a
tent
Spread over earth, and so this earth was
flat:
Some cited old Lactantius: could it be
That trees grew downward, rain fell
upward, men
Walk'd like the fly on ceilings? and be-
sides,
The great Augustine wrote that none
could breathe
Within the zone of heat; so might there
be
Two Adams, two mankind, and that
was clean
Against God's word: thus was I beaten
back,
And chiefly to my sorrow by the Church,
And thought to turn my face from Spain,
appeal
Once more to France or England; but
our Queen
Recall'd me, for at last their Highnesses
Were half-assured this earth might be a
sphere.

All glory to the all-blessed Trinity,
All glory to the mother of our Lord,
And Holy Church, from whom I never
swerved
Not even by one hair's-breadth of heresy,
I have accomplish'd what I came to do.

Not yet — not all — last night a dream
— I sail'd
On my first voyage, harass'd by the frights
Of my first crew, their curses and their
groans.
The great flame-banner borne by Tene-
riffe,
The compass, like an old friend false at
last
In our most need, appall'd them, and the
wind
Still westward, and the weedy seas — at
length
The landbird, and the branch with berries
on it,
The carven staff — and last the light, the
light
On Guanahani! but I changed the name;

San Salvador I call'd it; and the light
 Grew as I gazed, and brought out a broad
 sky
 Of dawning over — not those alien palms,
 The marvel of that fair new nature
 — not
 That Indian isle, but our most ancient
 East
 Moriah with Jerusalem; and I saw
 The glory of the Lord flash up, and beat
 Thro' all the homely town from jasper,
 sapphire,
 Chalcedony, emerald, sardonyx, sardius,
 Chrysolite, beryl, topaz, chrysoprase,
 Jacynth, and amethyst — and those twelve
 gates,
 Pearl — and I woke, and thought — death
 — I shall die —
 I am written in the Lamb's own Book of
 Life
 To walk within the glory of the Lord
 Sunless and moonless, utter light — but
 no!
 The Lord had sent this bright, strange
 dream to me
 To mind me of the secret vow I made
 When Spain was waging war against the
 Moor —
 I strove myself with Spain against the
 Moor.
 There came two voices from the Sepul-
 chre,
 Two friars crying that if Spain should
 oust
 The Moslem from her limit, he, the fierce
 Soldan of Egypt, would break down and
 raze
 The blessed tomb of Christ; whereon I
 vow'd
 That, if our Princes harken'd to my
 prayer,
 Whatever wealth I brought from that new
 world
 Should, in this old, be consecrate to lead
 A new crusade against the Saracen,
 And free the Holy Sepulchre from thrall.

Gold? I had brought your Princes
 gold enough
 If left alone! Being but a Genovese,
 I am handled worse than had I been a
 Moor,
 And breach'd the belting wall of Cambalu,

And given the Great Khan's palaces to
 the Moor,
 Or clutch'd the sacred crown of Prester
 John,
 And cast it to the Moor: but *had* I
 brought
 From Solomon's now-recover'd Ophir all
 The gold that Solomon's navies carried
 home,
 Would that have gilded *me*? Blue blood
 of Spain,
 Tho' quartering your own royal arms of
 Spain,
 I have not: blue blood and black blood
 of Spain,
 The noble and the convict of Castile,
 How!d me from Hispaniola; for you
 know
 The flies at home, that ever swarm about
 And cloud the highest heads, and mur-
 mur down
 Truth in the distance — these outbuzz'd
 me so
 That even our prudent king, our right-
 eous queen —
 I pray'd them being so calumniated
 They would commission one of weight
 and worth
 To judge between my slander'd self and
 me —
 Fonseca my main enemy at their court,
 They sent me out *his* tool, Bovadilla, one
 As ignorant and impolitic as a beast —
 Blockish irreverence, brainless greed —
 who sack'd
 My dwelling, seized upon my papers,
 loosed
 My captives, fed the rebels of the crown,
 Sold the crown-farms for all but nothing,
 gave
 All but free leave for all to work the
 mines,
 Drove me and my good brothers home
 in chains,
 And gathering ruthless gold — a single
 piece
 Weigh'd nigh four thousand Castillanos
 — so
 They tell me — weigh'd him down into
 the abysm —
 The hurricane of the latitude on him fell,
 The seas of our discovering over-roll
 Him and his gold; the frailer caravel,

With what was mine, came happily to
the shore.

There was a glimmering of God's hand.

And God
Hath more than glimmer'd on me. O
my lord,

I swear to you I heard his voice between
The thunders in the black Veragua nights,
'O soul of little faith, slow to believe!

Have I not been about thee from thy
birth?

Given thee the keys of the great Ocean-
sea?

Set thee in light till time shall be no
more?

Is it I who have deceived thee or the
world?

Endure! thou hast done so well for men,
that men

Cry out against thee: was it otherwise
With mine own Son?'

And more than once in days
Of doubt and cloud and storm, when
drowning hope

Sank all but out of sight, I heard his
voice,

'Be not cast down. I lead thee by the
hand,

Fear not.' And I shall hear his voice
again—

I know that he has led me all my life,
I am not yet too old to work his will—
His voice again.

Still for all that, my lord,
I lying here bedridden and alone,
Cast off, put by, scouted by court and
king—

The first discoverer starves—his follow-
ers, all

Flower into fortune—our world's way—
and I,

Without a roof that I can call mine own,
With scarce a coin to buy a meal withal,
And seeing what a door for scoundrelscum
I open'd to the West, thro' which the lust,
Villany, violence, avarice, of your Spain
Pour'd in on all those happy naked isles—
Their kindly native princes slain or slaved,
Their wives and children Spanish concu-
bines,

Their innocent hospitalities quench'd in
blood,

Some dead of hunger, some beneath the
scourge,

Some over-labour'd, some by their own
hands,—

Yea, the dear mothers, crazing Nature,
kill

Their babies at the breast for hate of
Spain—

Ah God, the harmless people whom we
found

In Hispaniola's island-Paradise!

Who took us for the very Gods from
Heaven,

And we have sent them very fiends from
Hell;

And I myself, myself not blameless, I
Could sometimes wish I had never led
the way.

Only the ghost of our great Catholic
Queen

Smiles on me, saying, 'Be thou com-
forted!

This creedless people will be brought to
Christ

And own the holy governance of Rome.'

But who could dream that we, who bore
the Cross

Thither, were excommunicated there,
For curbing crimes that scandalised the
Cross,

By him, the Catalonian Minorite,
Rome's Vicar in our Indies? who believe
These hard memorials of our truth to
Spain

Clung closer to us for a longer term
Than any friend of ours at Court? and yet
Pardon—too harsh, unjust. I am rack'd
with pains.

You see that I have hung them by my
bed,

And I will have them buried in my grave.

Sir, in that flight of ages which are
God's

Own voice to justify the dead—per-
chance

Spain once the most chivalric race on
earth,

Spain then the mightiest, wealthiest realm
on earth,
So made by me, may seek to unbury me,
To lay me in some shrine of this old
Spain,

Or in that vaster Spain I leave to Spain.
Then some one standing by my grave will
say,

'Behold the bones of Christopher
Colòn'—

'Ay, but the chains, what *do they* mean
— the chains?'—

I sorrow for that kindly child of Spain
Who then will have to answer, 'These
same chains

Bound these same bones back thro' the
Atlantic sea,

Which he unchain'd for all the world to
come.'

O Queen of Heaven who seest the souls
in Hell

And purgatory, I suffer all as much
As they do — for the moment. Stay, my
son

Is here anon: my son will speak for me
Ablier than I can in these spasms that
grind

Bone against bone. You will not. One
last word.

You move about the Court, I pray you
tell

King Ferdinand, who plays with me, that
one

Whose life has been no play with him and
his

Hidalgos — shipwrecks, famines, fevers,
fights,

Mutinies, treacheries — wink'd at, and
condoned —

That I am loyal to him till the death,
And ready — tho' our Holy Catholic
Queen,

Who fain had pledged her jewels on my
first voyage,

Whose hope was mine to spread the
Catholic faith,

Who wept with me when I return'd in
chains,

Who sits beside the blessed Virgin now,
To whom I send my prayer by night and
day —

She is gone — but you will tell the King
that I,

Rack'd as I am with gout, and wrench'd
with pains

Gain'd in the service of His Highness, yet
Am ready to sail forth on one last voyage,
And readier, if the King would hear, to
lead

One last crusade against the Saracen,
And save the Holy Sepulchre from
thrall.

Going? I am old and slighted: you
have dared

Somewhat perhaps in coming? my poor
thanks!

I am but an alien and a Genovese.

THE VOYAGE OF MAELDUNE.

(FOUNDED ON AN IRISH LEGEND.

A.D. 700.)

I.

I WAS the chief of the race — he had
stricken my father dead —

But I gather'd my fellows together, I
swore I would strike off his head.

Each of them look'd like a king, and was
noble in birth as in worth,

And each of them boasted he sprang from
the oldest race upon earth.

Each was as brave in the fight as the
bravest hero of song,

And each of them liefer had died than
have done one another a wrong.

He lived on an isle in the ocean — we
sail'd on a Friday morn —

He that had slain my father the day
before I was born.

II.

And we came to the isle in the ocean,
and there on the shore was he.

But a sudden blast blew us out and away
thro' a boundless sea.

III.

And we came to the Silent Isle that we
never had touch'd at before,

Where a silent ocean always broke on a
silent shore,

And the brooks glitter'd on in the light
without sound, and the long water-
falls

Pour'd in a thunderless plunge to the base
of the mountain walls,

And the poplar and cypress unshaken by
storm flourish'd up beyond sight,

And the pine shot aloft from the crag to
an unbelievable height,

And high in the heaven above it there
flicker'd a songless lark,

And the cock couldn't crow, and the bull
couldn't low, and the dog couldn't
bark.

And round it we went, and thro' it, but
never a murmur, a breath —

It was all of it fair as life, it was all of it
quiet as death,

And we hated the beautiful Isle, for
whenever we strove to speak

Our voices were thinner and fainter than
any flittermouse-shriek; but

And the men that were mighty of tongue
and could raise such a battle-cry

That a hundred who heard it would rush
on a thousand lances and die —

O they to be dumb'd by the charm! — so
fluster'd with anger were they

They almost fell on each other; but after
we sail'd away.

IV.

And we came to the Isle of Shouting, we
landed, a score of wild birds

Cried from the topmost summit with
human voices and words;

Once in an hour they cried, and whenever
their voices peal'd

The steer fell down at the plow and the
harvest died from the field,

And the men dropt dead in the valleys
and half of the cattle went lame,

And the roof sank in on the hearth, and
the dwelling broke into flame;

And the shouting of these wild birds ran
into the hearts of my crew,

Till they shouted along with the shouting
and seized one another and slew;

But I drew them the one from the other;
I saw that we could not stay,

And we left the dead to the birds and we
sail'd with our wounded away.

Too much good turns to
bitterness. Self indulgence

And we came to the Isle of Flowers:
their breath met us out on the seas,

For the Spring and the middle Summer
sat each on the lap of the breeze;

And the red passion-flower to the cliffs,
and the dark-blue clematis, clung,

And starr'd with a myriad blossom the
long convolvulus hung;

And the topmost spire of the mountain
was lilies in lieu of snow,

And the lilies like glaciers winded down,
running out below

Thro' the fire of the tulip and poppy, the
blaze of gorse, and the blush

Of millions of roses that sprang without
leaf or a thorn from the bush;

And the whole isle-side flashing down
from the peak without ever a tree

Swept like a torrent of gems from the sky
to the blue of the sea;

And we roll'd upon capes of crocus and
vaunted our kith and our kin,

And we wallow'd in beds of lilies, and
chanted the triumph of Finn,

Till each like a golden image was pollen'd
from head to feet

And each was as dry as a cricket, with
thirst in the middle-day heat.

Blossom and blossom, and promise of
blossom, but never a fruit!

And we hated the Flowering Isle, as we
hated the isle that was mute,

And we tore up the flowers by the million
and flung them in bight and bay,

And we left but a naked rock, and in
anger we sail'd away.

VI.

And we came to the Isle of Fruits: all
round from the cliffs and the capes,

Purple or amber, dangled a hundred
fathom of grapes,

And the warm melon lay like a little sun
on the tawny sand,

And the fig ran up from the beach and
rioted over the land,

And the mountain arose like a jewell'd
throne thro' the fragrant air,

Glowing with all-colour'd plums and with
golden masses of pear,

And the crimson and scarlet of berries
 that flamed upon bine and vine,
 But in every berry and fruit was the
 poisonous pleasure of wine;
 And the peak of the mountain was apples,
 the hugest that ever were seen,
 And they prest, as they grew, on each
 other, with hardly a leaflet between,
 And all of them redder than rosiest
 health or than utterest shame,
 And setting, when Even descended, the
 very sunset aflame;
 And we stay'd three days, and we gorged
 and we madden'd, till every one
 drew
 His sword on his fellow to slay him, and
 ever they struck and they slew;
 And myself, I had eaten but sparsely, and
 fought till I sunder'd the fray,
 Then I bade them remember my father's
 death, and we sail'd away.

VII.

And we came to the Isle of Fire: we were
 lured by the light from afar,
 For the peak sent up one league of fire
 to the Northern Star;
 Lured by the glare and the blare, but
 scarcely could stand upright,
 For the whole isle shudder'd and shook
 like a man in a mortal affright;
 We were giddy besides with the fruits we
 had gorged, and so crazed that at
 last
 There were some leap'd into the fire;
 and away we sail'd, and we past
 Over that undersea isle, where the water
 is clearer than air:
 Down we look'd: what a garden! O
 bliss, what a Paradise there!
 Towers of a happier time, low down in a
 rainbow deep
 Silent palaces, quiet fields of eternal sleep!
 And three of the gentlest and best of my
 people, whate'er I could say,
 Plunged head down in the sea, and the
 Paradise trembled away.

VIII.

And we came to the Bounteous Isle, where
 the heavens lean low on the land,
 And ever at dawn from the cloud glitter'd
 o'er us a sunbright hand,

Then it open'd and dropt at the side of
 each man, as he rose from his rest,
 Bread enough for his need till the labour-
 less day dipt under the West;
 And we wander'd about it and thro' it.
 O never was time so good!
 And we sang of the triumphs of Finn,
 and the boast of our ancient blood,
 And we gazed at the wandering wave as
 we sat by the gurgle of springs,
 And we chanted the songs of the Bards
 and the glories of fairy kings;
 But at length we began to be weary, to
 sigh, and to stretch and yawn,
 Till we hated the Bounteous Isle and the
 sunbright hand of the dawn,
 For there was not an enemy near, but the
 whole green Isle was our own,
 And we took to playing at ball, and we
 took to throwing the stone,
 And we took to playing at battle, but
 that was a perilous play,
 For the passion of battle was in us, we
 slew and we sail'd away.

IX.

And we past to the Isle of Witches and
 heard their musical cry—
 'Come to us, O come, come' in the
 stormy red of a sky
 Dashing the fires and the shadows of
 dawn on the beautiful shapes,
 For a wild witch naked as heaven stood
 on each of the loftiest capes,
 And a hundred ranged on the rock like
 white sea-birds in a row,
 And a hundred gamboll'd and pranced
 on the wrecks in the sand below,
 And a hundred splash'd from the ledges,
 and bosom'd the burst of the spray,
 But I knew we should fall on each other,
 and hastily sail'd away.

X.

And we came in an evil time to the Isle
 of the Double Towers,
 One was of smooth-cut stone, one carved
 all over with flowers,
 But an earthquake always moved in the
 hollows under the dells,
 And they shock'd on each other and
 butted each other with clashing
 of bells,

And the daws flew out of the Towers and
jangled and wrangled in vain,
And the clash and boom of the bells rang
into the heart and the brain,
Till the passion of battle was on us, and
all took sides with the Towers,
There were some for the clean-cut stone,
there were more for the carven
flowers,
And the wrathful thunder of God peal'd
over us all the day,
For the one half slew the other, and after
we sail'd away.

XL.

And we came to the Isle of a Saint who
had sail'd with St. Brendan of
yore,
He had lived ever since on the Isle and
his winters were fifteen score,
And his voice was low as from other
worlds, and his eyes were sweet,
And his white hair sank to his heels and
his white beard fell to his feet,
And he spake to me, 'O Maeldune, let
be this purpose of thine!
Remember the words of the Lord when
he told us "Vengeance is mine!"
His fathers have slain thy fathers in war
or in single strife,
Thy fathers have slain his fathers, each
taken a life for a life,
Thy father had slain his father, how long
shall the murder last?
Go back to the Isle of Finn and suffer
the Past to be Past.
And we kiss'd the fringe of his beard and
we pray'd as we heard him pray,
And the Holy man he assol'd us, and
sadly we sail'd away.

XII.

And we came to the Isle we were blown
from, and there on the shore was
he,
The man that had slain my father. I
saw him and let him be.
O weary was I of the travel, the trouble,
the strife and the sin,
When I landed again, with a tithe of my
men, on the Isle of Finn.

1882 Aug 11. Birth of
DE PROFUNDIS: Ten. 50.
X

THE TWO GREETINGS.

I.

OUT of the deep, my child, out of the
deep,
Where all that was to be, in all that was,
Whirl'd for a million æons thro' the vast
Waste dawn of multitudinous-eddyding
light—
Out of the deep, my child, out of the
deep,
Thro' all this changing world of change-
less law,
And every phase of ever-heightening life,
And nine long months of antenatal gloom,
With this last moon, this crescent—her
dark orb
Touch'd with earth's light—thou comest,
darling boy;
Our own; a babe in lineament and limb
Perfect, and prophet of the perfect man;
Whose face and form are hers and mine
in one,
Indissolubly married like our love;
Live, and be happy in thyself, and serve
This mortal race thy kin so well, that men
May bless thee as we bless thee, O young
life
Breaking with laughter from the dark;
and may
The fated channel where thy motion lives
Be prosperously shaped, and sway thy
course
Along the years of haste and random
youth
Unshatter'd; then full-current thro' full
man;
And last in kindly curves, with gentlest
fall,
By quiet fields, a slowly-dying power,
To that last deep where we and thou are
still.

II.

I.

OUT of the deep, my child, out of the
deep,
From that great deep, before our world
begins,

Whereon the Spirit of God moves as he will —

Out of the deep, my child, out of the deep,

From that true world within the world we see,

Whereof our world is but the bounding shore —

Out of the deep, Spirit, out of the deep,

With this ninth moon, that sends the hidden sun

Down yon dark sea, thou comest, darling boy.

II.

For in the world, which is not ours, They said

'Let us make man' and that which should be man,

From that one light no man can look upon,

Drew to this shore lit by the suns and moons

And all the shadows. O dear Spirit half-lost

In thine own shadow and this fleshly sign

That thou art thou — who wailest being born

And banish'd into mystery, and the pain Of this divisible-indivisible world

Among the numerable-innumerable Sun, sun, and sun, thro' finite-infinite space

In finite-infinite Time — our mortal veil And shatter'd phantom of that infinite

One, Who made thee unconceivably Thyself

Out of His whole World-self and all in all —

Live thou! and of the grain and husk, the grape

And ivyberry, choose; and still depart From death to death thro' life and life,

and find Nearer and ever nearer Him, who wrought

Not Matter, nor the finite-infinite, But this main-miracle, that thou art

thou, With power on thine own act and on the world.

THE HUMAN CRY.

I.

HALLOWED be Thy name — Halleluia! — Infinite Ideality!

Immeasurable Reality!

Infinite Personality!

Hallowed be Thy name — Halleluia!

II.

We feel we are nothing — for all is Thou and in Thee;

We feel we are something — *that* also has come from Thee;

We know we are nothing — but Thou wilt help us to be.

Hallowed be Thy name — Halleluia!

PREFATORY SONNET

TO THE 'NINETEENTH CENTURY.'

THOSE that of late had fled far and fast

To touch all shores, now leaving to the skill

Of others their old craft seaworthy still, Have charter'd this; where, mindful of

the past, Our true co-mates regather round the mast;

Of diverse tongue, but with a common will Here, in this roaring moon of daffodil

And crocus, to put forth and brave the blast;

For some, descending from the sacred peak

Of hoar high-templed Faith, have leagued again

Their lot with ours to rove the world about;

And some are wilder comrades, sworn to seek

If any golden harbour be for men In seas of Death and sunless gulfs of

Doubt.

TO THE REV. W. H. BROOKFIELD.

BROOKS, for they call'd you so that knew you best,

Old Brooks, who loved so well to morth my rhymes,

How oft we two have heard St. Mary's
chimes!
How oft the Cantab supper, host and
guest,
Would echo helpless laughter to your jest!
How oft with him we paced that walk of
limes,
Him, the lost light of those dawn-golden
times,
Who loved you well! Now both are gone
to rest.
You man of humorous-melancholy mark,
Dead of some inward agony — is it so?
Our kindlier, trustier Jaques, past away!
I cannot laud this life, it looks so dark:
Σκιάς βραρ — dream of a shadow, go —
God bless you. I shall join you in a day.

MONTENEGRO.

THEY rose to where their sovran eagle sails,
They kept their faith, their freedom, on
the height,
Chaste, frugal, savage, arm'd by day and
night
Against the Turk; whose inroad nowhere
scales
Their headlong passes, but his footstep
fails,
And red with blood the Crescent reels
from fight
Before their dauntless hundreds, in prone
flight
By thousands down the crags and thro'
the vales.
O smallest among peoples! rough rock-
throne

Of Freedom! warriors beating back the
swarm
Of Turkish Islam for five hundred years,
Great Tsernogora! never since thine
own
Black ridges drew the cloud and brake
the storm
Has breathed a race of mightier moun-
taineers.

TO VICTOR HUGO.

VICTOR in Drama, Victor in Romance,
Cloud-weaver of phantasmal hopes and
fears,
French of the French, and Lord of hu-
man tears;
Child-lover; Bard whose fame-lit laurels
glance
Darkening the wreaths of all that would
advance,
Beyond our strait, their claim to be thy
peers;
Weird Titan by thy winter weight of
years
As yet unbroken, Stormy voice of
France!
Who dost not love our England — so
they say;
I know not — England, France, all man
to be
Will make one people ere man's race be
run:
And I, desiring that diviner day,
Yield thee full thanks for thy full
courtesy
To younger England in the boy my son.

TRANSLATIONS, ETC.

BATTLE OF BRUNANBURH.

Constantinus, King of the Scots, after having
sworn allegiance to Athelstan, allied himself with
the Danes of Ireland under Anlaf, and invading
England, was defeated by Athelstan and his
brother Edmund with great slaughter at Brunan-
burh in the year 937.

I.

¹ ATHELSTAN King,
Lord among Earls,

Bracelet-bestower and
Baron of Barons,
He with his brother,
Edmund Atheling,
Gaining a lifelong
Glory in battle,
Slew with the sword-edge
There by Brunanburh,

¹ I have more or less availed myself of my
son's prose translation of this poem in the *Con-
temporary Review* (November 1876).

Brake the shield-wall,
Hew'd the lindenwood,¹
Hack'd the battleshield,
Sons of Edward with hammer'd brands.

II.

Theirs was a greatness
Got from their Grandsires —
Theirs that so often in
Strife with their enemies
Struck for their hoards and their hearths
and their homes.

III.

Bow'd the spoiler,
Bent the Scotsman,
Fell the shipcrews
Doom'd to the death.
All the field with blood of the fighters
Flow'd, from when first the great
Sun-star of morningtide,
Lamp of the Lord God
Lord everlasting,
Glode over earth till the glorious creature
Sank to his setting.

IV.

There lay many a man
Marr'd by the javelin,
Men of the Northland
Shot over shield.
There was the Scotsman
Weary of war.

V.

We the West-Saxons,
Long as the daylight
Lasted, in companies
Troubled the track of the host that we
hated,
Grimly with swords that were sharp from
the grindstone,
Fiercely we hack'd at the flyers before
us.

VI.

Mighty the Mercian,
Hard was his hand-play,
Sparing not any of
Those that with Anlaf,

¹ Shields of lindenwood.

Warriors over the
Weltering waters
Borne in the bark's-bosom,
Drew to this island :
Doom'd to the death.

VII.

Five young kings put asleep by the sword-
stroke,
Seven strong Earls of the army of Anlaf
Fell on the war-field, numberless numbers,
Shipmen and Scotsmen.

VIII.

Then the Norse leader,
Dire was his need of it,
Few were his following,
Fled to his warship :
Fleeted his vessel to sea with the king
in it,
Saving his life on the fallow flood.

IX.

Also the crafty one,
Constantinus,
Crept to his North again,
Hoar-headed hero !

X.

Slender warrant had
He to be proud of
The welcome of war-knives —
He that was reft of his
Folk and his friends that had
Fallen in conflict,
Leaving his son too
Lost in the carnage,
Mangled to morsels,
A youngster in war !

XI.

Slender reason had
He to be glad of
The clash of the war-glaive —
Traitor and trickster
And spurner of treaties —
He nor had Anlaf
With armies so broken
A reason for bragging
That they had the better
In perils of battle

On places of slaughter —
 The struggle of standards,
 The rush of the javelins,
 The crash of the charges,¹
 The wielding of weapons —
 The play that they play'd with
 The children of Edward.

XII.

Then with their nail'd prow
 Parted the Norsemen, a
 Blood-red-den'd relic of
 Javelins over
 The jarring breaker, the deep-
 sea billow,
 Shaping their way toward Dy-
 fen² again.
 Shamed in their souls.

XIII.

Also the brethren,
 King and Atheling,
 Each in his glory,
 Went to his own in his own West-Saxon-
 land,
 Glad of the war.

XIV.

Many a carcase they left to be carrion,
 Many a livid one, many a fallow-skin —
 Left for the white-tail'd eagle to tear it,
 and
 Left for the horny-nibb'd raven to rend
 it, and
 Gave to the garbaging war-hawk to gorge
 it, and
 That gray beast, the wolf of the weald.

XV.

Never had huger
 Slaughter of heroes
 Slain by the sword-edge —
 Such as old writers
 Have writ of in histories —
 Hapt in this isle, since
 Up from the East hither
 Saxon and Angle from
 Over the broad billow
 Broke into Britain with
 Haughty war-workers who

Harried the Welshman, when
 Earls that were lured by the
 Hunger of glory gat
 Hold of the land.

ACHILLES OVER THE TRENCH.

ILIAD, xviii, 202.

So saying, light-foot Iris pass'd away.
 Then rose Achilles dear to Zeus; and
 round
 The warrior's puissant shoulders Pallas
 flung
 Her fringed ægis, and around his head
 The glorious goddess wreath'd a golden
 cloud,
 And from it lighted an all-shining flame.
 As when a smoke from a city goes to
 heaven
 Far off from out an island girt by foes,
 All day the men contend in grievous
 war
 From their own city, but with set of
 sun
 Their fires flame thickly, and aloft the
 glare
 Flies streaming, if perchance the neigh-
 bours round
 May see, and sail to help them in the
 war;
 So from his head the splendour went to
 heaven.
 From wall to dyke he stept, he stood,
 nor join'd
 The Achæans — honouring his wise
 mother's word —
 There standing, shouted, and Pallas far
 away
 Call'd; and a boundless panic shook the
 foe.
 For like the clear voice when a trumpet
 shrills,
 Blown by the fierce beleaguers of a
 town,
 So rang the clear voice of Æakidēs;
 And when the brazen cry of Æakidēs
 Was heard among the Trojans, all their
 hearts
 Were troubled, and the full-maned horses
 whirl'd
 The chariots backward, knowing griefs
 at hand;

¹ Lit. 'the gathering of men.' ² Dublin.

And sheer-astounded were the chariot-
eers
To see the dread, unweariable fire
That always o'er the great Peleion's
head
Burn'd, for the bright-eyed goddess made
it burn.
Thrice from the dyke he sent his mighty
shout,
Thrice backward reel'd the Trojans and
allies;
And there and then twelve of their noblest
died
Among their spears and chariots.

TO PRINCESS FREDERICA ON HER MARRIAGE.

O YOU that were eyes and light to the
King till he past away
From the darkness of life —
He saw not his daughter — he blest her:
the blind King sees you to-day,
He blesses the wife.

SIR JOHN FRANKLIN.

ON THE CENOTAPH IN WESTMINSTER
ABBEY.

Not here! the white North has thy
bones; and thou,
Heroic sailor-soul,
Art passing on thine happier voyage now
Toward no earthly pole.

TO DANTE.

(WRITTEN AT REQUEST OF THE
FLORENTINES.)

KING, that hast reign'd six hundred years,
and grown
In power, and ever growest, since thine
own
Fair Florence honouring thy nativity,
Thy Florence now the crown of Italy,
Hath sought the tribute of a verse from
me,
I, wearing but the garland of a day,
Cast at thy feet one flower that fades
away.

TIRESIAS

AND OTHER POEMS.

TO E. FITZGERALD.

OLD FITZ, who from your suburb grange,
Where once I tarried for a while,
Glance at the wheeling Orb of change,
And greet it with a kindly smile;
Whom yet I see as there you sit
Beneath your sheltering garden-tree,
And while your doves about you flit,
And plant on shoulder, hand and knee,
Or on your head their rosy feet,
As if they knew your diet spares
Whatever moved in that full sheet
Let down to Peter at his prayers;
Who live on milk and meal and grass;
And once for ten long weeks I tried
Your table of Pythagoras,
And seem'd at first 'a thing enskied'
(As Shakespeare has it) airy-light
To float above the ways of men,
Then fell from that half-spiritual height
Chill'd, till I tasted flesh again

One night when earth was winter-black,
And all the heavens flash'd in frost;
And on me, half-asleep, came back
That wholesome heat the blood had lost,
And set me climbing icy capes
And glaciers, over which there roll'd
To meet me long-arm'd vines with grapes
Of Eshcol hugeness; for the cold
Without, and warmth within me, wrought
To mould the dream; but none can say
That Lenten fare makes Lenten thought,
Who reads your golden Eastern lay,
Than which I know no version done
In English more divinely well;
A planet equal to the sun
Which cast it, that large infidel
Your Omar; and your Omar drew
Full-handed plaudits from our best
In modern letters, and from two,
Old friends outvaluing all the rest,
Two voices heard on earth no more;
But we old friends are still alive,

And I am nearing seventy-four,
While you have touch'd at seventy-five,
And so I send a birthday line
Of greeting; and my son, who dipt
In some forgotten book of mine
With sallow scraps of manuscript,
And dating many a year ago,
Has hit on this, which you will take
My Fitz, and welcome, as I know
Less for its own than for the sake
Of one recalling gracious times,
When, in our younger London days,
You found some merit in my rhymes,
And I more pleasure in your praise.

TIRESIAS.

I WISH I were as in the years of old,
While yet the blessed daylight made itself
Ruddy thro' both the roofs of sight, and
woke

These eyes, now dull, but then so keen
to seek

The meanings ambush'd under all they
saw

The flight of birds, the flame of sacrifice,
What omens may foreshadow fate to man
And woman, and the secret of the Gods.

My son, the Gods, despite of human
prayer,

Are slower to forgive than human kings.
The great God, Arès, burns in anger still
Against the guiltless heirs of him from

Tyre,
Our Cadmus, out of whom thou art,
who found

Beside the 'springs of Dircê, smote, and
still'd

Thro' all its folds the multitudinous
beast,

The dragon, which our trembling fathers
call'd

The God's own son.

A tale, that told to me,
When but thine age, by age as winter-
white

As mine is now, amazed, but made me
yearn

For larger glimpses of that more than
man

Which rolls the heavens, and lifts, and
lays the deep,

Yet loves and hates with mortal hates
and loves,

And moves unseen among the ways of
men.

Then, in my wanderings all the lands
that lie

Subjected to the Heliconian ridge
Have heard this footstep fall, altho' my
wont

Was more to scale the highest of the
heights

With some strange hope to see the nearer
God.

One naked peak—the sister of the
sun

Would climb from out the dark, and
linger there

To silver all the valleys with her shafts—
There once, but long ago, five-fold thy
term

Of years, I lay; the winds were dead
for heat;

The noonday crag made the hand burn;
and sick

For shadow—not one bush was near—
I rose

Following a torrent till its myriad falls
Found silence in the hollows under-
neath.

There in a secret olive-glade I saw
Pallas Athene climbing from the bath

In anger; yet one glittering foot disturb'd
The lucid well; one snowy knee was
prest

Against the margin flowers; a dreadful
light

Came from her golden hair, her golden
helm

And all her golden armour on the grass,
And from her virgin breast, and virgin
eyes

Remaining fixt on mine, till mine grew
dark

For ever, and I heard a voice that said
'Henceforth be blind, for thou hast seen

too much,

And speak the truth that no man may
believe.

Son, in the hidden world of sight, that
lives

Behind this darkness, I behold her still,
Beyond all work of those who carve the
stone,

1. cannot know everything. Must not try to.

2. The more a man knows the less he is misled

Beyond all dreams of Godlike womanhood,
 Ineffable beauty, out of whom, at a glance,
 And as it were, perforce, upon me flash'd
 The power of prophesying—but to me
 No power—so chain'd and coupled with the curse
 Of blindness and their unbelief, who heard
 And heard not, when I spake of famine, plague,
 Shrine-shattering earthquake, fire, flood, thunderbolt,
 And angers of the Gods for evil done
 And expiation lack'd—no power on Fate,
 Theirs, or mine own! for when the crowd would roar
 For blood, for war, whose issue was their doom,
 To cast wise words among the multitude
 Was flinging fruit to lions; nor, in hours
 Of civil outbreak, when I knew the twain
 Would each waste each, and bring on both the yoke
 Of stronger states, was mine the voice to curb
 The madness of our cities and their kings.
 Who ever turn'd upon his heel to hear
 My warning that the tyranny of one
 Was prelude to the tyranny of all?
 My counsel that the tyranny of all
 Led backward to the tyranny of one?
 This power hath work'd no good to aught that lives,
 And these blind hands were useless in their wars.
 O therefore that the unfulfill'd desire,
 The grief for ever born from griefs to be,
 The boundless yearning of the Prophet's heart—
 Could *that* stand forth, and, like a statue rear'd
 To some great citizen, win all praise from all
 Who past it, saying, 'That was he!'
 In vain!
 Virtue must shape itself in deed, and those
 Whom weakness or necessity have cramp'd
 Within themselves, immerging, each, his urn
 In his own well, draw solace as he may.

A great shot cannot be easy of attainment.

Menceus, thou hast eyes, and I can hear
 Too plainly what full tides of onset sap
 Our seven high gates, and what a weight of war
 Rides on those ringing axles! jingle of bits,
 Shouts, arrows, tramp of the hornfooted horse
 That grind the glebe to powder! Stony showers
 Of that ear-stunning hail of Arês crash
 Along the sounding walls. Above, below,
 Shock after shock, the song-built towers and gates
 Reel, bruised and butted with the shuddering
 War-thunder of iron rams; and from within
 The city comes a murmur void of joy,
 Lest she be taken captive—maidens, wives,
 And mothers with their babblers of the dawn,
 And oldest age in shadow from the night,
 Falling about their shrines before their Gods,
 And wailing 'Save us.'
 And they wail to thee!
 These eyeless eyes, that cannot see thine own,
 See this, that only in thy virtue lies
 The saving of our Thebes; for, yesternight,
 To me, the great God Arês, whose one bliss
 Is war, and human sacrifice—himself
 Blood-red from battle, spear and helmet tipped
 With stormy light as on a mast at sea,
 Stood out before a darkness, crying 'Thebes,
 Thy Thebes shall fall and perish, for I loathe
 The seed of Cadmus—yet if one of these
 By his own hand—if one of these——'
 My son,
 No sound is breathed so potent to coerce,
 And to conciliate, as their names who dare
 For that sweet mother land which gave them birth

Nobly to do, nobly to die. Their names,
Graven on memorial columns, are a song
Heard in the future; few, but more than
wall
And rampart, their examples reach a
hand
Far thro' all years, and everywhere they
meet
And kindle generous purpose, and the
strength
To mould it into action pure as theirs.

Fairer thy fate than mine, if life's best
end
Be to end well! and thou refusing this,
Unvenerable will thy memory be
While men shall move the lips: but if
thou dare —

Thou, one of these, the race of Cadmus
— then

No stone is fitted in yon marble girth
Whose echo shall not tongue thy glorious
doom,

Nor in this pavement but shall ring thy
name

To every hoof that clangs it, and the
springs

Of Dirce laving yonder battle-plain,
Heard from the roofs by night, will mur-
mur thee

To thine own Thebes, while Thebes thro'
thee shall stand

Firm-based with all her Gods.

The Dragon's cave
Half-hid, they tell me, now in flowing
vines —

Where once he dwelt and whence he
roll'd himself

At dead of night — thou knowest, and
that smooth rock

Before it, altar-fashion'd, where of late
The woman-breasted Sphinx, with wings
drawn back,

Folded her lion paws, and look'd to
Thebes.

There blanch the bones of whom she
slew, and these

Mixt with her own, because the fierce
beast found

A wiser than herself, and dash'd herself
Dead in her rage: but thou art wise
enough,

Tho' young, to love thy wiser, blunt the
curse

Of Pallas, hear, and tho' I speak the
truth

Believe I speak it, let thine own hand
strike

Thy youthful pulses into rest and quench
The red God's anger, fearing not to
plunge

Thy torch of life in darkness, rather —
thou

Rejoicing that the sun, the moon, the
stars

Send no such light upon the ways of men
As one great deed.

Thither, my son, and there
Thou, that hast never known the embrace
of love,
Offer thy maiden life.

This useless hand!
I felt one warm tear fall upon it. Gone!
He will achieve his greatness.

But for me,
I would that I were gather'd to my rest,
And mingled with the famous kings of
old,

On whom about their ocean-islets flash
The faces of the Gods — the wise man's
word,

Here trampled by the populace under-
foot,

There crown'd with worship — and these
eyes will find

The men I knew, and watch the chariot
whirl

About the goal again, and hunters race
The shadowy lion, and the warrior-

kings,
In height and prowess more than human,
strive

Again for glory, while the golden lyre
Is ever sounding in heroic ears

Heroic hymns, and every way the vales
Wind, clouded with the grateful incense-
fume

Of those who mix all odour to the Gods
On one far height in one far-shining fire.

‘One height and one far-shining fire,’

And while I fancied that my friend
For this brief idyll would require

A less diffuse and opulent end,
And would defend his judgment well,

If I should deem it over nice —

The tolling of his funeral bell
 Broke on my Pagan Paradise,
 And mixt the dream of classic times
 And all the phantoms of the dream,
 With present grief, and made the rhymes,
 That miss'd his living welcome, seem
 Like would-be guests an hour too late,
 Who down the highway moving on
 With easy laughter find the gate
 Is bolted, and the master gone.
 Gone into darkness, that full light
 Of friendship! past, in sleep, away
 By night, into the deeper night!
 The deeper night? A clearer day
 Than our poor twilight dawn on earth —
 If night, what barren toil to be!
 What life, so maim'd by night, were worth
 Our living out? Not mine to me
 Remembering all the golden hours
 Now silent, and so many dead,
 And him the last; and laying flowers,
 This wreath, above his honour'd head,
 And praying that, when I from hence
 Shall fade with him into the unknown,
 My close of earth's experience
 May prove as peaceful as his own.

THE WRECK.

I.

HIDE me, Mother! my Fathers belong'd
 to the church of old,
 I am driven by storm and sin and death
 to the ancient fold,
 I cling to the Catholic Cross once more,
 to the Faith that saves,
 My brain is full of the crash of wrecks,
 and the roar of waves,
 My life itself is a wreck, I have sullied
 a noble name,
 I am flung from the rushing tide of the
 world as a waif of shame,
 I am roused by the wail of a child, and
 awake to a livid light,
 And a ghastlier face than ever has
 haunted a grave by night,
 I would hide from the storm without, I
 would flee from the storm within,
 I would make my life one prayer for a
 soul that died in his sin,
 I was the tempter, Mother, and mine was
 the deeper fall;

I will sit at your feet, I will hide my face,
 I will tell you all.

II.

He that they gave me to, Mother, a
 heedless and innocent bride —
 I never have wrong'd his heart, I have
 only wounded his pride —
 Spain in his blood and the Jew — dark-
 visaged, stately and tall —
 A princelier-looking man never stept
 thro' a Prince's hall.
 And who, when his anger was kindled,
 would venture to give him the nay?
 And a man men fear is a man to be loved
 by the women they say.
 And I could have loved him too, if the
 blossom can dote on the blight,
 Or the young green leaf rejoice in the
 frost that sears it at night;
 He would open the books that I prized,
 and toss them away with a yawn,
 Repell'd by the magnet of Art to the
 which my nature was drawn,
 The word of the Poet by whom the deeps
 of the world are stirr'd,
 The music that robes it in language be-
 neath and beyond the word!
 My Shelley would fall from my hands when
 he cast a contemptuous glance
 From where he was poring over his
 Tables of Trade and Finance;
 My hands, when I heard him coming,
 would drop from the chords or
 the keys,
 But ever I fail'd to please him, however
 I strove to please —
 All day long far-off in the cloud of the
 city, and there
 Lost, head and heart, in the chances of
 dividend, consol, and share —
 And at home if I sought for a kindly ca-
 ress, being woman and weak,
 His formal kiss fell chill as a flake of
 snow on the cheek:
 And so, when I bore him a girl, when I
 held it aloft in my joy,
 He look'd at it coldly, and said to me,
 'Pity it isn't a boy.'
 The one thing given me, to love and to
 live for, glanced at in scorn!
 The child that I felt I could die for — as
 if she were basely born!

I had lived a wild-flower life, I was
 planted now in a tomb;
 The daisy will shut to the shadow, I closed
 my heart to the gloom;
 I threw myself all abroad — I would play
 my part with the young
 By the low foot-lights of the world — and
 I caught the wreath that was flung.

III.

Mother, I have not — however their
 tongues may have babbled of me —
 Sinn'd thro' an animal vileness, for all
 but a dwarf was he,
 And all but a hunchback too; and I
 look'd at him, first, askance,
 With pity — not he the knight for an
 amorous girl's romance!
 Tho' wealthy enough to have bask'd in
 the light of a dowerless smile,
 Having lands at home and abroad in a
 rich West-Indian isle;
 But I came on him once at a ball, the
 heart of a listening crowd —
 Why, what a brow was there! he was
 seated — speaking aloud
 To women, the flower of the time, and
 men at the helm of state —
 Flowing with easy greatness and touch-
 ing on all things great,
 Science, philosophy, song — till I felt
 myself ready to weep
 For I knew not what, when I heard that
 voice, — as mellow and deep
 As a psalm by a mighty master and
 peal'd from an organ, — roll
 Rising and falling — for, Mother, the voice
 was the voice of the soul;
 And the sun of the soul made day in the
 dark of his wonderful eyes.
 Here was the hand that would help me,
 would heal me — the heart that
 was wise!
 And he, poor man, when he learnt that
 I hated the ring I wore,
 He helpt me with death, and he heal'd
 me with sorrow for evermore.

IV.

For I broke the bond. That day my
 nurse had brought me the child.
 The small sweet face was flush'd, but it
 coo'd to the Mother and smiled.

'Anything ailing,' I ask'd her, 'with
 baby?' She shook her head,
 And the Motherless Mother kiss'd it, and
 turn'd in her haste and fled.

V.

Low warm winds had gently breathed us
 away from the land —
 Ten long sweet summer days upon deck,
 sitting hand in hand —
 When he clothed a naked mind with the
 wisdom and wealth of his own,
 And I bow'd myself down as a slave to
 his intellectual throne,
 When he coin'd into English gold some
 treasure of classical song,
 When he flouted a statesman's error, or
 flamed at a public wrong,
 When he rose as it were on the wings of
 an eagle beyond me, and past
 Over the range and the change of the
 world from the first to the last,
 When he spoke of his tropical home in
 the canes by the purple tide,
 And the high star-crowns of his palms
 on the deep-wooded mountain-
 side,
 And cliffs all robed in lianas that dropt
 to the brink of his bay,
 And trees like the towers of a minster,
 the sons of a winterless day.
 'Paradise there!' so he said, but I seem'd
 in Paradise then
 With the first great love I had felt for the
 first and greatest of men;
 Ten long days of summer and sin — if it
 must be so —
 But days of a larger light than I ever
 again shall know —
 Days that will glimmer, I fear, thro' life
 to my latest breath;
 'No frost there,' so he said, 'as in truest
 Love no Death.'

VI.

Mother, one morning a bird with a warble
 plaintively sweet
 Perch'd on the shrouds, and then fell
 fluttering down at my feet;
 I took it, he made it a cage, we fondled
 it, Stephen and I,
 But it died, and I thought of the child
 for a moment, I scarce know why.

VII.

But if sin be sin, not inherited fate, as
 many will say,
 My sin to my desolate little one found
 me at sea on a day,
 When her orphan wail came borne in the
 shriek of a growing wind,
 And a voice rang out in the thunders of
 Ocean and Heaven 'Thou hast
 sinn'd.'
 And down in the cabin were we, for the
 towering crest of the tides
 Plunged on the vessel and swept in a
 cataract off from her sides,
 And ever the great storm grew with a
 howl and a hoot of the blast
 In the rigging, voices of hell — then came
 the crash of the mast.
 'The wages of sin is death,' and there I
 began to weep,
 'I am the Jonah, the crew should cast
 me into the deep,
 For ah God, what a heart was mine to
 forsake her even for you.'
 'Never the heart among women,' he said,
 'more tender and true.'
 'The heart! not a mother's heart, when
 I left my darling alone.'
 'Comfort yourself, for the heart of the
 father will care for his own.'
 'The heart of the father will spurn her,'
 I cried, 'for the sin of the wife,
 The cloud of the mother's shame will
 enfold her and darken her life.'
 Then his pale face twitch'd; 'O Stephen,
 I love you, I love you, and yet' —
 As I lean'd away from his arms — 'would
 God, we had never met!'
 And he spoke not — only the storm; till
 after a little, I yearn'd
 For his voice again, and he call'd to me
 'Kiss me!' and there — as I
 turn'd —
 'The heart, the heart!' I kiss'd him, I
 clung to the sinking form,
 And the storm went roaring above us,
 and he — was out of the storm.

VIII.

And then, then, Mother, the ship stag-
 ger'd under a thunderous shock,
 That shook us asunder, as if she had
 struck and crash'd on a rock;

For a huge sea smote every soul from the
 decks of The Falcon but one;
 All of them, all but the man that was
 lash'd to the helm had gone;
 And I fell — and the storm and the days
 went by, but I knew no more —
 Lost myself — lay like the dead by the
 dead on the cabin floor,
 Dead to the death beside me, and lost to
 the loss that was mine,
 With a dim dream, now and then, of a
 hand giving bread and wine,
 Till I woke from the trance, and the ship
 stood still, and the skies were blue,
 But the face I had known, O Mother,
 was not the face that I knew.

IX.

The strange misfeaturing mask that I saw
 so amazed me, that I
 Stumbled on deck, half mad. I would
 fling myself over and die!
 But one — he was waving a flag — the one
 man left on the wreck —
 'Woman' — he graspt at my arm — 'stay
 there' — I crouch'd upon deck —
 'We are sinking, and yet there's hope:
 look yonder,' he cried, 'a sail,'
 In a tone so rough that I broke into
 passionate tears, and the wail
 Of a beaten babe, till I saw that a boat
 was nearing us — then
 All on a sudden I thought, I shall look
 on the child again.

X.

They lower'd me down the side, and
 there in the boat I lay
 With sad eyes fixt on the lost sea-home,
 as we glided away,
 And I sigh'd, as the low dark hull dipt
 under the smiling main,
 'Had I stay'd with *him*, I had now —
 with *him* — been out of my pain.'

XI.

They took us aboard: the crew were
 gentle, the captain kind;
 But I was the lonely slave of an often-
 wandering mind;
 For whenever a rougher gust might
 tumble a stormier wave,

'O Stephen,' I moan'd, 'I am coming to
thee in thine Ocean-grave.'
And again, when a balmier breeze curl'd
over a peacefuller sea,
I found myself moaning again 'O child,
I am coming to thee.'

XII.

The broad white brow of the Isle — that
bay with the colour'd sand —
Rich was the rose of sunset there, as we
drew to the land;
All so quiet the ripple would hardly
blanch into spray
At the feet of the cliff; and I pray'd —
'my child' — for I still could
pray —
'May her life be as blissfully calm, be
never gloom'd by the curse
Of a sin, not hers!'

Was it well with the child?

I wrote to the nurse
Who had borne my flower on her hireling
heart; and an answer came
Not from the nurse — nor yet to the wife
— to her maiden name!
I shook as I opened the letter — I knew
that hand too well —
And from it a scrap, clipt out of the
'deaths' in a paper, fell.
'Ten long sweet summer days' of fever,
and want of care!
And gone — that day of the storm — O
Mother, she came to me there.

DESPAIR.

A man and his wife having lost faith in a God,
and hope of a life to come, and being utterly
miserable in this, resolve to end themselves by
drowning. The woman is drowned, but the man
rescued by a minister of the sect he had aban-
doned.

I.

Is it you, that preach'd in the chapel
there looking over the sand?
Follow'd us too that night, and dogg'd
us, and drew me to land?

II.

What did I feel that night? You are
curious. How should I tell?

Does it matter so much what I felt?
You rescued me — yet — was it
well

That you came unwish'd for, uncall'd,
between me and the deep and my
doom,

Three days since, three more dark days
of the Godless gloom

Of a life without sun, without health, with-
out hope, without any delight

In anything here upon earth? but ah
God, that night, that night

When the rolling eyes of the lighthouse
there on the fatal neck

Of land running out into rock — they had
saved many hundreds from wreck —

Glared on our way toward death, I re-
member I thought, as we past,

Does it matter how many they saved?
we are all of us wreck'd at last —

'Do you fear?' and there came thro' the
roar of the breaker a whisper, a
breath,

'Fear? am I not with you? I am
frighted at life not death.'

III.

And the suns of the limitless Universe
sparkled and shone in the sky,

Flashing with fires as of God, but we
knew that their light was a lie —

Bright as with deathless hope — but,
however they sparkled and shone,

The dark little worlds running round
them were worlds of woe like our
own —

No soul in the heaven above, no soul on
the earth below,

A fiery scroll written over with lamenta-
tion and woe.

IV.

See, we were nursed in the drear night-
fold of your fatalist creed,

And we turn'd to the growing dawn, we
had hoped for a dawn indeed,

When the light of a Sun that was coming
would scatter the ghosts of the
Past,

And the cramping creeds that had
madden'd the peoples would
vanish at last,

And we broke away from the Christ, our
human brother and friend,
For He spoke, or it seem'd that He
spoke, of a Hell without help,
without end.

V.

Hoped for a dawn and it came, but the
promise had faded away;
We had past from a cheerless night to
the glare of a drearier day;
He is only a cloud and a smoke who was
once a pillar of fire,
The guess of a worm in the dust and the
shadow of its desire —
Of a worm as it writhes in a world of the
weak trodden down by the strong,
Of a dying worm in a world, all massacre,
murder, and wrong.

VI.

O we poor orphans of nothing — alone
on that lonely shore —
Born of the brainless Nature who knew
not that which she bore!
Trusting no longer that earthly flower
would be heavenly fruit —
Come from the brute, poor souls — no souls
— and to die with the brute —

VII.

Nay, but I am not claiming your pity: I
know you of old —
Small pity for those that have ranged from
the narrow warmth of your fold,
Where you bawl'd the dark side of your
faith and a God of eternal rage,
Till you flung us back on ourselves, and
the human heart, and the Age.

VIII.

But pity — the Pagan held it a vice — was
in her and in me,
Helpless, taking the place of the pitying
God that should be!
Pity for all that aches in the grasp of an
idiot power,
And pity for our own selves on an earth
that bore not a flower;
Pity for all that suffers on land or in air
or the deep,
And pity for our own selves till we long'd
for eternal sleep.

IX.

'Lightly step over the sands! the waters
— you hear them call!
Life with its anguish, and horrors, and
errors — away with it all!
And she laid her hand in my own — she
was always loyal and sweet —
Till the points of the foam in the dusk
came playing about our feet.
There was a strong sea-current would
sweep us out to the main.
'Ah God' tho' I felt as I spoke I was
taking the name in vain —
'Ah God' and we turn'd to each other,
we kiss'd, we embraced, she and I,
Knowing the Love we were used to be-
lieve everlasting would die:
We had read their know-nothing books
and we lean'd to the darker side —
Ah God, should we find Him, perhaps,
perhaps, if we died, if we died;
We never had found Him on earth, this
earth is a fatherless Hell —
'Dear Love, for ever and ever, for ever
and ever farewell,'
Never a cry so desolate not since the
world began,
Never a kiss so sad, no, not since the
coming of man!

X.

But the blind wave cast me ashore, and
you saved me, a valueless life.
Not a grain of gratitude mine! You
have parted the man from the wife.
I am left alone on the land, she is all
alone in the sea;
If a curse meant aught, I would curse
you for not having let me be.

XI.

Visions of youth — for my brain was drunk
with the water, it seems;
I had past into perfect quiet at length
out of pleasant dreams,
And the transient trouble of drowning —
what was it when match'd with
the pains
Of the hellish heat of a wretched life
rushing back thro' the veins?

XII.

Why should I live? one son had forged
on his father and fled,
And if I believed in a God, I would
thank him, the other is dead,
And there was a baby-girl, that had
never look'd on the light:
Happiest she of us all, for she past from
the night to the night.

XIII.

But the crime, if a crime, of her eldest-
born, her glory, her boast,
Struck hard at the tender heart of the
mother, and broke it almost;
Tho', glory and shame dying out for ever
in endless time,
Does it matter so much whether crown'd
for a virtue, or hang'd for a crime?

XIV.

And ruin'd by *him*, by *him*, I stood
there, naked, amazed
In a world of arrogant opulence, fear'd
myself turning crazed,
And I would not be mock'd in a mad-
house! and she, the delicate wife,
With a grief that could only be cured, if
cured, by the surgeon's knife, —

XV.

Why should we bear with an hour of
torture, a moment of pain,
If every man die for ever, if all his griefs
are in vain,
And the homeless planet at length will
be wheel'd thro' the silence of
space,
Motherless evermore of an ever-vanishing
race,
When the worm shall have writhed its
last, and its last brother-worm
will have fled
From the dead fossil skull that is left in
the rocks of an earth that is dead?

XVI.

Have I crazed myself over their horrible
infidel writings? O yes,
For these are the new dark ages, you see,
of the popular press,

When the bat comes out of his cave, and
the owls are whooping at noon,
And Doubt is the lord of this dunghill
and crows to the sun and the
moon,

Till the Sun and the Moon of our science
are both of them turn'd into blood,
And Hope will have broken her heart,
running after a shadow of good;
For their knowing and know-nothing
books are scatter'd from hand to
hand —

We have knelt in your know-all chapel
too looking over the sand.

XVII.

What! I should call on that Infinite Love
that has served us so well?
Infinite cruelty rather that made everlast-
ing Hell,
Made us, foreknew us, foredoom'd us, and
does what he will with his own;
Better our dead brute mother who never
has heard us groan!

XVIII.

Hell? if the souls of men were immortal,
as men have been told,
The lecher would cleave to his lusts, and
the miser would yearn for his gold,
And so there were Hell for ever! but
were there a God as you say,
His Love would have power over Hell
till it utterly vanish'd away.

XIX.

Ah yet — I have had some glimmer, at
times, in my gloomiest woe,
Of a God behind all — after all — the great
God for aught that I know;
But the God of love and of Hell together
— they cannot be thought,
If there be such a God may the Great
God curse him and bring him to
naught!

XX.

Blasphemy! whose is the fault? is it
mine? for why would you save
A madman to vex you with wretched
words, who is best in his grave?
Blasphemy! ay, why not, being damn'd
beyond hope of grace?

~~latest mechanistic theory.~~

O would I were yonder with her, and
away from your faith and your
face!

Blasphemy! true! I have scared you
pale with my scandalous talk,
But the blasphemy to my mind lies all in
the way that you walk.

XXI.

Hence! she is gone! can I stay? can I
breathe divorced from the Past?
You needs must have good lynx-eyes if I
do not escape you at last.

Our orthodox coroner doubtless will find
it a felo-de-se,

And the stake and the cross-road, fool,
if you will, does it matter to me?

X This supplement In Memoriam
THE ANCIENT SAGE.

A THOUSAND summers ere the time of
Christ

From out his ancient city came a Seer
Whom one that loved, and honour'd him,
and yet

Was no disciple, richly garb'd, but worn
From wasteful living, follow'd — in his
hand

A scroll of verse — till that old man before
A cavern whence an affluent fountain
pour'd

From darkness into daylight, turn'd and
spoke.

This wealth of waters might but seem to
draw

From yon dark cave, but, son, the source
is higher,

Yon summit half-a-league in air — and
higher,

The cloud that hides it — higher still, the
heavens

Whereby the cloud was moulded, and
whereout

The cloud descended. Force is from the
heights.

I am wearied of our city, son, and go
To spend my one last year among the
hills.

What hast thou there? Some deathsong
for the Ghouls

To make their banquet relish? let me
read.

"How far thro' all the bloom and brake
That nightingale is heard!

What power but the bird's could make
This music in the bird?

How summer-bright are yonder skies,
And earth as fair in hue!

And yet what sign of aught that lies
Behind the green and blue?

But man to-day is fancy's fool
As man hath ever been.

The Nameless Power, or Powers, that rule
Were never heard or seen."

If thou would'st hear the Nameless, and
wilt dive

Into the Temple-cave of thine own self,
There, brooding by the central altar, thou

May'st haply learn the Nameless hath a
voice.

By which thou wilt abide, if thou be
wise.

As if thou knewest, tho' thou canst not
know; Knowledge + wisdom

For Knowledge is the swallow on the
lake

That sees and stirs the surface-shadow
there

But never yet hath dipt into the abysm,
The Abyss of all Abyssms, beneath,

within

The blue of sky and sea, the green of
earth,

And in the million-millionth of a grain
Which cleft and cleft again for evermore,

And ever vanishing, never vanishes,
To me, my son, more mystic than myself,

Or even than the Nameless is to me.

And when thou sendest thy free soul
thro' heaven,

Nor understand bound nor boundless-
ness,

Thou seest the Nameless of the hundred
names.

And if the Nameless should withdraw
from all

Thy frailty counts most real, all thy world
Might vanish like thy shadow in the dark.

"And since — from when this earth
began —

The Nameless never came
Among us, never spake with man,

And never named the Name" —

Thou canst not prove the Nameless, O
 my son,
 Nor canst thou prove the world thou
 movest in,
 Thou canst not prove that thou art body
 alone,
 Nor canst thou prove that thou art spirit
 alone,
 Nor canst thou prove that thou art both
 in one:
 Thou canst not prove thou art immor-
 tal, no
 Nor yet that thou art mortal — nay, my
 son,
 Thou canst not prove that I, who speak
 with thee,
 Am not thyself in converse with thyself,
 Nor yet disproven: wherefore thou be
 wise,
Cleave ever to the sunnier side of doubt,
And cling to Faith beyond the forms of
Faith! *Yes, a Creed*
 She reels not in the storm of warring
 words,
She brightens at the clash of 'Yes' and
'No.'
She sees the Best that glimmers thro' the
Worst.
 She feels the Sun is hid but for a night,
 She spies the summer thro' the winter
 bud,
 She tastes the fruit before the blossom
 falls,
 She hears the lark within the songless
 egg, *That I doubt!*
 She finds the fountain where they wail'd
 'Mirage'!

"What Power? aught akin to Mind,
 The mind in me and you?
 Or power as of the Gods gone blind
 Who see not what they do?"

But some in yonder city hold, my son,
 That none but Gods could build this
 house of ours, *Line from Matthew*
So beautiful, vast, various, so beyond
All work of man, yet, like all work of
man,
 A beauty with defect — till That which
 knows,

And is not known, but felt thro' what we *There*
feel *of In Memoriam*
Within ourselves is highest, shall descend
On this half-deed, and shape it at the
last
 According to the Highest in the Highest.

"What Power but the Years that make
 And break the vase of clay,
 And stir the sleeping earth, and wake
 The bloom that fades away?
 What rulers but the Days and Hours
 That cancel weal with woe,
 And wind the front of youth with flowers,
 And cap our age with snow?"

The days and hours are ever glancing
 by,
 And seem to flicker past thro' sun and
 shade,
 Or short, or long, as Pleasure leads, or
 Pain;
 But with the Nameless is nor Day nor
 Hour;
 Tho' we, thin minds, who creep from
 thought to thought,
 Break into 'Thens' and 'Whens' the
 Eternal Now:
 This double seeming of the single
 world! —
 My words are like the babblings in a
 dream
 Of nightmare, when the babblings break
 the dream.
 But thou be wise in this dream-world of
 ours,
 Nor take thy dial for thy deity,
 But make the passing shadow serve thy
 will.

8 chap. 7
 "The years that made the striping wise
 Undo their work again,
 And leave him, blind of heart and eyes,
 The last and least of men;
 Who clings to earth, and once would dare
 Hell-heat or Arctic cold,
 And now one breath of cooler air
 Would loose him from his hold;
 His winter chills him to the root,
 He withers marrow and mind;
 The kernel of the shrivell'd fruit
 Is jutting thro' the rind;
 The tiger spasms tear his chest,

The palsy wags his head;
 The wife, the sons, who love him best
 Would fain that he were dead;
 The griefs by which he once was
 wrung
 Were never worth the while" —

Who knows? or whether this earth-narrow
 life
 Be yet but yolk, and forming in the shell?

"The shaft of scorn that once had stung
 But wakes a dotard smile."

The placid gleam of sunset after storm!

"The statesman's brain that sway'd the
 past

Is feebler than his knees;
 The passive sailor wrecks at last
 In ever-silent seas;

The warrior hath forgot his arms,
 The Learned all his lore;

The changing market frets or charms
 The merchant's hope no more;
 The prophet's beacon burn'd in vain,
 And now is lost in cloud;

The plowman passes, bent with pain,
 To mix with what he plow'd;
 The poet whom his Age would quote
 As heir of endless fame —
 He knows not ev'n the book he wrote,
 Not even his own name.

For man has overlived his day,
 And, darkening in the light,
 Scarce feels the senses break away
 To mix with ancient Night."

The shell must break before the bird can
 fly.

"The years that when my Youth began
 Had set the lily and rose
 By all my ways where'er they ran,
 Have ended mortal foes;

My rose of love for ever gone,
 My lily of truth and trust —
 They made her lily and rose in one,
 And changed her into dust.

O rosetree planted in my grief,
 And growing, on her tomb,
 Her dust is greening in your leaf,
 Her blood is in your bloom.

O slender lily waving there,
 And laughing back the light,
 In vain you tell me 'Earth is fair'
 When all is dark as night."

My son, the world is dark with griefs and
 graves,
 So dark that men cry out against the
 Heavens.

Who knows but that the darkness is in
 man?

The doors of Night may be the gates of
 Light;

For wert thou born or blind or deaf, and
 then

Suddenly heal'd, how would'st thou glory
 in all

The splendours and the voices of the
 world!

And we, the poor earth's dying race, and
 yet

No phantoms, watching from a phantom
 shore

Await the last and largest sense to make
 The phantom walls of this illusion fade,
 And show us that the world is wholly fair.

"But vain the tears for darken'd years
 As laughter over wine,
 And vain the laughter as the tears,
 O brother, mine or thine,

"For all that laugh, and all that weep,
 And all that breathe are one
 Slight ripple on the boundless deep
 That moves, and all is gone."

But that one ripple on the boundless deep
 Feels that the deep is boundless, and
 itself

For ever changing form, but evermore
 One with the boundless motion of the
 deep.

"Yet wine and laughter friends! and set
 The lamps alight, and call
 For golden music, and forget
 The darkness of the pall."

If utter darkness closed the day, my
 son —
 But earth's dark forehead flings athwart
 the heavens

Emerson lost his mind
near end of life.

Her shadow crown'd with stars — and
 yonder — out
 To northward — some that never set, but
 pass
 From sight and night to lose themselves
 in day.
 I hate the black negation of the bier,
 And wish the dead, as happier than our-
 selves
 And higher, having climb'd one step
 beyond
 Our village miseries, might be borne in
 white
 To burial or to burning, hymn'd from
 hence
 With songs in praise of death, and
 crown'd with flowers!

“O worms and maggots of to-day
 Without their hope of wings!”

But louder than thy rhyme the silent
 Word
 Of that world-prophet in the heart of man.

“Tho' some have gleams or so they say
 Of more than mortal things.”

To-day? but what of yesterday? for oft
 On me, when boy, there came what then
 I call'd,
 Who knew no books and no philosophies,
 In my boy-phrase ‘The Passion of the
 Past.’
 The first gray streak of earliest summer-
 dawn,
 The last long stripe of waning crimson
 gloom,
 As if the late and early were but one —
 A height, a broken grange, a grove, a
 flower
 Had murmurs ‘Lost and gone and lost
 and gone!’
 A breath, a whisper — some divine fare-
 well —
 Desolate sweetness — far and far away —
 What had he loved, what had he lost,
 the boy?
 I know not and I speak of what has been.
 And more, my son! for more than
 once when I
 Sat all alone, revolving in myself
 The word that is the symbol of myself,

The mortal limit of the Self was loosed,
 And past into the Nameless, as a cloud
 Melts into Heaven. I touch'd my limbs,
 the limbs
 Were strange not mine — and yet no
 shade of doubt,
 But utter clearness, and thro' loss of Self
 The gain of such large life as match'd
 with ours
 Were Sun to spark — unshadowable in
 words,
 Themselves but shadows of a shadow-
 world.

“And idle gleams will come and go,
 But still the clouds remain;”

The clouds themselves are children of the
 Sun.

“And Night and Shadow rule below
 When only Day should reign.”

And Day and Night are children of the
 Sun,
 And idle gleams to thee are light to me.
 Some say, the Light was father of the
 Night,
 And some, the Night was father of the
 Light,
 No night no day! — I touch thy world
 again —
 No ill no good! such counter-terms, my
 son,
 Are border-races, holding, each its own
 By endless war: but night enough is there
 In yon dark city: get thee back: and
 since
 The key to that weird casket, which for
 thee
 But holds a skull, is neither thine nor
 mine,
 But in the hand of what is more than
 man,
 Or in man's hand when man is more than
 man,
Let be thy wail and help thy fellow men,
And make thy gold thy vassal not thy
king.
 And fling free alms into the beggar's
 bowl,
 And send the day into the darken'd
 heart;

VII.

No father now, the tyrant vassal of a
tyrant vice!
The Godless Jephtha vows his child . . .
to one cast of the dice.
These ancient woods, this Hall at last
will go — perhaps have gone,
Except his own meek daughter yield her
life, heart, soul to one —

VIII.

To one who knows I scorn him. O the
formal mocking bow,
The cruel smile, the courtly phrase that
masks his malice now —
But often in the sidelong eyes a gleam of
all things ill —
It is not Love but Hate that weds a
bride against her will;

IX.

Hate, that would pluck from this true
breast the locket that I wear,
The precious crystal into which I braided
Edwin's hair!
The love that keeps this heart alive beats
on it night and day —
One golden curl, his golden gift, before
he past away.

X.

He left us weeping in the woods; his
boat was on the sand;
How slowly down the rocks he went,
how loth to quit the land!
And all my life was darken'd, as I saw
the white sail run,
And darken, up that lane of light into
the setting sun.

XI.

How often have we watch'd the sun fade
from us thro' the West,
And follow Edwin to those isles, those
islands of the Blest!
Is *he* not there? would I were there, the
friend, the bride, the wife,
With him, where summer never dies,
with Love, the Sun of life!

XII.

O would I were in Edwin's arms — once
more — to feel his breath
Upon my cheek — on Edwin's ship, with
Edwin, ev'n in death,
Tho' all about the shuddering wreck the
death-white sea should rave,
Or if lip were laid to lip on the pillows
of the wave.

XIII.

Shall I take *him*? I kneel with *him*? I
swear and swear forsworn
To love him most, whom most I loathe,
to honour whom I scorn?
The Fiend would yell, the grave would
yawn, my mother's ghost would
rise —
To lie, to lie — in God's own house — the
blackest of all lies!

XIV.

Why — rather than that hand in mine,
tho' every pulse would freeze,
I'd sooner fold an icy corpse dead of
some foul disease:
Wed him? I will not wed him, let them
spurn me from the doors,
And I will wander till I die about the
barren moors.

XV.

The dear, mad bride who stabb'd her
bridegroom on her bridal night —
If mad, then I am mad, but sane, if she
were in the right.
My father's madness makes me mad —
but words are only words!
I am not mad, not yet, not quite — There!
listen how the birds

XVI.

Begin to warble yonder in the budding
orchard trees!
The lark has past from earth to Heaven
upon the morning breeze!
How gladly, were I one of those, how
early would I wake!
And yet the sorrow that I bear is sorrow
for *his* sake.

XVII.

They love their mates, to whom they
sing; or else their songs, that meet
The morning with such music, would
never be so sweet!
And tho' these fathers will not hear, the
blessed Heavens are just,
And Love is fire, and burns the feet
would trample it to dust.

XVIII.

A door was open'd in the house—who?
who? my father sleeps!
A stealthy foot upon the stair! he—some
one—this way creeps!
If he? yes, he . . . lurks, listens, fears
his victim may have fled—
He! where is some sharp-pointed thing?
he comes, and finds me dead.

XIX.

Not he, not yet! and time to act—but
how my temples burn!
And idle fancies flutter me, I know not
where to turn;
Speak to me, sister; counsel me; this
marriage must not be.
You only know the love that makes the
world a world to me!

XX.

Our gentle mother, had *she* lived—but
we were left alone:
That other left us to ourselves; he cared
not for his own;
So all the summer long we roam'd in
these wild woods of ours,
My Edwin loved to call us then 'His
two wild woodland flowers.'

XXI.

Wild flowers blowing side by side in
God's free light and air,
Wild flowers of the secret woods, when
Edwin found us there,
Wild woods in which we roved with him,
and heard his passionate vow,
Wild woods in which we rove no more,
if we be parted now!

XXII.

You will not leave me thus in grief to
wander forth forlorn;
We never changed a bitter word, not
once since we were born;
Our dying mother join'd our hands; she
knew this father well;
She bade us love, like souls in Heaven,
and now I fly from Hell,

XXIII.

And you with me; and we shall light
upon some lonely shore,
Some lodge within the waste sea-dunes,
and hear the waters roar,
And see the ships from out the West go
dipping thro' the foam,
And sunshine on that sail at last which
brings our Edwin home.

XXIV.

But look, the morning grows apace, and
lights the old church-tower,
And lights the clock! the hand points
five—O me—it strikes the hour—
I bide no more, I meet my fate, whatever
ills betide!
Arise, my own true sister, come forth!
the world is wide.

XXV.

And yet my heart is ill at ease, my eyes
are dim with dew,
I seem to see a new-dug grave up yonder
by the yew!
If we should never more return, but
wander hand in hand
With breaking hearts, without a friend,
and in a distant land!

XXVI.

O sweet, they tell me that the world is
hard, and harsh of mind,
But can it be so hard, so harsh, as those
that should be kind?
That matters not: let come what will;
at last the end is sure,
And every heart that loves with truth is
equal to endure.

TOMORROW.

I.

HER, that yer Honour was spakin' to?
 Whin, yer Honour? last year —
 Standin' here by the bridge, when last
 yer Honour was here?
 An' yer Honour ye gev her the top of the
 mornin', 'Tomorra,' says she.
 What did they call her, yer Honour?
 They call'd her Molly Magee.
 An' yer Honour's the thrue ould blood
 that always manes to be kind,
 But there's rason in all things, yer
 Honour, for Molly was out of
 her mind.

II.

Shure, an' meself remimbers wan night
 comin' down be the sthrame,
 An' it seems to me now like a bit of
 yisther-day in a dhrame —
 Here where yer Honour seen her — there
 was but a slip of a moon,
 But I hard thim — Molly Magee wid her
 bachelor, Danny O'Roon —
 'You've been takin' a dhrop o' the
 crathur,' an' Danny says, 'Troth,
 an' I been
 Dhrinkin' yer health wid Shamus O'Shea
 at Katty's shebeen;'¹
 But I must be lavin' ye soon.' 'Ochone
 are ye goin' away?'
 'Goin' to cut the Sassenach whate,' he
 says, 'over the say' —
 'An' whin will ye meet me agin?' an' I
 hard him, 'Molly asthore,
 I'll meet you agin tomorra,' says he, 'be
 the chapel-door.'
 'An' whin are ye goin' to lave me?'
 'O' Monday mornin', says he;
 'An' shure thin ye'll meet me tomorra?'
 'Tomorra, tomorra, Machree!'
 Thin Molly's ould mother, yer Honour,
 that had no likin' for Dan,
 Call'd from her cabin an' tould her to
 come away from the man,
 An' Molly Magee kem flyin' across me,
 as light as a lark,
 An' Dan stood there for a minute, an'
 thin wint into the dark.

¹ Grog-shop.

But wirrah! the storm that night — the
 tundher, an' rain that fell,
 An' the sthrames runnin' down at the
 back o' the glin 'ud 'a dhrowned
 Hell.

III.

But airth was at pace nixt mornin', an'
 Hiven in its glory smiled,
 As the Holy Mother o' Glory that smiles
 at her sleepin' child —
 Ethen — she stept an the chapel-green,
 an' she turn'd herself roun'
 Wid a diamond dhrop in her eye, for
 Danny was not to be foun',
 An' many's the time that I watch'd her
 at mass lettin' down the tear,
 For the Divil a Danny was there, yer
 Honour, for forty year.

IV.

Och, Molly Magee, wid the red o' the
 rose an' the white o' the May,
 An' yer hair as black as the night, an'
 yer eyes as bright as the day!
 Achora, yer laste little whisper was
 sweet as the lilt of a bird!
 Acushla, ye set me heart batin' to music
 wid ivery word!
 An' sorra the Queen wid her sceptre in
 sich an illigant han',
 An' the fall of yer foot in the dance was
 as light as snow an the lan',
 An' the sun kem out of a cloud whiniver
 ye walkt in the shreet,
 An' Shamus O'Shea was yer shadda, an'
 laid himself undher yer feet,
 An' I loved ye meself wid a heart and a
 half, me darlin', and he
 'Ud 'a shot his own sowl dead for a kiss
 of ye, Molly Magee.

V.

But shure we wor betther frinds whin I
 crack'd his skull for her sake,
 An' he ped me back wid the best he
 could give at ould Donovan's
 wake —
 For the boys wor about her agin whin
 Dan didn't come to the fore,
 An' Shamus along wid the rest, but she
 put thim all to the door.

An', afther, I thried her meself av the
bird 'ud come to me call,
But Molly, begorrah, 'ud listhen to naither
at all, at all.

VI.

An' her nabours an' frinds 'ud consowl
an' condowl wid her, airly and
late,
'Your Danny,' they says, 'niver crasst
over say to the Sassenach whate;
He's gone to the States, aroon, an' he's
married another wife,
An' ye'll niver set eyes an the face of the
thraithur agin in life!
An' to dhrame of a married man, death
alive, is a mortal sin.'
But Molly says, 'I'd his hand-promise, an'
shure he'll meet me agin.'

VII.

An' afther her paärints had inter'd glory,
an' both in wan day,
She began to spake to herself, the crathur,
an' whisper, an' say,
'Tomorra, Tomorra!' an' Father Mo-
lowny he tuk her in han',
'Molly, you're manin',' he says, 'me
dear, av I undherstan',
That ye'll meet your paärints agin an'
yer Danny O'Roon afore God
Wid his blessed Marthyrs an' Saints,'
an' she gev him a friendly nod,
'Tomorra, Tomorra,' she says, an' she
didn't intind to desave,
But her wits wor dead, an' her hair was
as white as the snow an a grave.

VIII.

Arrah now, here last month they wor
diggin' the bog, an' they foun'
Dhrowned in black bog-wather a corp
lyin' undher groun'.

IX.

Yer Honour's own agint, he says to me
wanst, at Katty's shebeen,
'The Devil take all the black lan',
for a blessin' 'ud come wid the
green!'
An' where 'ud the poor man, thin, cut
his bit o' turf for the fire?

But och! bad scan to the bogs whin
they swallies the man intire!
An' sorra the bog that's in Hiven wid all
the light an' the glow,
An' there's hate enough, shure, widout
thin in the Devil's kitchen below.

X.

Thim ould blind nagers in Agypt, I hard
his Riverence say,
Could keep their haithen kings in the
flesh for the Jidgemint day,
An', faix, be the piper o' Moses, they kep'
the cat an' the dog,
But it 'ud 'a been aisier work av they
lived be an Irish bog.

XI.

How-an-iver they laid this body they
foun' an the grass
Be the chapel-door, an' the people 'ud
see it that wint in to mass —
But a frish generation had riz, an' most
of the ould was few,
An' I didn't know him meself, an' nōne
of the parish knew.

XII.

But Molly kem limpin' up wid her stick,
she was lamed av a knee,
Thin a slip of a gossoon call'd, 'Div ye
know him, Molly Magee?'
An' she stood up straight as the Queen of
the world — she lifted her head —
'He said he would meet me tomorra!'
an' dhropt down dead an the dead.

XIII.

Och, Molly, we thought, machree, ye
would start back agin into life,
Whin we laid yez, aich be aich, at yer
wake like husban' an' wife.
Sorra the dhry eye thin but was wet for
the frinds that was gone!
Sorra the silent throat but we hard it
cryin' 'Ochone!'
An' Shamus O'Shea that has now ten
childer, hansome an' tall,
Him an' his childer wor keenin' as if he
had lost thim all.

XIV.

Thin his Riverence buried thim both in
wan grave be the dead boor-tree,¹
The young man Danny O'Roon wid his
ould woman, Molly Magee.

XV.

May all the flowers o' Jeroosilim blossom
an' spring from the grass,
Imbrashin' an' kissin' aich other — as
ye did — over yer Crass!
An' the lark fly out o' the flowers wid
his song to the Sun an' the Moon,
An' tell thim in Hiven about Molly
Magee an' her Danny O'Roon,
Till Holy St. Pether gets up wid his kays
an' opens the gate!
An' shure, be the Crass, that's betther
nor cuttin' the Sassenach whate
To be there wid the Blessed Mother, an'
Saints an' Marthys galore,
An' singin' yer 'Aves' an' 'Pathers' for
iver an' ivermore.

XVI.

An' now that I tould yer Honour what-
iver I hard an' seen,
Yer Honour'll give me a thrifle to dhrink
yer health in potheen.

*all poems written dialect
are supposed to be early.*
THE SPINSTER'S SWEET-ARTS.

I.

MILK for my sweet-arts, Bess! fur it mun
be the time about now
When Molly cooms in fro' the far-end
close wi' her paäils fro' the cow.
Eh! tha be new to the plaäce — thou'r't
gaäpin' — doesn't tha see
I calls 'em arter the fellers es once was
sweet upo' me?

II.

Naäy to be sewer it be past 'er time.
What maäkes 'er sa laäte?
Goä to the laäne at the back, an' looök
thruf Maddison's gaäte!

¹ Elder-tree.

III.

Sweet-arts! Molly belike may 'a lighted
to-night upo' one.

Sweet-arts! thanks to the Lord that I
niver not listen'd to noän!

So I sits i' my oän armchair wi' my oän
kettle theere o' the hob.

An' Tommy the fust, an' Tommy the
second, an' Steevie an' Rob.

IV.

Rob, coom oop 'ere o' my knee. Thou
sees that i' spite o' the men

I 'a kep' thruf thick an' thin my two
'oonderd a-year to mysen;

Yis! thaw tha call'd me es pretty es any
lass i' the Shere;

An' thou be es pretty a Tabby, but Robby
I seed thruf ya theere.

V.

Feyther 'ud saäy I wur ugly es sin, an' I
beänt not vaäin,

But I niver wur downright hugly, thaw
soom 'ud 'a thowt ma plaäin,

An' I wasn't sa plaäin i' pink ribbons, ye
said I wur pretty i' pinks,

An' I liked to 'ear it I did, but I beänt
sich a fool as ye thinks;

Ye was stroäkin ma down wi' the 'air,
as I be a-stroäkin o' you,

But whiniver I looöked i' the glass I wur
sewer that it couldn't be true;

Niver wur pretty, not I, but ye know'd it
wur pleasant to 'ear,

Thaw it warn't not me es wur pretty, but
my two 'oonderd a-year.

VI.

D'ya mind the murnin' when we was
a-walkin' together, an' stood

By the claäy'd-ooop pond, that the foälk
be sa scared at, i' Gigglesby wood,

Wheer the poor wench drowndid hersen,
black Sal, es 'ed been disgraäced?

An' I feel'd thy arm es I stood wur
a-creeäpin about my waaist;

An' me es wur allus afeard o' a man's
gittin' ower fond,

I sidled awaäy an' awaäy till I plumpt foot
fust i' the pond;

And, Robby, I niver 'a liked tha sa well,
 as I did that daäy,
 Fur tha joompt in thysen, an' tha hoickt
 my feet wi' a flop fro' the claäy.
 Ay, stick oop thy back, an' set oop thy
 taäil, tha may gie ma a kiss,
 Fur I walk'd wi' tha all the way hoam
 an' wur niver sa nigh saäyin' Yis.
 But wa boäth was i' sich a clat we was
 shaämed to cross Gigglesby Greeän,
 Fur a cat may looök at a king thou knows
 but the cat mun be cleän.
 Sa we boäth on us kep out o' sight o' the
 winders o' Gigglesby Hinn—
 Naäy, but the claws o' tha! quiet! they
 pricks cleän thruf to the skin—
 An' wa boäth slinkt 'oäm by the brokken
 shed i' the laäne at the back,
 Wheer the poodle runn'd at tha once, an'
 thou runn'd oop o' the thack;
 An' tha squee'dg'd my 'and i' the shed,
 fur theree we was forced to 'ide,
 Fur I seed that Steevie wur coomin', and
 one o' the Tommies beside.

VII.

Theere now, what art 'a mewin at, Steevie?
 for owt I can tell—
 Robby wur fust to be sewer, or I mowt
 'a liked tha as well.

VIII.

But, Robby, I thowt o' tha all the while
 I wur chaägingin' my gown,
 An' I thowt shall I chaänge my staäte?
 but, O Lord, upo' coomin' down—
 My bran-new carpet es fresh es a midder
 o' flowers i' Maäy—
 Why 'edn't tha wiped thy shoes? it wur
 clatted all ower wi' claäy.
 An' I could 'a cried ammost, fur I seed
 that it couldn't be,
 An' Robby I gied tha a raätin that sattled
 thy coortin o' me.
 An' Molly an' me was agreed, as we was
 a-cleänin' the floor,
 That a man be a dirty thing an' a trouble
 an' plague wi' indoor.
 But I rued it arter a bit, fur I stuck to
 tha moor na the rest,
 But I couldn't 'a lived wi' a man an' I
 knows it be all fur the best.

IX.

Naäy—let ma stroäk tha down till I
 maäkes tha es smooth es silk,
 But if I 'ed married tha, Robby, thou'd
 not 'a been worth thy milk,
 Thou'd niver 'a cotch'd any mice but 'a
 left me the work to do,
 And 'a taäen to the bottle beside, so es
 all that I 'ears be true;
 But I loovs tha to maäke thysen 'appy,
 an' soa purr awaäy, my dear,
 Thou 'ed wellnigh purr'd ma awaäy fro'
 my oän two 'oonderd a-year.

X.

Sweärin agean, you Toms, as ye used to
 do twelve year sin'!
 Ye niver 'eärd Steevie sweär 'cep' it wur
 at a dog coomin' in,
 An' boath o' ye mun be fools to be hallus
 a-shawin' your claws,
 Fur I niver cared nothink for neither—
 an' one o' ye deäb ye knaws!
 Coom give hoäver then, weant ye? I
 warrant ye soom fine daäy—
 Theere, lig down—I shall hev to gie
 one or tother awaäy.
 Can't ye taäke pattern by Steevie? ye
 sha'n't hev a drop fro' the paäil.
 Steevie be right good manners bang thruf
 to the tip o' the taäil.

XI.

Robby, git down wi'tha, wilt tha? let
 Steevie coom oop o' my knee.
 Steevie, my lad, thou 'ed very nigh been
 the Steevie fur me!
 Robby wur fust to be sewer, 'e wur burn
 an' bred i' the 'ouse,
 But thou be es 'ansom a tabby es iver
 patted a mouse.

XII.

An' I beänt not vaäin, but I knaws I 'ed
 led tha a quieter life
 Nor her wi' the hepithaph yonder! 'A
 faäithful an' loovin' wife!
 An' 'cos o' thy farm by the beck, an' thy
 windmill oop o' the croft,
 Tha thowt tha would marry ma, did tha?
 but that wur a bit ower soft,

Thaw thou was es soäber es daäy, wi' a
niced red faäce, an' es cleän
Es a shillin' fresh fro' the mint wi' a bran-
new 'eäd o' the Queeän,
An' thy farmin' es cleän es thysen', fur,
Steevie, tha kep' i' sa neät
That I niver not spied sa much es a
poppy along wi' the wheät,
An' the wool of a thistle a-flyin' an'
seeädin' tha haäted to see;
'Twur es bad es a battle-twig¹ 'ere i' my
oän blue chaumber to me.
Ay, roob thy whiskers ageän ma, fur I
could 'a taäen to tha well,
But fur thy bairns, poor Steevie, a
bouncin' boy an' a gell.

XIII.

An' thou was es fond o' thy bairns es I
be mysen o' my cats,
But I niver not wish'd fur childer, I
hevn't naw likin' fur brats;
Pretty anew when ya dresses 'em oop,
an' they goäs fur a walk,
Or sits wi' their 'ands afoor 'em, an'
doesn't not 'inder the talk!
But their bottles o' pap, an' their mucky
bibs, an' the clats an' the clouts,
An' their mashin' their toys to pieäces an'
maäkin' ma deäf wi' their shouts,
An' hallus a-joompin' about ma as if they
was set upo' springs,
An' a-haxin' ma hawkard questions, an'
saäyin' ondecnt things,
An' a-callin' ma 'hugly' mayhap to my
faäce, or a-teärin' my gown —
Dear! dear! dear! I mun part them
Tommies — Steevie git down.

XIV.

Ye be wuss nor the men-tommies, you.
I tell'd ya, na moor o' that!
Tom, lig there o' the cushion, an' tother
Tom 'ere o' the mat.

XV.

There! I ha' master'd *them*! Hed I
married the Tommies — O Lord,
To loove an' obaäy the Tommies! I
couldn't 'a stuck by my word.
To be horder'd about, an' waäked, when
Molly 'd put out the light,

¹ Earwig.

By a man coomin' in wi' a hiccup at ony
hour o' the night!
An' the taäble staän'd wi' 'is aäle, an' the
mud o' 'is boots o' the stairs,
An' the stink o' 'is pipe i' the 'ouse,
an' the mark o' 'is 'eäd o' the
chairs!
An' noän o' my four sweet-arts 'ud 'a let
me 'a hed my oän waäy,
Sa I likes 'em best wi' taäils when they
evn't a word to saäy.

XVI.

An' I sits i' my oän little parlour, an'
sarved by my oän little lass,
Wi' my oän little garden outside, an' my
oän bed o' sparrow-grass,
An' my oän door-poorch wi' the woodbine
an' jessmine a-dressin' it greeän,
An' my oän fine Jackman i' purple a-
roäbin' the 'ouse like a Queeän.

XVII.

An' the little gells bobs to ma hoffens es
I be abroad i' the laänes,
When I goäs fur to coomfut the poor es
be down wi' their haäches an'
their paäins:
An' a haäf-pot o' jam, or a mossel o' meät
when it beänt too dear,
They maäkes ma a graäter Laädy nor 'er
i' the mansion theer,
Hes 'es hallus to hax of a man how much
to spare or to spend;
An' a spinster I be an' I will be, if soä
pleäse God, to the hend.

XVIII.

Mew! mew! — Bess wi' the milk! what
ha maäde our Molly sa laäte?
It should 'a been 'ere by seven, an' there
— it be strikin' height —
'Cushie wur craäzed fur 'er cauf, well — I
'eärd 'er a-maäkin' 'er moän,
An' I thowt to mysen 'thank God that I
hevn't naw cauf o' my oän.'

There!

Set it down!

Now Robby!

You Tommies shall waäit to-night
Till Robby an' Steevie 'es 'ed their lap
— an' it sarves ye right,

LOCKSLEY HALL

SIXTY YEARS AFTER.

LATE, my grandson! half the morning have I paced these sandy tracts,
Watch'd again the hollow ridges roaring into cataracts,

Wander'd back to living boyhood while I heard the curlews call,
I myself so close on death, and death itself in Locksley Hall.

So — your happy suit was blasted — she the faultless, the divine;
And you liken — boyish babble — this boy-love of yours with mine.

I myself have often babbled doubtless of a foolish past;
Babble, babble; our old England may go down in babble at last.

'Curse him!' curse your fellow-victim? call him dotard in your rage?
Eyes that lured a doting boyhood well might fool a dotard's age.

Jilted for a wealthier! wealthier? yet perhaps she was not wise;
I remember how you kiss'd the miniature with those sweet eyes.

In the hall there hangs a painting — Amy's arms about my neck —
Happy children in a sunbeam sitting on the ribs of wreck.

In my life there was a picture, she that clasp'd my neck had flown;
I was left within the shadow sitting on the wreck alone.

Yours has been a slighter ailment, will you sicken for her sake?
You, not you! your modern amourest is of easier, earthlier make.

Amy loved me, Amy fail'd me, Amy was a timid child;
But your Judith — but your worldling — *she* had never driven me wild.

She that holds the diamond necklace dearer than the golden ring,
She that finds a winter sunset fairer than a morn of Spring.

She that in her heart is brooding on his briefer lease of life,
While she vows 'till death shall part us,' she the would-be-widow wife.

She the worldling born of worldlings — father, mother — be content,
Ev'n the homely farm can teach us there is something in descent.

Yonder in that chapel, slowly sinking now into the ground,
Lies the warrior, my forefather, with his feet upon the hound.

Cross'd! for once he sail'd the sea to crush the Moslem in his pride;
Dead the warrior, dead his glory, dead the cause in which he died.

Yet how often I and Amy in the mouldering aisle have stood,
Gazing for one pensive moment on that founder of our blood.

a poet's range - John Milton's 'and my very name' - But going to fight orders
Tennyson's 'I feel a broad
Shakespeare's 'gentle part became a world of pleasure' -

There again I stood to-day, and where of old we knelt in prayer,
Close beneath the casement crimson with the shield of Locksley — there,

All in white Italian marble, looking still as if she smiled,
Lies my Amy dead in child-birth, dead the mother, dead the child.

Dead — and sixty years ago, and dead her aged husband now —
I this old white-headed dreamer stooped and kiss'd her marble brow.

Gone the fires of youth, the follies, furies, curses, passionate tears,
Gone like fires and floods and earthquakes of the planet's dawning years.

Fires that shook me once, but now to silent ashes fall'n away.
Cold upon the dead volcano sleeps the gleam of dying day.

Gone the tyrant of my youth, and mute below the chancel stones,
All his virtues — I forgive them — black in white above his bones.

Gone the comrades of my bivouac, some in fight against the foe,
Some thro' age and slow diseases, gone as all on earth will go.

Gone with whom for forty years my life in golden sequence ran,
She with all the charm of woman, she with all the breadth of man,

Strong in will and rich in wisdom, Edith, yet so lowly-sweet,
Woman to her inmost heart, and woman to her tender feet,

Very woman of very woman, nurse of ailing body and mind,
She that link'd again the broken chain that bound me to my kind.

Here to-day was Amy with me, while I wander'd down the coast,
Near us Edith's holy shadow, smiling at the slighter ghost.

Gone our sailor son thy father, Leonard early lost at sea;
Thou alone, my boy, of Amy's kin and mine art left to me.

Gone thy tender-natured mother, wearying to be left alone,
Pining for the stronger heart that once had beat beside her own.

Truth, for Truth is Truth, he worshipt, being true as he was brave;
Good, for Good is Good, he follow'd, yet he look'd beyond the grave,

Wiser there than you, that crowning barren Death as lord of all,
Deem this over-tragic drama's closing curtain is the pall!

Beautiful was death in him, who saw the death, but kept the deck,
Saving women and their babes, and sinking with the sinking wreck,

Gone for ever! Ever? no — for since our dying race began,
Ever, ever, and for ever was the leading light of man.

Those that in barbarian burials kill'd the slave and slew the wife
Felt within themselves the sacred passion of the second life.

Indian warriors dream of ampler hunting grounds beyond the night;
Ev'n the black Australian dying hopes he shall return, a white.

Truth for truth, and good for good! The Good, the True, the Pure, the Just —
Take the charm 'For ever' from them, and they crumble into dust.

Gone the cry of 'Forward, Forward,' lost within a growing gloom;
Lost, or only heard in silence from the silence of a tomb.

Half the marvels of my morning, triumphs over time and space,
Staled by frequency, shrunk by usage, into commonest commonplace!

'Forward' rang the voices then, and of the many mine was one.
Let us hush this cry of 'Forward' till ten thousand years have gone.

Far among the vanish'd races, old Assyrian kings would flay
Captives whom they caught in battle — iron-hearted victors they.

Ages after, while in Asia, he that led the wild Moguls,
Timur built his ghastly tower of eighty thousand human skulls,

Then, and here in Edward's time, an age of noblest English names,
Christian conquerors took and flung the conquer'd Christian into flames.

Love your enemy, bless your haters, said the Greatest of the great;
Christian love among the Churches look'd the twin of heathen hate.

From the golden alms of Blessing man had coin'd himself a curse:
Rome of Cæsar, Rome of Peter, which was crueller? which was worse?

France had shown a light to all men, preach'd a Gospel, all men's good;
Celtic Demos rose a Demon, shriek'd and slaked the light with blood.

Hope was ever on her mountain, watching till the day begun —
Crown'd with sunlight — over darkness — from the still unrisen sun.

Have we grown at last beyond the passions of the primal clan?
'Kill your enemy, for you hate him,' still, 'your enemy' was a man.

Have we sunk below them? peasants maim the helpless horse, and drive
Innocent cattle under thatch, and burn the kindlier brutes alive.

Brutes, the brutes are not your wrongers — burnt at midnight, found at morn,
Twisted hard in mortal agony with their offspring, born-unborn,

Clinging to the silent mother! Are we devils? are we men?
Sweet St. Francis of Assisi, would that he were here again,

He that in his Catholic wholeness used to call the very flowers
Sisters, brothers — and the beasts — whose pains are hardly less than ours!

Chaos, Cosmos! Cosmos, Chaos! who can tell how all will end?
Read the wide world's annals, you, and take their wisdom for your friend.

Hope the best, but hold the Present fatal daughter of the Past,
Shape your heart to front the hour, but dream not that the hour will last.

Ay, if dynamite and revolver leave your courage to be wise:
When was age so cramm'd with menace? madness? written, spoken lies?

Envy wears the mask of Love, and, laughing sober fact to scorn,
Cries to Weakest as to Strongest, 'Ye are equals, equal-born.'

Equal-born? O yes, if yonder hill be level with the flat.
Charm us, Orator, till the Lion look no larger than the Cat,

Till the Cat thro' that mirage of overheated language loom
Larger than the Lion, — Demos end in working its own doom.

Russia bursts our Indian barrier, shall we fight her? shall we yield?
Pause! before you sound the trumpet, hear the voices from the field.

Those three hundred millions under one Imperial sceptre now,
Shall we hold them? shall we loose them? take the suffrage of the plow.

Nay, but these would feel and follow Truth if only you and you,
Rivals of realm-ruining party, when you speak were wholly true.

Plowmen, Shepherds, have I found, and more than once, and still could find,
Sons of God, and kings of men in utter nobleness of mind,

Truthful, trustful, looking upward to the practised hustings-liar;
So the Higher wields the Lower, while the Lower is the Higher.

Here and there a cotter's babe is royal-born by right divine;
Here and there my lord is lower than his oxen or his swine.

Chaos, Cosmos! Cosmos, Chaos! once again the sickening game;
Freedom, free to slay herself, and dying while they shout her name.

Step by step we gain'd a freedom known to Europe, known to all;
Step by step we rose to greatness, — thro' the tonguesters we may fall.

You that woo the Voices — tell them 'old experience is a fool,'
Teach your flatter'd kings that only those who cannot read can rule.

Pluck the mighty from their seat, but set no meek ones in their place;
Pillory Wisdom in your markets, pelt your offal at her face.

Tumble Nature heel o'er head, and, yelling with the yelling street,
Set the feet above the brain and swear the brain is in the feet.

Bring the old dark ages back without the faith, without the hope,
Break the State, the Church, the Throne, and roll their ruins down the slope.

Authors — essayist, atheist, novelist, realist, rhymester, play your part,
Paint the mortal shame of nature with the living hues of Art.

Rip your brothers' vices open, strip your own foul passions bare;
Down with Reticence, down with Reverence—forward—naked—let them stare.

Feed the budding rose of boyhood with the drainage of your sewer;
Send the drain into the fountain, lest the stream should issue pure.

Set the maiden fancies wallowing in the troughs of Zolaism, —
Forward, forward, ay and backward, downward too into the abysm.

Do your best to charm the worst, to lower the rising race of men;
Have we risen from out the beast, then back into the beast again?

Only 'dust to dust' for me that sicken at your lawless din,
Dust in wholesome old-world dust before the newer world begin.

Heated am I? you—you wonder—well, it scarce becomes mine age—
Patience! let the dying actor mouth his last upon the stage.

Cries of unprogressive dotage ere the dotard fall asleep?
Noises of a current narrowing, not the music of a deep?

Ay, for doubtless I am old, and think gray thoughts, for I am gray:
After all the stormy changes shall we find a changeless May?

After madness, after massacre, Jacobinism and Jacquerie,
Some diviner force to guide us thro' the days I shall not see?

When the schemes and all the systems, Kingdoms and Republics fall,
Something kindlier, higher, holier—all for each and each for all?

All the full-brain, half-brain races, led by Justice, Love, and Truth;
All the millions one at length with all the visions of my youth?

All diseases quench'd by Science, no man halt or deaf or blind;
Stronger ever born of weaker, lustier body, larger mind?

Earth at last a warless world, a single race, a single tongue—
I have seen her far away—for is not Earth as yet so young?—

Every tiger madness muzzled, every serpent passion kill'd,
Every grim ravine a garden, every blazing desert till'd,

Robed in universal harvest up to either pole she smiles,
Universal ocean softly washing all her warless Isles.

Warless? when her tens are thousands, and her thousands millions, then—
All her harvest all too narrow—who can fancy warless men?

Warless? war will die out late then. Will it ever? late or soon?
Can it, till this outworn earth be dead as yon dead world the moon?

Dead the new astronomy calls her. . . . On this day and at this hour,
In this gap between the sandhills, whence you see the Locksley tower,

Here we met, our latest meeting — Amy — sixty years ago —
She and I — the moon was falling greenish thro' a rosy glow,

Just above the gateway tower, and even where you see her now —
Here we stood and claspt each other, swore the seeming-deathless vow. . . .

Dead, but how her living glory lights the hall, the dune, the grass!
Yet the moonlight is the sunlight, and the Sun himself will pass.

Venus near her! smiling downward at this earthlier earth of ours,
Closer on the Sun, perhaps a world of never fading flowers.

Hesper, whom the poet call'd the Bringer home of all good things.
All good things may move in Hesper, perfect peoples, perfect kings.

Hesper — Venus — were we native to that splendour or in Mars,
We should see the Globe we groan in, fairest of their evening stars.

Could we dream of wars and carnage, craft and madness, lust and spite,
Roaring London, raving Paris, in that point of peaceful light?

Might we not in glancing heavenward on a star so silver-fair,
Yearn, and clasp the hands and murmur, 'Would to God that we were there'?

Forward, backward, backward, forward, in the immeasurable sea,
Sway'd by vaster ebbs and flows than can be known to you or me.

All the suns — are these but symbols of innumerable man,
Man or Mind that sees a shadow of the planner or the plan?

Is there evil but on earth? or pain in every peopled sphere?
Well be grateful for the sounding watchword 'Evolution' here,

Evolution ever climbing after some ideal good,
And Reversion ever dragging Evolution in the mud.

What are men that He should heed us? cried the king of sacred song;
Insects of an hour, that hourly work their brother insect wrong,

While the silent Heavens roll, and Suns along their fiery way,
All their planets whirling round them, flash a million miles a day.

Many an Æon moulded earth before her highest, man, was born,
Many an Æon too may pass when earth is manless and forlorn,

Earth so huge, and yet so bounded — pools of salt, and plots of land —
Shallow skin of green and azure — chains of mountain, grains of sand!

Only That which made us, meant us to be mightier by and by,
Set the sphere of all the boundless Heavens within the human eye,

Sent the shadow of Himself, the boundless, thro' the human soul;
Boundless inward, in the atom, boundless outward, in the Whole.

* * * * *

} great!
Evolution.

Here is Locksley Hall, my grandson, here the lion-guarded gate.
Not to-night in Locksley Hall — to-morrow — you, you come so late.

Wreck'd — your train — or all but wreck'd? a shatter'd wheel? a vicious boy!
Good, this forward, you that preach it, is it well to wish you joy?

Is it well that while we range with Science, glorying in the Time,
City children soak and blacken soul and sense in city slime?

There among the glooming alleys Progress halts on palsied feet,
Crime and hunger cast our maidens by the thousand on the street.

There the Master scrimps his haggard sempstress of her daily bread,
There a single sordid attic holds the living and the dead.

There the smouldering fire of fever creeps across the rotted floor,
And the crowded couch of incest in the warrens of the poor.

Nay, your pardon, cry your 'forward,' yours are hope and youth, but I —
Eighty winters leave the dog too lame to follow with the cry,

Lame and old, and past his time, and passing now into the night;
Yet I would the rising race were half as eager for the light.

Light the fading gleam of Even? light the glimmer of the dawn?
Aged eyes may take the growing glimmer for the gleam withdrawn.

Far away beyond her myriad coming changes earth will be
Something other than the wildest modern guess of you and me.

Earth may reach her earthly-worst, or if she gain her earthly-best,
Would she find her human offspring this ideal man at rest?

Forward then, but still remember how the course of Time will swerve,
Crook and turn upon itself in many a backward streaming curve.

Not the Hall to-night, my grandson! Death and Silence hold their own.
Leave the Master in the first dark hour of his last sleep alone.

Worthier soul was he than I am, sound and honest, rustic Squire,
Kindly landlord, boon companion — youthful jealousy is a liar.

Cast the poison from your bosom, oust the madness from your brain.
Let the trampled serpent show you that you have not lived in vain.

Youthful! youth and age are scholars yet but in the lower school,
Nor is he the wisest man who never proved himself a fool.

Yonder lies our young sea-village — Art and Grace are less and less:
Science grows and Beauty dwindles — roofs of slated hideousness!

There is one old Hostel left us where they swing the Locksley shield,
Till the peasant cow shall butt the 'Lion passant' from his field.

Poor old Heraldry, poor old History, poor old Poetry, passing hence,
In the common deluge drowning old political common-sense!

Poor old voice of eighty crying after voices that have fled!
All I loved are vanish'd voices, all my steps are on the dead.

All the world is ghost to me, and as the phantom disappears,
Forward far and far from here is all the hope of eighty years.

* * * * *

In this Hostel — I remember — I repent it o'er his grave —
Like a clown — by chance he met me — I refused the hand he gave.

From that casement where the trailer mantles all the mouldering bricks —
I was then in early boyhood, Edith but a child of six —

While I shelter'd in this archway from a day of driving showers —
Peeped the winsome face of Edith like a flower among the flowers.

Here to-night! the Hall to-morrow, when they toll the Chapel bell!
Shall I hear in one dark room a wailing, 'I have loved thee well.'

Then a peal that shakes the portal — one has come to claim his bride,
Her that shrank, and put me from her, shriek'd, and started from my side —

Silent echoes! You, my Leonard, use and not abuse your day,
Move among your people, know them, follow him who led the way,

Strove for sixty widow'd years to help his homelier brother men,
Served the poor, and built the cottage, raised the school, and drain'd the fen.

Hears he now the Voice that wrong'd him? who shall swear it cannot be?
Earth would never touch her worst, were one in fifty such as he.

Ere she gain her Heavenly-best, a God must mingle with the game:
Nay, there may be those about us whom we neither see nor name,

Felt within us as ourselves, the Powers of Good, the Powers of Ill,
Strowing balm, or shedding poison in the fountains of the Will.

Follow you the Star that lights a desert pathway, yours or mine.
Forward, till you see the highest Human Nature is divine.

Follow Light, and do the Right — for man can half-control his doom —
Till you find the deathless Angel seated in the vacant tomb.

Forward, let the stormy moment fly and mingle with the Past.
I that loathed, have come to love him. Love will conquer at the last.

Gone at eighty, mine own age, and I and you will bear the pall;
Then I leave thee Lord and Master, latest Lord of Locksley Hall.

PROLOGUE
TO GENERAL HAMLEY.

OUR birches yellowing and from each
The light leaf falling fast,
While squirrels from our fiery beech
Were bearing off the mast,
You came, and look'd and loved the view
Long-known and loved by me,
Green Sussex fading into blue
With one gray glimpse of sea;
And, gazing from this height alone,
We spoke of what had been
Most marvellous in the wars your own
Crimean eyes had seen;
And now—like old-world inns that take
Some warrior for a sign
That therewithin a guest may make
True cheer with honest wine—
Because you heard the lines I read
Nor utter'd word of blame,
I dare without your leave to head
These rhymings with your name,
Who know you but as one of those
I fain would meet again,
Yet know you, as your England knows
That you and all your men
Were soldiers to her heart's desire,
When, in the vanish'd year,
You saw the league-long rampart-fire
Flare from Tel-el-Kebir
Thro' darkness, and the foe was driven,
And Wolseley overthrew
Arâbi, and the stars in heaven
Paled, and the glory grew.

THE CHARGE OF THE HEAVY
BRIGADE AT BALACLAVA.

OCTOBER 25, 1854.

I.

THE charge of the gallant three hundred,
the Heavy Brigade!
Down the hill, down the hill, thousands
of Russians,
Thousands of horsemen, drew to the
valley—and stay'd;
For Scarlett and Scarlett's three hundred
were riding by
When the points of the Russian lances
arose in the sky;

And he call'd 'Left wheel into line!'
and they wheel'd and obey'd.
Then he look'd at the host that had
halted he knew not why,
And he turn'd half round, and he bade
his trumpeter sound
To the charge, and he rode on ahead, as
he waved his blade
To the gallant three hundred whose glory
will never die—
'Follow,' and up the hill, up the hill, up
the hill,
Follow'd the Heavy Brigade.

II.

The trumpet, the gallop, the charge,
and the might of the fight!
Thousands of horsemen had gather'd
there on the height,
With a wing push'd out to the left and
a wing to the right,
And who shall escape if they close? but
he dash'd up alone
Thro' the great gray slope of men,
Sway'd his sabre, and held his own
Like an Englishman there and then;
All in a moment follow'd with force
Three that were next in their fiery
course,
Wedge'd themselves in between horse
and horse,
Fought for their lives in the narrow gap
they had made—
Four amid thousands! and up the hill,
up the hill,
Gallop the gallant three hundred, the
Heavy Brigade.

III.

Fell like a cannonshot,
Burst like a thunderbolt,
Crash'd like a hurricane,
Broke thro' the mass from below,
Drove thro' the midst of the foe,
Plunged up and down, to and fro,
Rode flashing blow upon blow,
Brave Inniskillens and Greys
Whirling their sabres in circles of light!
And some of us, all in amaze,
Who were held for a while from the
fight,

And were only standing at gaze,
 When the dark-muffled Russian crowd
 Folded its wings from the left and the
 right,
 And roll'd them around like a cloud, —
 O mad for the charge and the battle
 were we,
 When our own good redcoats sank from
 sight,
 Like drops of blood in a dark-gray sea,
 And we turn'd to each other, whispering,
 all dismay'd,
 'Lost are the gallant three hundred of
 Scarlett's Brigade!'

IV.

'Lost one and all' were the words
 Mutter'd in our dismay;
 But they rode like Victors and Lords
 Thro' the forest of lances and swords
 In the heart of the Russian hordes,
 They rode, or they stood at bay —
 Struck with the sword-hand and slew,
 Down with the bridle-hand drew
 The foe from the saddle and threw
 Underfoot there in the fray —
 Ranged like a storm or stood like a rock
 In the wave of a stormy day;
 Till suddenly shock upon shock
 Stagger'd the mass from without,
 Drove it in wild disarray,
 For our men gallopt up with a cheer and
 a shout,
 And the foeman surged, and waver'd,
 and reel'd
 Up the hill, up the hill, up the hill, out
 of the field,
 And over the brow and away.

V.

Glory to each and to all, and the charge
 that they made!
 Glory to all the three hundred, and all
 the Brigade!

NOTE. — The 'three hundred' of the 'Heavy Brigade' who made this famous charge were the Scots Greys and the 2nd squadron of Inniskillings, the remainder of the 'Heavy Brigade' subsequently dashing up to their support.

The 'three' were Scarlett's aide-de-camp, Elliot, and the trumpeter and Shogog the orderly, who had been close behind him.

EPILOGUE.

IRENE.

NOT this way will you set your name
 A star among the stars.

POET.

What way?

IRENE.

You praise when you should blame
 The barbarism of wars.
 A juster epoch has begun.

POET.

Yet tho' this cheek be gray,
 And that bright hair the modern sun,
 Those eyes the blue to-day,
 You wrong me, passionate little friend.
 I would that wars should cease,
 I would the globe from end to end
 Might sow and reap in peace,
 And some new Spirit o'erbear the old,
 Or Trade refrain the Powers
 From war with kindly links of gold,
 Or Love with wreaths of flowers.
 Slav, Teuton, Kelt, I count them all
 My friends and brother souls,
 With all the peoples, great and small,
 That wheel between the poles.
 But since, our mortal shadow, Ill
 To waste this earth began —
 Perchance from some abuse of Will
 In worlds before the man
 Involving ours — he needs must fight
 To make true peace his own,
 He needs must combat might with might,
 Or Might would rule alone;
 And who loves War for War's own sake
 Is fool, or crazed, or worse;
 But let the patriot-soldier take
 His meed of fame in verse;
 Nay — tho' that realm were in the wrong
 For which her warriors bleed,
 It still were right to crown with song
 The warrior's noble deed —
 A crown the Singer hopes may last,
 For so the deed endures;
 But Song will vanish in the Vast;
 And that large phrase of yours
 'A Star among the stars,' my dear,
 Is girlish talk at best;
 For dare we dally with the sphere
 As he did half in jest,

Old Horace? 'I will strike,' said he,
 'The stars with head sublime,'
 But scarce could see, as now we see,
 The man in Space and Time,
 So drew perchance a happier lot
 Than ours, who rhyme to-day.
 The fires that arch this dusky dot —
 Yon myriad-worlded way —
 The vast sun-clusters' gather'd blaze,
 World-isles in lonely skies,
 Whole heavens within themselves, amaze
 Our brief humanities;
 And so does Earth; for Homer's fame,
 Tho' carved in harder stone —
 The falling drop will make his name
 As mortal as my own.

IRENE.

No!

POET.

Let it live then — ay, till when?
 Earth passes, all is lost
 In what they prophesy, our wise men,
 Sun-flame or sunless frost,
 And deed and song alike are swept
 Away, and all in vain
 As far as man can see, except
 The man himself remain;
 And tho', in this lean age forlorn,
 Too many a voice may cry
 That man can have no after-morn,
 Not yet of these am I.
 The man remains, and whatsoe'er
 He wrought of good or brave
 Will mould him thro' the cycle-year
 That dawns behind the grave.

And here the Singer for his Art
 Not all in vain may plead
 'The song that nerves a nation's heart,
 Is in itself a deed.'

TO VIRGIL.

WRITTEN AT THE REQUEST OF THE
 MANTUANS FOR THE NINETEENTH
 CENTENARY OF VIRGIL'S DEATH.

I.

ROMAN VIRGIL, thou that singest
 Iliou's lofty temples robed in fire,

Iliou falling, Rome arising,
 wars, and filial faith, and Dido's
 pyre;

II.

Landscape-lover, lord of language
 more than he that sang the Works
 and Days,
 All the chosen coin of fancy
 flashing out from many a golden
 phrase;

III.

Thou that singest wheat and woodland,
 tilth and vineyard, hive and horse
 and herd;
 All the charm of all the Muses
 often flowering in a lonely word;

IV.

Poet of the happy Tityrus
 piping underneath his beechen
 bowers;
 Poet of the poet-satyr
 whom the laughing shepherd
 bound with flowers;

V.

Chanter of the Pollio, glorying
 in the blissful years again to be,
 Summers of the snakeless meadow,
 unlaborious earth and oarless sea;

VI.

Thou that seest Universal
 Nature moved by Universal
 Mind;
 Thou majestic in thy sadness
 at the doubtful doom of human
 kind;

VII.

Light among the vanish'd ages;
 star that gildest yet this phantom
 shore;
 Golden branch amid the shadows,
 kings and realms that pass to rise
 no more;

VIII.

Now thy Forum roars no longer,
 fallen every purple Cæsar's
 dome —

Tho' thine ocean-roll of rhythm
 sound for ever of Imperial
 Rome —

IX.

Now the Rome of slaves hath perish'd,
 and the Rome of freemen holds
 her place,
 I, from out the Northern Island
 sunder'd once from all the human
 race,

X.

I salute thee, Mantovano,
 I that loved thee since my day
 began,
 Wielder of the stateliest measure
 ever moulded by the lips of man.

THE DEAD PROPHET.

r82-.

I.

DEAD!
 And the Muses cried with a stormy cry
 'Send them no more, for evermore.
 Let the people die.'

II.

Dead!
 'Is it *he* then brought so low?'
 And a careless people flock'd from the
 fields
 With a purse to pay for the show.

III.

Dead, who had served his time,
 Was one of the people's kings,
 Had labour'd in lifting them out of slime,
 And showing them souls have wings!

IV.

Dumb on the winter heath he lay.
 His friends had stript him bare,
 And roll'd his nakedness everyway
 That all the crowd might stare.

V.

A storm-worn signpost not to be read,
 And a tree with a moulder'd nest
 On its barkless bones, stood stark by the
 dead;
 And behind him, low in the West,

VI.

With shifting ladders of shadow and light,
 And blurr'd in colour and form,
 The sun hung over the gates of Night,
 And glared at a coming storm.

VII.

Then glided a vulturous Beldam forth,
 That on dumb death had thriven;
 They call'd her 'Reverence' here upon
 earth,
 And 'The Curse of the Prophet' in
 Heaven.

VIII.

She knelt — 'We worship him' — all but
 wept —
 'So great, so noble was he!'
 She clear'd her sight, she arose, she swept
 The dust of earth from her knee.

IX.

'Great! for he spoke and the people
 heard,
 And his eloquence caught like a flame
 From zone to zone of the world, till his
 Word
 Had won him a noble name.

X.

Noble! he sung, and the sweet sound ran
 Thro' palace and cottage door,
 For he touch'd on the whole sad planet
 of man,
 The kings and the rich and the poor;

XI.

And he sung not alone of an old sun set,
 But a sun coming up in his youth!
 Great and noble — O yes — but yet —
 For man is a lover of Truth,

XII.

And bound to follow, wherever she go
 Stark-naked, and up or down,
 Thro' her high hill-passes of stainless
 snow,
 Or the foulest sewer of the town —

XIII.

Noble and great — O ay — but then,
 Tho' a prophet should have his due,
 Was he noblier-fashion'd than other men?
 Shall we see to it, I and you?

XIV.

For since he would sit on a Prophet's
 seat,
 As a lord of the Human soul,
 We needs must scan him from head to
 feet
 Were it but for a wart or a mole?'

XV.

His wife and his child stood by him in
 tears,
 But she — she push'd them aside.
 'Tho' a name may last for a thousand
 years,
 Yet a truth is a truth,' she cried.

XVI.

And she that had haunted his pathway
 still,
 Had often truckled and cower'd
 When he rose in his wrath, and had
 yielded her will
 To the master, as overpower'd,

XVII.

She tumbled his helpless corpse about.
 'Small blemish upon the skin!
 But I think we know what is fair without
 Is often as foul within.'

XVIII.

She crouch'd, she tore him part from
 part,
 And out of his body she drew
 The red 'Blood-eagle'¹ of liver and
 heart;
 She held them up to the view;

XIX.

She gabbled, as she groped in the dead,
 And all the people were pleased;

¹ Old Viking term for lungs, liver, etc., when
 torn by the conqueror out of the body of the
 conquered.

'See, what a little heart,' she said,
 'And the liver is half-diseased!'

XX.

She tore the Prophet after death,
 And the people paid her well.
 Lightnings flicker'd along the heath;
 One shriek'd 'The fires of Hell!'

EARLY SPRING.

I.

ONCE more the Heavenly Power
 Makes all things new,
 And domes the red-plow'd hills
 With loving blue;
 The blackbirds have their wills,
 The throstles too.

II.

Opens a door in Heaven;
 From skies of glass
 A Jacob's ladder falls
 On greening grass,
 And o'er the mountain-walls
 Young angels pass.

III.

Before them fleets the shower,
 And burst the buds,
 And shine the level lands,
 And flash the floods;
 The stars are from their hands
 Flung thro' the woods,

IV.

The woods with living airs
 How softly fann'd,
 Light airs from where the deep,
 All down the sand,
 Is breathing in his sleep,
 Heard by the land.

V.

O follow, leaping blood,
 The season's lure!
 O heart, look down and up
 Serene, secure,
 Warm as the crocus cup,
 Like snowdrops, pure!

VI.

Past, Future glimpse and fade
Thro' some slight spell,
A gleam from yonder vale,
Some far blue fell,
And sympathies, how frail,
In sound and smell!

VII.

Till at thy chuckled note,
Thou twinkling bird,
The fairy fancies range,
And, lightly stirr'd,
Ring little bells of change
From word to word.

VIII.

For now the Heavenly Power
Makes all things new,
And thaws the cold, and fills
The flower with dew;
The blackbirds have their wills,
The poets too.

PREFATORY POEM TO MY
BROTHER'S SONNETS.

Midnight, June 30, 1879.

I.

MIDNIGHT—in no midsummer tune
The breakers lash the shores:
The cuckoo of a joyless June
Is calling out of doors:

And thou hast vanish'd from thine own
To that which looks like rest,
True brother, only to be known
By those who love thee best.

II.

Midnight—and joyless June gone by,
And from the deluged park
The cuckoo of a worse July
Is calling thro' the dark:

But thou art silent underground,
And o'er thee streams the rain,
True poet, surely to be found
When Truth is found again.

III.

And, now to these unsummer'd skies
The summer bird is still,
Far off a phantom cuckoo cries
From out a phantom hill;

And thro' this midnight breaks the sun
Of sixty years away,
The light of days when life begun,
The days that seem to-day,

When all my griefs were shared with thee,
As all my hopes were thine—
As all thou wert was one with me,
May all thou art be mine!

'FRATER AVE ATQUE VALE.'

Row us out from Desenzano, to your
Sirmione row!

So they row'd, and there we landed—
'O venusta Sirmio!'

There to me thro' all the groves of olive
in the summer glow,

There beneath the Roman ruin where
the purple flowers grow,

Came that 'Ave atque Vale' of the Poet's
hopeless woe,

Tenderest of Roman poets nineteen
hundred years ago,

'Frater Ave atque Vale,'—as we wan-
der'd to and fro,

Gazing at the Lydian laughter of the
Garda Lake below,

Sweet Catullus's all-but-island, olive-
silvery Sirmio!

HELEN'S TOWER.¹

HELEN'S TOWER, here I stand,
Dominant over sea and land.

Son's love built me, and I hold
Mother's love in letter'd gold.

Love is in and out of time,
I am mortal stone and lime.

Would my granite girth were strong
As either love, to last as long!

¹ Written at the request of my friend, Lord
Dufferin.

I should wear my crown entire
To and thro' the Doomsday fire,
And be found of angel eyes
In earth's recurring Paradise.

EPITAPH ON LORD STRATFORD
DE REDCLIFFE.

IN WESTMINSTER ABBEY.

THOU third great Canning, stand among
our best
And noblest, now thy long day's work
hath ceased,
Here silent in our Minster of the West
Who wert the voice of England in the
East.

EPITAPH
ON GENERAL GORDON.

IN THE GORDON BOYS' NATIONAL
MEMORIAL HOME NEAR WOKING.

WARRIOR of God, man's friend, and
tyrant's foe,
Now somewhere dead far in the waste
Soudan,
Thou livest in all hearts, for all men
know
This earth has never borne a nobler
man.

EPITAPH ON CAXTON.

IN ST. MARGARET'S, WESTMINSTER.

FIAT LUX (his motto).

THY prayer was 'Light — more Light —
while Time shall last !'
Thou sawest a glory growing on the night,
But not the shadows which that light
would cast,
Till shadows vanish in the Light of Light.

TO THE DUKE OF ARGYLL.

O PATRIOT Statesman, be thou wise to
know
The limits of resistance, and the bounds
Determining concession; still be bold
Not only to slight praise but suffer scorn;

And be thy heart a fortress to maintain
The day against the moment, and the
year
Against the day; thy voice, a music
heard
Thro' all the yells and counter-yells of
feud
And faction, and thy will, a power to
make
This ever-changing world of circumstance,
In changing, chime with never-changing
Law.

HANDS ALL ROUND.

FIRST pledge our Queen this solemn
night,
Then drink to England, every guest;
That man's the best Cosmopolite
Who loves his native country best.
May freedom's oak for ever live
With stronger life from day to day;
That man's the true Conservative
Who lops the moulder'd branch away.
Hands all round !
God the traitor's hope confound !
To this great cause of Freedom drink,
my friends,
And the great name of England, round
and round.

To all the loyal hearts who long
To keep our English Empire whole !
To all our noble sons, the strong
New England of the Southern Pole !
To England under Indian skies,
To those dark millions of her realm !
To Canada whom we love and prize,
Whatever statesman hold the helm.
Hands all round !
God the traitor's hope confound !
To this great name of England drink,
my friends,
And all her glorious empire, round and
round.

To all our statesmen so they be
True leaders of the land's desire !
To both our Houses, may they see
Beyond the borough and the shire !
We sail'd wherever ship could sail,
We founded many a mighty state;

Pray God our greatness may not fail
 Thro' craven fears of being great.
 Hands all round!
 God the traitor's hope confound!
 To this great cause of Freedom drink,
 my friends,
 And the great name of England, round
 and round.

FREEDOM.

I.

O THOU so fair in summers gone,
 While yet thy fresh and virgin soul
 Inform'd the pillar'd Parthenon,
 The glittering Capitol;

II.

So fair in southern sunshine bathed,
 But scarce of such majestic mien
 As here with forehead vapour-swathed
 In meadows ever green;

III.

For thou—when Athens reign'd and
 Rome,
 Thy glorious eyes were dimm'd with
 pain
 To mark in many a freeman's home
 The slave, the scourge, the chain;

IV.

O follower of the Vision, still
 In motion to the distant gleam,
 Howe'er blind force and brainless will
 May jar thy golden dream

V.

Of Knowledge fusing class with class,
 Of civic Hate no more to be,
 Of Love to heaven all the mass,
 Till every Soul be free;

VI.

Who yet, like Nature, wouldst not mar
 By changes all too fierce and fast
 This order of Her Human Star,
 This heritage of the past;

VII.

O scorner of the party cry
 That wanders from the public good,
 Thou—when the nations rear on high
 Their idol smear'd with blood,

VIII.

And when they roll their idol down—
 Of saner worship sanely proud;
 Thou loather of the lawless crown
 As of the lawless crowd;

IX.

How long thine ever-growing mind
 Hath still'd the blast and strown the
 wave,
 Tho' some of late would raise a wind
 To sing thee to thy grave,

X.

Men loud against all forms of power—
 Unfurnish'd brows, tempestuous
 tongues—
 Expecting all things in an hour—
 Brass mouths and iron lungs!

TO H.R.H. PRINCESS
BEATRICE.

Two Suns of Love make day of human
 life,
 Which else with all its pains, and griefs,
 and deaths,
 Were utter darkness—one, the Sun of
 dawn
 That brightens thro' the Mother's tender
 eyes,
 And warms the child's awakening world
 —and one
 The later-rising Sun of spousal Love,
 Which from her household orbit draws
 the child
 To move in other spheres. The Mother
 weeps
 At that white funeral of the single life,
 Her maiden daughter's marriage; and
 her tears
 Are half of pleasure, half of pain—the
 child
 Is happy—ev'n in leaving *her*! but Thou,

True daughter, whose all-faithful, filial eyes
 Have seen the loneliness of earthly
 thrones,
 Wilt neither quit the widow'd Crown,
 nor let
 This later light of Love have risen in vain,
 But moving thro' the Mother's home,
 between
 The two that love thee, lead a summer life,
 Sway'd by each Love, and swaying to
 each Love,
 Like some conjectured planet in mid
 heaven
 Between two Suns, and drawing down
 from both
 The light and genial warmth of double day.

THE FLEET.¹

I.

You, you, *if* you shall fail to understand
 What England is, and what her all-in-all,
 On you will come the curse of all the land,
 Should this old England fall
 Which Nelson left so great.

II.

His isle, the mightiest Ocean-power on
 earth,
 Our own fair isle, the lord of every
 sea —

¹ The speaker said that 'he should like to be assured that other outlying portions of the Empire, the Crown colonies, and important coaling stations were being as promptly and as thoroughly fortified as the various capitals of the self-governing colonies. He was credibly informed this was not so. It was impossible, also, not to feel some degree of anxiety about the efficacy of present provision to defend and protect, by means of swift well-armed cruisers, the immense mercantile fleet of the Empire. A third source of anxiety, so far as the colonies were concerned, was the apparently insufficient provision for the rapid manufacture of armaments and their prompt despatch when ordered to their colonial destination. Hence the necessity for manufacturing appliances equal to the requirements, not of Great Britain alone, but of the whole Empire. But the keystone of the whole was the necessity for an overwhelmingly powerful fleet and efficient defence for all necessary coaling stations. This was as essential for the colonies as for Great Britain. It was the one condition

Her fuller franchise — what would that
 be worth —
 Her ancient fame of Free —
 Were she . . . a fallen state?

III.

Her dauntless army scatter'd, and so
 small,
 Her island-myrriads fed from alien
 lands —
 The fleet of England is her all-in-all;
 Her fleet is in your hands,
 And in her fleet her Fate.

IV.

You, you, that have the ordering of her
 fleet,
If you should only compass her disgrace,
 When all men starve, the wild mob's
 million feet
 Will kick you from your place,
 But then too late, too late.

OPENING OF THE INDIAN AND COLONIAL EXHIBITION BY THE QUEEN.

*Written at the Request of the Prince
 of Wales.*

I.

WELCOME, welcome with one voice!
 In your welfare we rejoice,

for the continuance of the Empire. All that Continental Powers did with respect to armies England should effect with her navy. It was essentially a defensive force, and could be moved rapidly from point to point, but it should be equal to all that was expected from it. It was to strengthen the fleet that colonists would first readily tax themselves, because they realised how essential a powerful fleet was to the safety not only of that extensive commerce sailing in every sea, but ultimately to the security of the distant portions of the Empire. Who could estimate the loss involved in even a brief period of disaster to the Imperial Navy? Any amount of money timely expended in preparation would be quite insignificant when compared with the possible calamity he had referred to.' — *Extract from Sir Graham Berry's Speech at the Colonial Institute, 9th November 1886.*

Sons and brothers that have sent,
From isle and cape and continent,
Produce of your field and flood,
Mount and mine, and primal wood;
Works of subtle brain and hand,
And splendours of the morning land
Gifts from every British zone;
Britons, hold your own!

II.

May we find, as ages run,
The mother featured in the son;
And may yours for ever be
That old strength and constancy
Which has made your fathers great
In our ancient island State,
And wherever her flag fly,
Glorying between sea and sky,
Makes the might of Britain known;
Britons, hold your own!

III.

Britain fought her sons of yore —
Britain fail'd; and never more,
Careless of our growing kin,
Shall we sin our fathers' sin,
Men that in a narrower day —
Unprophetic rulers they —
Drove from out the mother's nest
That young eagle of the West
To forage for herself alone;
Britons, hold your own!

IV.

Sharers of our glorious past,
Brothers, must we part at last?
Shall we not thro' good and ill
Cleave to one another still?
Britain's myriad voices call,
'Sons, be welded each and all,
Into one imperial whole,
One with Britain, heart and soul!
One life, one flag, one fleet, one Throne!
Britons, hold your own!

POETS AND THEIR BIBLIOGRAPHIES.

OLD poets foster'd under friendlier skies,
Old Virgil who would write ten lines,
they say,

At dawn, and lavish all the golden day
To make them wealthier in his readers'
eyes;
And you, old popular Horace, you the
wise

Adviser of the nine-years-ponder'd lay
And you, that wear a wreath of sweeter
bay,
Catullus whose dead songster never
dies;

If, glancing downward on the kindly
sphere

That once had roll'd you round and
round the Sun,

You see your Art still shrined in
human shelves,

You should be jubilant that you flourish'd
here

Before the Love of Letters, overdone,
Had swampt the sacred poets with them-
selves.

TO W. C. MACREADY.

1851.

FAREWELL, Macready, since to-night we
part;

Full-handed thunders often have con-
fess'd

Thy power, well-used to move the
public breast.

We thank thee with our voice, and from
the heart.

Farewell, Macready, since this night we
part,

Go, take thine honours home; rank
with the best,

Garrick and statelier Kemble, and
the rest

Who made a nation purer through their
art.

Thine is it that our drama did not die,
Nor flicker down to brainless pantomime,

And those gilt gauds men-children
swarm to see.

Farewell, Macready; moral, grave, sub-
lime;

Our Shakespeare's bland and universal
eye

Dwells pleased, through twice a
hundred years, on thee.

QUEEN MARY:

A DRAMA.

DRAMATIS PERSONÆ.

QUEEN MARY.

PHILIP, *King of Naples and Sicily, afterwards King of Spain.*

THE PRINCESS ELIZABETH.

REGINALD POLE, *Cardinal and Papal Legate.*

SIMON RENARD, *Spanish Ambassador.*

LE SIEUR DE NOAILLES, *French Ambassador.*

THOMAS CRANMER, *Archbishop of Canterbury.*

SIR NICHOLAS HEATH, *Archbishop of York; Lord Chancellor after Gardiner.*

EDWARD COURTENAY, *Earl of Devon.*

LORD WILLIAM HOWARD, *afterwards Lord Howard, and Lord High Admiral.*

LORD WILLIAMS OF THAME.

LORD PAGET.

LORD PETRE.

STEPHEN GARDINER, *Bishop of Winchester and Lord Chancellor.*

EDMUND BONNER, *Bishop of London.*

THOMAS THIRLBY, *Bishop of Ely.*

SIR THOMAS WYATT

SIR THOMAS STAFFORD } *Insurrectionary Leaders.*

SIR RALPH BAGENHALL.

SIR ROBERT SOUTHWELL.

SIR HENRY BEDINGFIELD.

SIR WILLIAM CECIL.

SIR THOMAS WHITE, *Lord Mayor of London.*

THE DUKE OF ALVA } *attending on Philip.*

THE COUNT DE FERIA }

PETER MARTYR.

FATHER COLE.

FATHER BOURNE.

VILLA GARCIA.

SOTO.

CAPTAIN BRETT

ANTHONY KNYVETT } *Adherents of Wyatt.*

PETERS, *Gentleman of Lord Howard.*

ROGER, *Servant to Noailles.*

WILLIAM, *Servant to Wyatt.*

STEWARD OF HOUSEHOLD *to the Princess Elizabeth.*

OLD NOKES and NOKES.

MARCHIONESS OF EXETER, *Mother of Courtenay.*

LADY CLARENCE

LADY MAGDALEN DACRES } *Ladies in Waiting to the Queen.*

ALICE

MAID OF HONOUR *to the Princess Elizabeth.*

JOAN

TIB } *two Country Wives.*

Lords and other Attendants, Members of the Privy Council, Members of Parliament, Two Gentlemen, Aldermen, Citizens, Peasants, Ushers, Messengers, Guards, Pages, Gospellers, Marshalsmen, etc.

ACT I.

SCENE I. — ALDGATE RICHLY

DECORATED.

CROWD. MARSHALMEN.

Marshalman. Stand back, keep a clear lane! When will her Majesty pass, sayst thou? why now, even now; wherefore draw back your heads and

your horns before I break them, and make what noise you will with your tongues, so it be not treason. Long live Queen Mary, the lawful and legitimate daughter of Harry the Eighth! Shout, knaves!

Citizens. Long live Queen Mary!

First Citizen. That's a hard word, legitimate; what does it mean?

Second Citizen. It means a bastard.

Third Citizen. Nay, it means true-born.

First Citizen. Why, didn't the Parliament make her a bastard?

Second Citizen. No; it was the Lady Elizabeth.

Third Citizen. That was after, man; that was after.

First Citizen. Then which is the bastard?

Second Citizen. Troth, they be both bastards by Act of Parliament and Council.

Third Citizen. Ay, the Parliament can make every true-born man of us a bastard. Old Nokes, can't it make thee a bastard? thou shouldst know, for thou art as white as three Christmasses.

Old Nokes (dreamily). Who's a-passing? King Edward or King Richard?

Third Citizen. No, old Nokes.

Old Nokes. It's Harry!

Third Citizen. It's Queen Mary.

Old Nokes. The blessed Mary's a-passing! [*Falls on his knees.*]

Nokes. Let father alone, my masters! he's past your questioning.

Third Citizen. Answer thou for him, then! thou'rt no such cockerel thyself, for thou wast born i' the tail end of old Harry the Seventh.

Nokes. Eh! that was afore bastard-making began. I was born true man at five in the forenoon i' the tail of old Harry, and so they can't make me a bastard.

Third Citizen. But if Parliament can make the Queen a bastard, why, it follows all the more that they can make thee one, who art fray'd i' the knees, and out at elbow, and bald o' the back, and bursten at the toes, and down at heels.

Nokes. I was born of a true man and a ring'd wife, and I can't argue upon it; but I and my old woman 'ud burn upon it, that would we.

Marshalman. What are you cackling of bastardy under the Queen's own nose? I'll have you flogg'd and burnt too, by the Rood I will.

First Citizen. He swears by the Rood. Whew!

Second Citizen. Hark! the trumpets.

[*The Procession passes, Mary and Elizabeth riding side by side, and disappears under the gate.*]

Citizens. Long live Queen Mary! down with all traitors! God save her Grace; and death to Northumberland!

[*Exeunt.*]

Manent TWO GENTLEMEN.

First Gentleman. By God's light a noble creature, right royal!

Second Gentleman. She looks comelier than ordinary to-day; but to my mind the Lady Elizabeth is the more noble and royal.

First Gentleman. I mean the Lady Elizabeth. Did you hear (I have a daughter in her service who reported it) that she met the Queen at Wanstead with five hundred horse, and the Queen (tho' some say they be much divided) took her hand, call'd her sweet sister, and kiss'd not her alone, but all the ladies of her following.

Second Gentleman. Ay, that was in her hour of joy; there will be plenty to sunder and unsister them again: this Gardiner for one, who is to be made Lord Chancellor, and will pounce like a wild beast out of his cage to worry Cranmer.

First Gentleman. And furthermore, my daughter said that when there rose a talk of the late rebellion, she spoke even of Northumberland pitifully, and of the good Lady Jane as a poor innocent child who had but obeyed her father; and furthermore, she said that no one in her time should be burnt for heresy.

Second Gentleman. Well, sir, I look for happy times.

First Gentleman. There is but one thing against them. I know not if you know.

Second Gentleman. I suppose you touch upon the rumour that Charles, the master of the world, has offer'd her his son Philip, the Pope and the Devil. I trust it is but a rumour.

First Gentleman. She is going now to the Tower to loose the prisoners there, and among them Courtenay, to be made Earl of Devon, of royal blood, of splendid

feature, whom the council and all her people wish her to marry. May it be so, for we are many of us Catholics, but few Papists, and the Hot Gospellers will go mad upon it.

Second Gentleman. Was she not betroth'd in her babyhood to the Great Emperor himself?

First Gentleman. Ay, but he's too old.

Second Gentleman. And again to her cousin Reginald Pole, now Cardinal; but I hear that he too is full of aches and broken before his day.

First Gentleman. O, the Pope could dispense with his Cardinalate, and his achage, and his breakage, if that were all: will you not follow the procession?

Second Gentleman. No; I have seen enough for this day.

First Gentleman. Well, I shall follow; if I can get near enough I shall judge with my own eyes whether her Grace incline to this splendid scion of Plantagenet.

[*Exeunt.*]

SCENE II.

A ROOM IN LAMBETH PALACE.

Cranmer. To Strasburg, Antwerp, Frankfort, Zurich, Worms, Geneva, Basle — our Bishops from their sees

Or fled, they say, or flying — Poinet, Barlow, Bale, Scory, Coverdale; besides the Deans

Of Christchurch, Durham, Exeter, and Wells —

Ailmer and Bullingham, and hundreds more;

So they report: I shall be left alone.

No: Hooper, Ridley, Latimer will not fly.

Enter PETER MARTYR.

Peter Martyr. Fly, Cranmer! were there nothing else, your name stands first of those who sign'd the Letters Patent

That gave her royal crown to Lady Jane.

Cranmer. Stand first it may, but it was written last:

Those that are now her Privy Council, sign'd

Before me: nay, the Judges had pronounced

That our young Edward might bequeath the crown

Of England, putting by his father's will.

Yet I stood out, till Edward sent for me.

The wan boy-king, with his fast-fading eyes

Fixt hard on mine, his frail transparent hand,

Damp with the sweat of death, and griping mine,

Whisper'd me, if I loved him, not to yield His Church of England to the Papal wolf And Mary; then I could no more — I sign'd.

Nay, for bare shame of inconsistency, She cannot pass her traitor council by, To make me headless.

Peter Martyr. That might be forgiven. I tell you, fly, my Lord. You do not own The bodily presence in the Eucharist, Their wafer and perpetual sacrifice: Your creed will be your death.

Cranmer. Step after step, Thro' many voices crying right and left, Have I climb'd back into the primal church,

And stand within the porch, and Christ with me:

My flight were such a scandal to the faith, The downfall of so many simple souls, I dare not leave my post.

Peter Martyr. But you divorced Queen Catharine and her father; hence, her hate

Will burn till you are burn'd.

Cranmer. I cannot help it. The Canonists and Schoolmen were with me.

'Thou shalt not wed thy brother's wife.'

— 'Tis written,

'They shall be childless.' True, Mary was born,

But France would not accept her for a bride

As being born from incest; and this wrought

Upon the king; and child by child, you know,

Were momentary sparkles out as quick Almost as kindled; and he brought his doubts

And fears to me. Peter, I'll swear for him

He *did* believe the bond incestuous.

But wherefore am I trenching on the time

That should already have seen your steps a mile

From me and Lambeth? God be with you! Go.

Peter Martyr. Ah, but how fierce a letter you wrote against

Their superstition when they slander'd you

For setting up a mass at Canterbury To please the Queen.

Cranmer. It was a wheedling monk Set up the mass.

Peter Martyr. I know it, my good Lord.

But you so bubbled over with hot terms Of Satan, liars, blasphemy, Antichrist,

She never will forgive you. Fly, my Lord, fly!

Cranmer. I wrote it, and God grant me power to burn!

Peter Martyr. They have given me a safe conduct: for all that

I dare not stay. I fear, I fear, I see you,

Dear friend, for the last time; farewell, and fly.

Cranmer. Fly and farewell, and let me die the death.

[*Exit Peter Martyr.*]

Enter OLD SERVANT.

O kind and gentle master, the Queen's Officers

Are here in force to take you to the Tower.

Cranmer. Ay, gentle friend, admit them. I will go.

I thank my God it is too late to fly.

[*Exeunt.*]

SCENE III.—ST. PAUL'S CROSS.

FATHER BOURNE *in the pulpit.* A crowd. MARCHIONESS OF EXETER, COURTE-
NAY. The SIEUR DE NOAILLES and his man ROGER *in front of the stage.*
Hubbub.

Noailles. Hast thou let fall those papers in the palace?

Roger. Ay, sir.

Noailles. 'There will be no peace for Mary till Elizabeth lose her head.'

Roger. Ay, sir.

Noailles. And the other, 'Long live Elizabeth the Queen!'

Roger. Ay, sir; she needs must tread upon them.

Noailles. Well.

These beastly swine make such a grunting here,

I cannot catch what Father Bourne is saying.

Roger. Quiet a moment, my masters; hear what the shaveling has to say for himself.

Crowd. Hush—hear!

Bourne. —and so this unhappy land, long divided in itself, and sever'd from the faith, will return into the one true fold, seeing that our gracious Virgin Queen hath—

Crowd. No pope! no pope!

Roger (to those about him, mimicking Bourne). —hath sent for the holy legate of the holy father the Pope, Cardinal Pole, to give us all that holy absolution which—

First Citizen. Old Bourne to the life!

Second Citizen. Holy absolution! holy Inquisition!

Third Citizen. Down with the Papist! [*Hubbub.*]

Bourne. —and now that your good bishop, Bonner, who hath lain so long under bonds for the faith— [*Hubbub.*]

Noailles. Friend Roger, steal thou in among the crowd,

And get the swine to shout Elizabeth.

Yon grayold Gospeller, sour as midwinter, Begin with him.

Roger (goes). By the mass, old friend, we'll have no pope here while the Lady Elizabeth lives.

Gospeller. Art thou of the true faith, fellow, that swearest by the mass?

Roger. Ay, that am I, new converted, but the old leaven sticks to my tongue yet.

First Citizen. He says right; by the mass we'll have no mass here.

Voices of the crowd. Peace! hear him;

let his own words damn the Papist. From thine own mouth I judge thee — tear him down!

Bourne. — and since our Gracious Queen, let me call her our second Virgin Mary, hath begun to re-edify the true temple——

First Citizen. Virgin Mary! we'll have no virgins here — we'll have the Lady Elizabeth!

[Swords are drawn, a knife is hurled and sticks in the pulpit. The mob throng to the pulpit stairs.]

Marchioness of Exeter. Son Courtenay, wilt thou see the holy father Murdered before thy face? up, son, and save him!

They love thee, and thou canst not come to harm.

Courtenay (in the pulpit). Shame, shame, my masters! are you English-born,

And set yourselves by hundreds against one?

Crowd. A Courtenay! a Courtenay!

[A train of Spanish servants crosses at the back of the stage.]

Noailles. These birds of passage come before their time:

Stave off the crowd upon the Spaniard there.

Roger. My masters, yonder's fatter game for you Than this old gaping gargoyle: look you there —

The Prince of Spain coming to wed our Queen!

After him, boys! and pelt him from the city.

[They seize stones and follow the Spaniards. Exeunt on the other side Marchioness of Exeter and Attendants.]

Noailles (to Roger). Stand from me. If Elizabeth lose her head —

That makes for France.

And if her people, anger'd thereupon,

Arise against her and dethrone the Queen —

That makes for France.

And if I breed confusion anyway —

That makes for France.

Good-day, my Lord of Devon;

A bold heart yours to beard that raging mob!

Courtenay. My mother said, Go up; and up I went.

I knew they would not do me any wrong, For I am mighty popular with them, Noailles.

Noailles. You look'd a king.

Courtenay. Why not? I am king's blood.

Noailles. And in the whirl of change may come to be one.

Courtenay. Ah!

Noailles. But does your gracious Queen entreat you kinglike?

Courtenay. 'Fore God, I think she entreats me like a child.

Noailles. You've but a dull life in this maiden court,

I fear, my Lord?

Courtenay. A life of nods and yawns.

Noailles. So you would honour my poor house to-night,

We might enliven you. Divers honest fellows,

The Duke of Suffolk lately freed from prison,

Sir Peter Carew and Sir Thomas Wyatt, Sir Thomas Stafford, and some more — we play.

Courtenay. At what?

Noailles. The Game of Chess.

Courtenay. The Game of Chess! I can play well, and I shall beat you there.

Noailles. Ay, but we play with Henry, King of France,

And certain of his court.

His Highness makes his moves across the Channel,

We answer him with ours, and there are messengers

That go between us.

Courtenay. Why, such a game, sir, were whole years a playing.

Noailles. Nay; not so long I trust. That all depends

Upon the skill and swiftness of the players.

Courtenay. The King is skilful at it?

Noailles. Very, my Lord.

Courtenay. And the stakes high?

Noailles. But not beyond your means.

Courtenay. Well, I'm the first of players. I shall win.

Noailles. With our advice and in our company,

And so you well attend to the king's moves, I think you may.

Courtenay. When do you meet?

Noailles. To-night.

Courtenay (aside). I will be there; the fellow's at his tricks—

Deep—I shall fathom him. (*Aloud.*)

Good morning, Noailles.

[*Exit Courtenay.*]

Noailles. Good-day, my Lord. Strange game of chess! a King

That with her own pawns plays against a Queen,

Whose play is all to find herself a King. Ay; but this fine blue-blooded Courtenay seems

Too princely for a pawn. Call him a Knight,

That, with an ass's, not a horse's head, Skips every way, from levity or from fear.

Well, we shall use him somehow, so that Gardiner

And Simon Renard spy not out our game Too early. Roger, thinkest thou that

anyone

Suspected thee to be my man?

Roger. Not one, sir.

Noailles. No! the disguise was perfect.

Let's away.

[*Exeunt.*]

SCENE IV.

LONDON. A ROOM IN THE PALACE.

ELIZABETH. *Enter COURTENAY.*

Courtenay. So yet am I,

Unless my friends and mirrors lie to me, A goodlier-looking fellow than this Philip. Pah!

The Queen is ill advised: shall I turn traitor?

They've almost talked me into it: yet the word

Affrights me somewhat: to be such a one As Harry Bolingbroke hath a lure in it.

Good now, my Lady Queen, tho' by your age,

And by your looks you are not worth the having,

Yet by your crown you are.

[*Seeing Elizabeth.*]

The Princess there?

If I tried her and la—she's amorous.

Have we not heard of her in Edward's time,

Her freaks and frolics with the late Lord Admiral?

I do believe she'd yield. I should be still

A party in the state; and then, who knows—

Elizabeth. What are you musing on, my Lord of Devon?

Courtenay. Has not the Queen—

Elizabeth. Done what, Sir?

Courtenay. —made you follow

The Lady Suffolk and the Lady Lennox?—You,

The heir presumptive.

Elizabeth. Why do you ask? you know it.

Courtenay. You needs must bear it hardly.

Elizabeth. No, indeed!

I am utterly submissive to the Queen.

Courtenay. Well, I was musing upon that; the Queen

Is both my foe and yours: we should be friends.

Elizabeth. My Lord, the hatred of another to us

Is no true bond of friendship.

Courtenay. Might it not

Be the rough preface of some closer bond?

Elizabeth. My Lord, you late were

loosed from out the Tower,

Where, like a butterfly in a chrysalis,

You spent your life; that broken, out you flutter

Thro' the new world, go zigzag, now would settle

Upon this flower, now that; but all things here

At court are known; you have solicited The Queen, and been rejected.

Courtenay. Flower, she!

Half faded! but you, cousin, are fresh and sweet

As the first flower no bee has ever tried.

Elizabeth. Are you the bee to try me?

why, but now

I called you butterfly.

Courtenay. You did me wrong,
I love not to be called a butterfly:
Why do you call me butterfly?

Elizabeth. Why do you go so gay
then?

Courtenay. Velvet and gold.
This dress was made me as the Earl of
Devon

To take my seat in; looks it not right
royal?

Elizabeth. So royal that the Queen
forbade you wearing it.

Courtenay. I wear it then to spite
her.

Elizabeth. My Lord, my Lord;
I see you in the Tower again. Her
Majesty

Hears you affect the Prince — prelates
kneel to you. —

Courtenay. I am the noblest blood
in Europe, Madam,
A Courtenay of Devon, and her cousin.

Elizabeth. She hears you make your
boast that after all
She means to wed you. Folly, my good
Lord.

Courtenay. How folly? a great party
in the state
Wills me to wed her.

Elizabeth. Failing her, my Lord,
Doth not as great a party in the state
Will you to wed me?

Courtenay. Even so, fair lady.

Elizabeth. You know to flatter ladies.

Courtenay. Nay, I meant
True matters of the heart.

Elizabeth. My heart, my Lord,
Is no great party in the state as yet.

Courtenay. Great, said you? nay, you
shall be great. I love you,
Lay my life in your hands. Can you be
close?

Elizabeth. Can you, my Lord?

Courtenay. Close as a miser's casket.
Listen:

The King of France, Noailles the Am-
bassador,

The Duke of Suffolk and Sir Peter Carew,
Sir Thomas Wyatt, I myself, some others,
Have sworn this Spanish marriage shall
not be.

If Mary will not hear us — well — con-
jecture —

Were I in Devon with my wedded bride,
The people there so worship me — Your
ear;

You shall be Queen.

Elizabeth. You speak too low,
my Lord;

I cannot hear you.

Courtenay. I'll repeat it.

Elizabeth. No!
Stand further off, or you may lose your
head.

Courtenay. I have a head to lose for
your sweet sake.

Elizabeth. Have you, my Lord? Best
keep it for your own.

Nay, pout not, cousin.

Not many friends are mine, except indeed
Among the many. I believe you mine;
And so you may continue mine, farewell,
And that at once.

Enter MARY, behind.

Mary. Whispering — leagued together
To bar me from my Philip.

Courtenay. Pray — consider —

Elizabeth (seeing the Queen). Well,
that's a noble horse of yours, my
Lord.

I trust that he will carry you well to-day,
And heal your headache.

Courtenay. You are wild; what head-
ache?

Heartache, perchance; not headache.

Elizabeth (aside to Courtenay). Are
you blind?

[*Courtenay sees the Queen and exit.*
Exit Mary.

Enter LORD WILLIAM HOWARD.

Howard. Was that my Lord of Devon?
do not you

Be seen in corners with my Lord of
Devon.

He hath fallen out of favour with the
Queen.

She fears the Lords may side with you
and him

Against her marriage; therefore is he
dangerous.

And if this Prince of fluff and feather
come

To woo you, niece, he is dangerous every
way.

Elisabeth. Not very dangerous that way, my good uncle.

Howard. But your own state is full of danger here.

The disaffected, heretics, reformers,
Look to you as the one to crown their ends.

Mix not yourself with any plot I pray you;

Nay, if by chance you hear of any such,
Speak not thereof — no, not to your best friend,

Lest you should be confounded with it.
Still —

Perinde ac cadaver — as the priest says,
You know your Latin — quiet as a dead body.

What was my Lord of Devon telling you?

Elisabeth. Whether he told me anything or not,

I follow your good counsel, gracious uncle.

Quiet as a dead body.

Howard. You do right well.

I do not care to know; but this I charge you,

Tell Courtenay nothing. The Lord Chancellor

(I count it as a kind of virtue in him,
He hath not many), as a mastiff dog
May love a puppy cur for no more reason
Than that the twain have been tied up together,

Thus Gardiner — for the two were fellow-prisoners

So many years in yon accursed Tower —
Hath taken to this Courtenay. Look to it, niece,

He hath no fence when Gardiner questions him;

All oozes out; yet him — because they know him

The last White Rose, the last Plantagenet
(Nay, there is Cardinal Pole, too), the people

Claim as their natural leader — ay, some say,

That you shall marry him, make him King belike.

Elisabeth. Do they say so good uncle?

Howard. Ay, good niece:

You should be plain and open with me, niece.

You should not play upon me.

Elisabeth. No, good uncle.

Enter GARDINER.

Gardiner. The Queen would see your Grace upon the moment.

Elisabeth. Why, my lord Bishop?

Gardiner. I think she means to counsel your withdrawing

To Ashridge, or some other country house.

Elisabeth. Why, my lord Bishop?

Gardiner. I do but bring the message, know no more.

Your Grace will hear her reasons from herself.

Elisabeth. 'Tis mine own wish fulfill'd before the word

Was spoken, for in truth I had meant to crave

Permission of her Highness to retire
To Ashridge, and pursue my studies there.

Gardiner. Madam, to have the wish before the word

Is man's good Fairy — and the Queen is yours.

I left her with rich jewels in her hand,
Whereof 'tis like enough she means to make

A farewell present to your Grace.

Elisabeth. My Lord,
I have the jewel of a loyal heart.

Gardiner. I doubt it not, Madam,
most loyal. [*Bows low and exits.*]

Howard. See,

This comes of parleying with my Lord of Devon.

Well, well, you must obey; and I myself
Believe it will be better for your welfare.

Your time will come.

Elisabeth. I think my time will come.

Uncle,
I am of sovereign nature, that I know,
Not to be quell'd; and I have felt within me

Stirrings of some great doom when God's
just hour

Peals — but this fierce old Gardiner —
his big baldness,

That irritable forelock which he rubs,

His buzzard beak and deep-incavern'd eyes

Half fright me.

Howard. You've a bold heart; keep it so.

He cannot touch you save that you turn traitor;

And so take heed I pray you — you are one

Who love that men should smile upon you, niece.

They'd smile you into treason — some of them.

Elizabeth. I spy the rock beneath the smiling sea.

But if this Philip, the proud Catholic prince,

And this bald priest, and she that hates me, seek

In that lone house, to practise on my life,

By poison, fire, shot, stab —

Howard. They will not, niece. Mine is the fleet and all the power at sea —

Or will be in a moment. If they dared To harm you, I would blow this Philip and all

Your trouble to the dogstar and the devil.

Elizabeth. To the Pleiads, uncle; they have lost a sister.

Howard. But why say that? what have you done to lose her?

Come, come, I will go with you to the Queen. *[Exeunt.]*

SCENE V.

A ROOM IN THE PALACE.

MARY *with* PHILIP'S miniature. ALICE.

Mary (kissing the miniature). Most goodly, Kinglike and an Emperor's son, —

A king to be, — is he not noble, girl?

Alice. Goodly enough, your Grace, and yet, methinks, I have seen goodlier.

Mary. Ay; some waxen doll Thy baby eyes have rested on, belike; All red and white, the fashion of our land.

But my good mother came (God rest her soul)

Of Spain, and I am Spanish in myself, And in my likings.

Alice. By your Grace's leave Your royal mother came of Spain, but took

To the English red and white. Your royal father

(For so they say) was all pure lily and rose

In his youth, and like a lady.

Mary. O just God! Sweet mother, you had time and cause enough

To sicken of his lilies and his roses.

Cast off, betray'd, defamed, divorced, forlorn!

And then the King — that traitor past forgiveness,

The false archbishop fawning on him, married

The mother of Elizabeth — a heretic Ev'n as *she* is; but God hath sent me here

To take such order with all heretics That it shall be, before I die, as tho' My father and my brother had not lived. What wast thou saying of this Lady Jane,

Now in the Tower?

Alice. Why, Madam, she was passing Some chapel down in Essex, and with her

Lady Anne Wharton, and the Lady Anne Bow'd to the Pyx; but Lady Jane stood up

Stiff as the very backbone of heresy. And wherefore bow ye not, says Lady Anne,

To him within there who made Heaven and Earth?

I cannot and I dare not tell your Grace What Lady Jane replied.

Mary. But I will have it. *Alice.* She said — pray pardon me, and pity her —

She hath harken'd evil counsel — ah! she said,

The baker made him.

Mary. Monstrous! blasphemous! She ought to burn. Hence, thou. *(Exit Alice.)* No — being traitor

Her head will fall: shall it? she is but a child.

We do not kill the child for doing that
His father whipt him into doing—a head
So full of grace and beauty! would that mine

Were half as gracious! O my lord to be,
My love, for thy sake only.

I am eleven years older than he is.

But will he care for that?

No, by the holy Virgin, being noble,

But love me only: then the bastard sprout,

My sister, is far fairer than myself.

Will he be drawn to her?

No, being of the true faith with myself.

Paget is for him—for to wed with Spain
Would treble England—Gardiner is
against him;

The Council, people, Parliament against
him;

But I will have him! My hard father
hated me;

My brother rather hated me than loved;
My sister cowers and hates me. Holy
Virgin,

Plead with thy blessed Son; grant me
my prayer:

Give me my Philip; and we two will
lead

The living waters of the Faith again

Back thro' their widow'd channel here,
and watch

The parch'd banks rolling incense, as of
old,

To heaven, and kindled with the palms
of Christ!

Enter USHER.

Who waits, sir?

Usher. Madam, the Lord Chancellor.

Mary. Bid him come in. (*Enter*
GARDINER.) Good morning, my
good Lord. [*Exit* Usher.

Gardiner. That every morning of your
Majesty

May be most good, is every morning's
prayer

Of your most loyal subject, Stephen
Gardiner.

Mary. Come you to tell me this, my
Lord?

Gardiner. And more.

Your people have begun to learn your
worth.

Your pious wish to pay King Edward's
debts,

Your lavish household curb'd, and the
remission

Of half that subsidy levied on the people,
Make all tongues praise and all hearts
beat for you.

I'd have you yet more loved: the realm
is poor,

The exchequer at neap-tide: we might
withdraw

Part of our garrison at Calais.

Mary.

Calais!

Our one point on the main, the gate of
France!

I am Queen of England; take mine eyes,
mine heart,

But do not lose me Calais.

Gardiner.

Do not fear it.

Of that hereafter. I say your Grace is
loved.

That I may keep you thus, who am your
friend

And ever faithful counsellor, might I
speak?

Mary. I can forespeak your speaking.

Would I marry

Prince Philip, if all England hate him?
That is

Your question, and I front it with another:
Is it England, or a party? Now, your
answer.

Gardiner. My answer is, I wear be-
neath my dress

A shirt of mail: my house hath been
assaulted,

And when I walk abroad, the populace,
With fingers pointed like so many daggers,

Stab me in fancy, hissing Spain and
Philip;

And when I sleep, a hundred men-at-
arms

Guard my poor dreams for England.
Men would murder me,

Because they think me favourer of this
marriage.

Mary. And that were hard upon you,
my Lord Chancellor.

Gardiner. But our young Earl of
Devon—

Mary.

Earl of Devon?

I freed him from the Tower, placed him
at Court;

I made him Earl of Devon, and — the
fool —

He wrecks his health and wealth on
courtesans,

And rolls himself in carrion like a dog.

Gardiner. More like a schoolboy that
hath broken bounds,

Sickening himself with sweets.

Mary. I will not hear of him.

Good, then, they will revolt: but I am
Tudor,

And shall control them.

Gardiner. I will help you, Madam,
Even to the utmost. All the church is
grateful.

You have ousted the mock priest, re-
pulped

The shepherd of St. Peter, raised the
rood again,

And brought us back the mass. I am all
thanks

To God and to your Grace: yet I know
well,

Your people, and I go with them so far,
Will brook nor Pope nor Spaniard here

to play

The tyrant, or in commonwealth or
church.

Mary (showing the picture). Is this the
face of one who plays the tyrant?

Peruse it; is it not goodly, ay, and gentle?

Gardiner. Madam, methinks a cold
face and a haughty.

And when your Highness talks of Cour-
tenay —

Ay, true — a goodly one. I would his
life

Were half as goodly (*aside*).

Mary. What is that you mutter?

Gardiner. O Madam, take it bluntly;
marry Philip,

And be stepmother of a score of sons!

The prince is known in Spain, in Flanders,
ha!

For Philip —

Mary. You offend us; you may leave us.
You see thro' warping glasses.

Gardiner. If your Majesty —

Mary. I have sworn upon the body
and blood of Christ

I'll none but Philip.

Gardiner. Hath your Grace so sworn?

Mary. Ay, Simon Renard knows it.

Gardiner. News to me!

It then remains for your poor Gardiner,
So you still care to trust him somewhat
less

Than Simon Renard, to compose the
event

In some such form as least may harm
your Grace.

Mary. I'll have the scandal sounded
to the mud.

I know it a scandal.

Gardiner. All my hope is now

It may be found a scandal.

Mary. You offend us.

Gardiner (aside). These princes are
like children, must be physick'd,
The bitter in the sweet. I have lost
mine office,

It may be, thro' mine honesty, like a fool.
[Exit.]

Enter USHER.

Mary. Who waits?

Usher. The Ambassador from France,
your Grace.

Mary (sits down). Bid him come in.
Good morning, Sir de Noailles.

[Exit Usher.]
Noailles (entering). A happy morning
to your Majesty.

Mary. And I should sometime have
a happy morning;

I have had none yet. What says the
King your master?

Noailles. Madam, my master hears
with much alarm,

That you may marry Philip, Prince of
Spain —

Foreseeing, with what'er unwillingness,
That if this Philip be the titular king

Of England, and at war with him, your
Grace

And kingdom will be suck'd into the war,
Ay, tho' you long for peace; wherefore,
my master,

If but to prove your Majesty's good will,
Would fain have some fresh treaty drawn
between you.

Mary. Whysome fresh treaty? where-
fore should I do it?

Sir, if we marry, we shall still maintain

All former treaties with his Majesty.
Our royal word for that! and your good
master,

Pray God he do not be the first to break
them,

Must be content with that; and so, farewell.

Noailles (going, returns). I would your
answer had been other, Madam,
For I foresee dark days.

Mary. And so do I, sir;
Your master works against me in the dark.
I do believe he help Northumberland
Against me.

Noailles. Nay, pure phantasy, your
Grace.

Why should he move against you?

Mary. Will you hear why?
Mary of Scotland, — for I have not own'd
My sister, and I will not, — after me
Is heir of England; and my royal father,
To make the crown of Scotland one with
ours,

Had mark'd her for my brother Edward's
bride;

Ay, but your king stole her a babe from
Scotland

In order to betroth her to your Dauphin.
See then:

Mary of Scotland, married to your
Dauphin,

Would make our England, France;

Mary of England, joining hands with
Spain,

Would be too strong for France.

Yea, were there issue born to her, Spain
and we,

One crown, might rule the world. There
lies your fear.

That is your drift. You play at hide and
seek.

Show me your faces!

Noailles. Madam, I am amazed:
French, I must needs wish all good
things for France.

That must be pardon'd me; but I protest
Your Grace's policy hath a farther flight
Than mine into the future. We but seek
Some settled ground for place to stand
upon.

Mary. Well, we will leave all this,
sir, to our council.

Have you seen Philip ever?

Noailles. Only once.

Mary. Is this like Philip?

Noailles. Ay, but nobler-looking.

Mary. Hath he the large ability of
the Emperor?

Noailles. No, surely.

Mary. I can make allowance for thee,
Thou speakest of the enemy of thy king.

Noailles. Make no allowance for the
naked truth.

He is everyway a lesser man than Charles;
Stone-hard, ice-cold — no dash of daring
in him.

Mary. If cold, his life is pure.

Noailles. Why (*smiling*), no, indeed.

Mary. Sayst thou?

Noailles. A very wanton life indeed
(*smiling*).

Mary. Your audience is concluded,
sir. [*Exit Noailles.*]

You cannot

Learn a man's nature from his natural foe.

Enter USHER.

Who waits?

Usher. The Ambassador of Spain,
your Grace. [*Exit.*]

Enter SIMON RENARD.

Mary (rising to meet him). Thou
art ever welcome, Simon Renard.

Hast thou

Brought me the letter which thine
Emperor promised

Long since, a formal offer of the hand
Of Philip?

Renard. Nay, your Grace, it hath not
reach'd me.

I know not wherefore — some mischance
of flood,

And broken bridge, or spavin'd horse, or
wave

And wind at their old battle: he must
have written.

Mary. But Philip never writes me
one poor word,

Which in his absence had been all my
wealth.

Strange in a wooer!

Renard. Yet I know the Prince,
So your king-parliament suffer him to
land,

Yearns to set foot upon your island shore.

Mary. God change the pebble which
his kingly foot
First presses into some more costly stone
Than ever blinded eye. I'll have one
mark it
And bring it me. I'll have it burnish'd
firelike;
I'll set it round with gold, with pearl,
with diamond.
Let the great angel of the church come
with him;
Stand on the deck and spread his wings
for sail!
God lay the waves and strow the storms
at sea,
And here at land among the people! O
Renard,
I am much beset, I am almost in despair.
Paget is ours. Gardiner perchance is
ours;
But for our heretic Parliament —
Renard. O Madam,
You fly your thoughts like kites. My
master, Charles,
Bade you go softly with your heretics here,
Until your throne had ceased to tremble.
Then
Spit them like larks for aught I care.
Besides,
When Henry broke the carcase of your
church
To pieces, there were many wolves among
you
Who dragg'd the scatter'd limbs into their
den.
The Pope would have you make them
render these;
So would your cousin, Cardinal Pole; ill
counsel!
These let them keep at present; stir not
yet
This matter of the Church lands. At
his coming
Your star will rise.
Mary. My star! a baleful one.
I see but the black night, and hear the
wolf.
What star?
Renard. Your star will be your
princely son,
Heir of this England and the Netherlands!
And if your wolf the while should howl
for more,

We'll dust him from a bag of Spanish gold.
I do believe, I have dusted some already,
That, soon or late, your Parliament is ours.

Mary. Why do they talk so foully of
your Prince,

Renard?

Renard. The lot of Princes. To sit
high

Is to be lied about.

Mary. They call him cold,
Haughty, ay, worse.

Renard. Why, doubtless, Philip shows
Some of the bearing of your blue blood —
still

All within measure — nay, it well becomes
him.

Mary. Hath he the large ability of
his father?

Renard. Nay, some believe that he
will go beyond him.

Mary. Is this like him?

Renard. Ay, somewhat; but your
Philip

Is the most princelike Prince beneath the
sun.

This is a daub to Philip.

Mary. Of a pure life?

Renard. As an angel among angels.
Yea, by Heaven,

The text — Your Highness knows it,
'Whosoever

Looketh after a woman,' would not graze
The Prince of Spain. You are happy in
him there,

Chaste as your Grace!

Mary. I am happy in him there.

Renard. And would be altogether
happy, Madam,

So that your sister were but look'd to
closer.

You have sent her from the court, but
then she goes,

I warrant, not to hear the nightingales,
But watch you some new treason in the
woods.

Mary. We have our spies abroad to
catch her tripping,

And then if caught, to the Tower.

Renard. The Tower! the block!
The word has turn'd your Highness pale;
the thing

Was no such scarecrow in your father's
time.

I have heard, the tongue yet quiver'd
with the jest
When the head leapt — so common! I
do think

To save your crown that it must come to
this.

Mary. No, Renard; it must never
come to this.

Renard. Not yet; but your old Traitors
of the Tower —

Why, when you put Northumberland to
death,

The sentence having past upon them
all,

Spared you the Duke of Suffolk, Guildford
Dudley,

Ev'n that young girl who dared to wear
your crown?

Mary. Dared? nay, not so; the child
obey'd her father.

Spite of her tears her father forced it on
her.

Renard. Good Madam, when the
Roman wish'd to reign,

He slew not him alone who wore the
purple,

But his assessor in the throne, perchance
A child more innocent than Lady Jane.

Mary. I am English Queen, not
Roman Emperor.

Renard. Yet too much mercy is a
want of mercy,

And wastes more life. Stamp out the
fire, or this

Will smoulder and re-flame, and burn the
throne

Where you should sit with Philip: he
will not come

Till she be gone.

Mary. Indeed, if that were true —
For Philip comes, one hand in mine,
and one

Steadying the tremulous pillars of the
Church —

But no, no, no. Farewell. I am some-
what faint

With our long talk. Tho' Queen, I am
not Queen

Of mine own heart, which every now
and then

Beats me half dead: yet stay, this golden
chain —

My father on a birthday gave it me,

And I have broken with my father — take
And wear it as memorial of a morning
Which found me full of foolish doubts,
and leaves me

As hopeful.

Renard (aside). Whew — the folly of
all follies

Is to be love-sick for a shadow. (*Aloud.*)

Madam,

This chains me to your service, not with
gold,

But dearest links of love. Farewell, and
trust me,

Philip is yours. [*Exit.*]

Mary. Mine — but not yet all mine

Enter USHER.

Usher. Your Council is in Session,
please your Majesty.

Mary. Sir, let them sit. I must have
time to breathe.

No, say I come. (*Exit Usher.*) I won
by boldness once.

The Emperor counsell'd me to fly to
Flanders.

I would not; but a hundred miles I rode,
Sent out my letters, call'd my friends
together,

Struck home and won.

And when the Council would not crown
me — thought

To bind me first by oaths I could not
keep,

And keep with Christ and conscience —
was it boldness

Or weakness that won there? when I,
their Queen,

Cast myself down upon my knees before
them,

And those hard men brake into woman-
tears,

Ev'n Gardiner, all amazed, and in that
passion

Gave me my Crown.

Enter ALICE.

Girl; hast thou ever heard
Slanders against Prince Philip in our
Court?

Alice. What slanders? I, your Grace;
no, never.

Mary. Nothing?

Alice. Never, your Grace.

Mary. See that you neither hear them nor repeat!

Alice (aside). Good Lord! but I have heard a thousand such. Ay, and repeated them as often — mum! Why comes that old fox-Fleming back again?

Enter RENARD.

Renard. Madam, I scarce had left your Grace's presence Before I chanced upon the messenger Who brings that letter which we waited for —

The formal offer of Prince Philip's hand. It craves an instant answer, Ay or No.

Mary. An instant Ay or No! the Council sits.

Give it me quick.

Alice (stepping before her). Your Highness is all trembling.

Mary. Make way.

[*Exit into the Council Chamber.*]

Renard,
If you have falsely painted your fine Prince;

Praised, where you should have blamed him, I pray God

No woman ever love you, Master Renard. It breaks my heart to hear her moan at night

As tho' the nightmare never left her bed.

Renard. My pretty maiden, tell me, did you ever

Sigh for a beard?

Alice. That's not a pretty question.

Renard. Not prettily put? I mean, my pretty maiden,

A pretty man for such a pretty maiden.

Alice. My Lord of Devon is a pretty man.

I hate him. Well, but if I have, what then?

Renard. Then, pretty maiden, you should know that whether

A wind be warm or cold, it serves to fan A kindled fire.

Alice. According to the song.

His friends would praise him, I believed 'em,
His foes would blame him, and I scorn'd 'em,
His friends — as Angels I received 'em,
His foes — the Devil had suborn'd 'em.

Renard. Peace, pretty maiden. I hear them stirring in the Council Chamber.

Lord Paget's 'Ay' is sure — who else? and yet,

They are all too much at odds to close at once

In one full-throated No! Her Highness comes.

Enter MARY.

Alice. How deathly pale! — a chair, your Highness.

[*Bringing one to the Queen.*]

Renard. Madam,
The Council?

Mary. Ay! My Philip is all mine.
[*Sinks into chair, half fainting.*]

ACT II.

SCENE I. — ALINGTON CASTLE.

Sir Thomas Wyatt. I do not hear from Carew or the Duke

Of Suffolk, and till then I should not move.

The Duke hath gone to Leicester; Carew stirs

In Devon: that fine porcelain Courtenay, Save that he fears he might be crack'd in using

(I have known a semi-madman in my time

So fancy-ridd'n), should be in Devon too.

Enter WILLIAM.

News abroad, William?

William. None so new, Sir Thomas, and none so old, Sir Thomas. No new news that Philip comes to wed Mary, no old news that all men hate it. Old Sir Thomas would have hated it. The bells are ringing at Maidstone. Doesn't your worship hear?

Wyatt. Ay, for the Saints are come to reign again.

Most like it is a Saint's-day. There's no call

As yet for me; so in this pause, before The mine be fired, it were a pious work To string my father's sonnets, left about Like loosely-scatter'd jewels, in fair order,

And head them with a lamer rhyme of mine,

To grace his memory.

William. Ay, why not, Sir Thomas? He was a fine courtier, he; Queen Anne loved him. All the women loved him. I loved him, I was in Spain with him. I couldn't eat in Spain, I couldn't sleep in Spain. I hate Spain, Sir Thomas.

Wyatt. But thou could'st drink in Spain if I remember.

William. Sir Thomas, we may grant the wine. Old Sir Thomas always granted the wine.

Wyatt. Hand me the casket with my father's sonnets.

William. Ay — sonnets — a fine courtier of the old Court, old Sir Thomas.

[*Exit.*

Wyatt. Courtier of many courts, he loved the more

His own gray towers, plain life and letter'd peace,

To read and rhyme in solitary fields,
The lark above, the nightingale below,
And answer them in song. The sire begets

Not half his likeness in the son. I fail
Where he was fullest: yet — to write it down.

[*He writes.*

Re-enter WILLIAM.

William. There is news, there is news, and no call for sonnet-sorting now, nor for sonnet-making either, but ten thousand men on Penenden Heath all calling after your worship, and your worship's name heard into Maidstone market, and your worship the first man in Kent and Christendom, for the Queen's down, and the world's up, and your worship a-top of it.

Wyatt. Inverted Æsop — mountain out of mouse.

Say for ten thousand ten — and pothouse knaves,

Brain-dizzied with a draught of morning ale.

Enter ANTHONY KNYVETT.

William. Here's Anthony Knyvett.

Knyvett. Look you, Master Wyatt, Tear up that woman's work there.

Wyatt. No; not these, Dumb children of my father, that will speak

When I and thou and all rebellions lie
Dead bodies without voice. Song flies
you know

For ages.

Knyvett. Tut, your sonnet's a flying ant,

Wing'd for a moment.

Wyatt. Well, for mine own work,
[*Tearing the paper.*

It lies there in six pieces at your feet;

For all that I can carry it in my head.

Knyvett. If you can carry your head upon your shoulders.

Wyatt. I fear you come to carry it off my shoulders,

And sonnet-making's safer.

Knyvett. Why, good Lord, Write you as many sonnets as you will.

Ay, but not now; what, have you eyes,
ears, brains?

This Phillip and the black-faced swarms of Spain,

The hardest, cruellest people in the world,
Come locusting upon us, eat us up,
Confiscate lands, goods, money — Wyatt,

Wyatt,
Wake, or the stout old island will become
A rotten limb of Spain. They roar for you

On Penenden Heath, a thousand of them — more —

All arm'd, waiting a leader; there's no glory

Like his who saves his country: and you sit

Sing-songing here; but if I'm any judge,
By God, you are as poor a poet, Wyatt,

As a good soldier.

Wyatt. You as poor a critic
As an honest friend: you stroke me on
one cheek,

Buffet the other. Come, you bluster,
Anthony!

You know I know all this. I must not move

Until I hear from Carew and the Duke.

I fear the mine is fired before the time.

Knyvett (showing a paper). But here's some Hebrew. Faith, I half forgot it.

Look; can you make it English? A strange youth

Suddenly thrust it on me, whisper'd, 'Wyatt.'

And whisking round a corner, show'd his back

Before I read his face.

Wyatt. Ha! Courtenay's cipher.

[*Reads.*

'Sir Peter Carew fled to France: it is thought the Duke will be taken. I am with you still; but, for appearance' sake, stay with the Queen. Gardiner knows, but the Council are all at odds, and the Queen hath no force for resistance. Move, if you move, at once.'

Is Peter Carew fled? Is the Duke taken? Down scabbard, and out sword! and let Rebellion

Roar till throne rock, and crown fall.

No; not that;

But we will teach Queen Mary how to reign.

Who are those that shout below there?

Knyvett. Why, some fifty That follow'd me from Penenden Heath in hope

To hear you speak.

Wyatt. Open the window, Knyvett; The mine is fired, and I will speak to them.

Men of Kent; England of England; you that have kept your old customs upright, while all the rest of England bow'd theirs to the Norman, the cause that hath brought us together is not the cause of a county or a shire, but of this England, in whose crown our Kent is the fairest jewel. Philip shall not wed Mary; and ye have called me to be your leader. I know Spain. I have been there with my father; I have seen them in their own land; have marked the haughtiness of their nobles; the cruelty of their priests. If this man marry our Queen, however the Council and the Commons may fence round his power with restriction, he will be King, King of England, my masters; and the Queen, and the laws, and the people, his slaves. What? shall we have Spain on the throne and in the parlia-

ment; Spain in the pulpit and on the law-bench; Spain in all the great offices of state; Spain in our ships, in our forts, in our houses, in our beds?

Crowd. No! no! no Spain!

William. No Spain in our beds—that were worse than all. I have been there with old Sir Thomas, and the beds I know. I hate Spain.

A Peasant. But, Sir Thomas, must we levy war against the Queen's Grace?

Wyatt. No, my friend; war for the Queen's Grace—to save her from herself and Philip—war against Spain. And think not we shall be alone—thousands will flock to us. The Council, the Court itself, is on our side. The Lord Chancellor himself is on our side. The King of France is with us; the King of Denmark is with us; the world is with us—war against Spain! And if we move not now, yet it will be known that we have moved; and if Philip come to be King, O my God! the rope, the rack, the thumbscrew, the stake, the fire. If we move not now, Spain moves, bribes our nobles with her gold, and creeps, creeps snake-like about our legs till we cannot move at all; and ye know, my masters, that wherever Spain hath ruled she hath wither'd all beneath her. Look at the New World—a paradise made hell; the red man, that good helpless creature, starved, maim'd, flogg'd, flay'd, burn'd, boil'd, buried alive, worried by dogs; and here, nearer home, the Netherlands, Sicily, Naples, Lombardy. I say no more—only this, their lot is yours. Forward to London with me! forward to London! If ye love your liberties or your skins, forward to London!

Crowd. Forward to London! A Wyatt! a Wyatt!

Wyatt. But first to Rochester, to take the guns

From out the vessels lying in the river. Then on.

A Peasant. Ay, but I fear we be too few, Sir Thomas.

Wyatt. Not many yet. The world as yet, my friend, Is not half-waked; but every parish tower Shall clang and clash alarum as we pass,

And pour along the land, and swoll'n and
fed
With indraughts and side-currents, in full
force
Roll upon London.

Crowd. A Wyatt! a Wyatt! Forward!

Knyvett. Wyatt, shall we proclaim Elizabeth?

Wyatt. I'll think upon it, Knyvett.

Knyvett. Or Lady Jane?

Wyatt. No, poor soul; no.

Ah, gray old castle of Alington, green field
Beside the brimming Medway, it may
chance

That I shall never look upon you more.

Knyvett. Come, now, you're sonnetting again.

Wyatt. Not I.

I'll have my head set higher in the state;
Or—if the Lord God will it—on the
stake. *[Exeunt.]*

SCENE II. — GUILDHALL.

SIR THOMAS WHITE (the Lord Mayor),
LORD WILLIAM HOWARD, SIR RALPH
BAGENHALL, ALDERMEN AND CITIZENS.

White. I trust the Queen comes hither
with her guards.

Howard. Ay, all in arms.

[Several of the citizens move hastily out of the hall.]

Why do they hurry out there?

White. My Lord, cut out the rotten
from your apple,
Your apple eats the better. Let them
go.

They go like those old Pharisees in John
Convicted by their conscience, arrant
cowards,

Or tamperers with that treason out of
Kent.

When will her Grace be here?

Howard. In some few minutes.
She will address your guilds and companies.

I have striven in vain to raise a man for
her.

But help her in this exigency, make
Your city loyal, and be the mightiest man
This day in England.

White. I am Thomas White.
Few things have fail'd to which I set my
will.

I do my most and best.

Howard. You know that after
The Captain Brett, who went with your
train bands

To fight with Wyatt, had gone over to him
With all his men, the Queen in that
distress

Sent Cornwallis and Hastings to the
traitor,

Feigning to treat with him about her
marriage —

Know too what Wyatt said.

White. He'd sooner be,
While this same marriage question was
being argued,

Trusted than trust — the scoundrel — and
demanded

Possession of her person and the Tower.

Howard. And four of her poor Council
too, my Lord,

As hostages.

White. I know it. What do and say
Your Council at this hour?

Howard. I will trust you.
We fling ourselves on you, my Lord.

The Council,
The Parliament as well, are troubled
waters;

And yet like waters of the fen they know
not

Which way to flow. All hangs on her
address,

And upon you, Lord Mayor.

White. How look'd the city
When now you past it? Quiet?

Howard. Like our Council,
Your city is divided. As we past,
Some hail'd, some hiss'd us. There were
citizens

Stood each before his shut-up booth, and
look'd

As grim and grave as from a funeral.

And here a knot of ruffians all in rags,
With execrating execrable eyes,

Glared at the citizen. Here was a young
mother,

Her face on flame, her red hair all blown
back,

She shrilling 'Wyatt,' while the boy she
held

Mimick'd and piped her 'Wyatt,' as red
 as she
 In hair and cheek; and almost elbowing
 her,
 So close they stood, another, mute as
 death,
 And white as her own milk; her babe in
 arms
 Had felt the faltering of his mother's
 heart,
 And look'd as bloodless. Here a pious
 Catholic,
 Mumbling and mixing up in his scared
 prayers
 Heaven and earth's Maries; over his
 bow'd shoulder
 Scowl'd that world-hated and world-
 hating beast,
 A haggard Anabaptist. Many such
 groups.
 The names of Wyatt, Elizabeth, Cour-
 tenay,
 Nay, the Queen's right to reign — 'fore
 God, the rogues —
 Were freely buzz'd among them. So I
 say
 Your city is divided, and I fear
 One scruple, this or that way, of success
 Would turn it thither. Wherefore now
 the Queen
 In this low pulse and palsy of the state,
 Bade me to tell you that she counts on
 you
 And on myself as her two hands; on you,
 In your own city, as her right, my Lord,
 For you are loyal.

White. Am I Thomas White?
 One word before she comes. Elizabeth —
 Her name is much abused among these
 traitors.
 Where is she? She is loved by all of us.
 I scarce have heart to mingle in this
 matter,
 If she should be mishandled.

Howard. No; she shall not.
 The Queen had written her word to
 come to court:
 Methought I smelt out Renard in the
 letter,
 And fearing for her, sent a secret missive,
 Which told her to be sick. Happy or
 not,
 It found her sick indeed.

White. God send her well,
 Here comes her Royal Grace.

Enter GUARDS, MARY, and GARDINER.
*SIR THOMAS WHITE leads her to a
 raised seat on the dais.*

White. I, the Lord Mayor, and these
 our companies
 And guilds of London, gathered here,
 beseech
 Your Highness to accept our lowliest
 thanks
 For your most princely presence; and we
 pray
 That we, your true and loyal citizens,
 From your own royal lips, at once may
 know
 The wherefore of this coming, and so
 learn
 Your royal will, and do it. — I, Lord
 Mayor
 Of London, and our guilds and com-
 panies.

Mary. In mine own person am I
 come to you,
 To tell you what indeed ye see and know,
 How traitorously these rebels out of Kent
 Have made strong head against ourselves
 and you.
 They would not have me wed the Prince
 of Spain;
 That was their pretext — so they spake
 at first —
 But we sent divers of our Council to them,
 And by their answers to the question
 ask'd,
 It doth appear this marriage is the least
 Of all their quarrel.
 They have betray'd the treason of their
 hearts:
 Seek to possess our person, hold our
 Tower,
 Place and displace our councillors, and
 use
 Both us and them according as they will.
 Now what I am ye know right well —
 your Queen;
 To whom, when I was wedded to the
 realm
 And the realm's laws (the spousal ring
 whereof,
 Not ever to be laid aside, I wear
 Upon this finger), ye did promise full

Allegiance and obedience to the death.
Ye know my father was the rightful heir
Of England, and his right came down to
me,

Corroborate by your acts of Parliament:
And as ye were most loving unto him,
So doubtless will ye show yourselves to
me.

Wherefore, ye will not brook that any-
one

Should seize our person, occupy our
state,

More specially a traitor so presumptuous
As this same Wyatt, who hath tamper'd
with

A public ignorance, and, under colour
Of such a cause as hath no colour, seeks
To bend the laws to his own will, and
yield

Full scope to persons rascal and forlorn,
To make free spoil and havock of your
goods.

Now as your Prince, I say,
I, that was never mother, cannot tell
How mothers love their children; yet,
methinks,

A prince as naturally may love his people
As these their children; and be sure your
Queen

So loves you, and so loving, needs must
deem

This love by you return'd as heartily;
And thro' this common knot and bond of
love,

Doubt not they will be speedily over-
thrown.

As to this marriage, ye shall understand
We made thereto no treaty of ourselves,
And set no foot theretoward unadvised
Of all our Privy Council; furthermore,
This marriage had the assent of those to
whom

The king, my father, did commit his trust;
Who not alone esteem'd it honourable,
But for the wealth and glory of our realm,
And all our loving subjects, most ex-
pedient.

As to myself,
I am not so set on wedlock as to choose
But where I list, nor yet so amorous
That I must needs be husbanded; I thank
God,

I have lived a virgin, and I noway doubt

But that with God's grace I can live so
still.

Yet if it might please God that I should
leave

Some fruit of mine own body after me,
To be your king, ye would rejoice thereat,
And it would be your comfort, as I trust;
And truly, if I either thought or knew
This marriage should bring loss or danger
to you,

My subjects, or impair in any way
This royal state of England, I would never
Consent thereto, nor marry while I live;
Moreover, if this marriage should not
seem,

Before our own High Court of Parliament,
To be of rich advantage to our realm,
We will refrain, and not alone from this,
Likewise from any other, out of which
Looms the least chance of peril to our
realm.

Wherefore be bold, and with your lawful
Prince

Stand fast against our enemies and yours,
And fear them not. I fear them not.

My Lord,
I leave Lord William Howard in your
city,

To guard and keep you whole and safe
from all

The spoil and sackage aim'd at by these
rebels,

Who mouth and foam against the Prince
of Spain.

Voices. Long live Queen Mary!

Down with Wyatt!

The Queen!

White. Three voices from our guilds
and companies!

You are shy and proud like Englishmen,
my masters,

And will not trust your voices. Under-
stand:

Your lawful Prince hath come to cast
herself

On loyal hearts and bosoms, hoped to fall
Into the widespread arms of fealty,
And finds you statues. Speak at once —
and all!

For whom?

Our sovereign Lady by King Harry's will;
The Queen of England — or the Kentish
Squire?

I know you loyal. Speak! in the name of God!

The Queen of England or the rabble of Kent?

The reeking dungfork master of the mace!
Your havings wasted by the scythe and spade —

Your rights and charters hobnail'd into slush —

Your houses fired — your gutters bubbling blood —

Acclamation. No! No! The Queen!
the Queen!

White. Your Highness hears
This burst and bass of loyal harmony,
And how we each and all of us abhor
The venomous, bestial, devilish revolt
Of Thomas Wyatt. Hear us now make
oath

To raise your Highness thirty thousand
men,

And arm and strike as with one hand,
and brush

This Wyatt from our shoulders, like a flea
That might have leapt upon us unawares.
Swear with me, noble fellow-citizens, all,
With all your trades, and guilds, and
companies.

Citizens. We swear!

Mary. We thank your Lordship and
your loyal city.

[*Exit Mary attended.*]

White. I trust this day, thro' God, I
have saved the crown.

First Alderman. Ay, so my Lord of
Pembroke in command
Of all her force be safe; but there are
doubts.

Second Alderman. I hear that Gar-
diner, coming with the Queen,
And meeting Pembroke, bent to his
saddle-bow,

As if to win the man by flattering him.
Is he so safe to fight upon her side?

First Alderman. If not, there's no
man safe.

White. Yes, Thomas White.
I am safe enough; no man need flatter me.

Second Alderman. Nay, no man need;
but did you mark our Queen?

The colour freely play'd into her face,
And the half sight which makes her look
so stern,

Seem'd thro' that dim dilated world of
hers,

To read our faces; I have never seen her
So queenly or so goodly.

White. Courage, sir,
That makes or man or woman look their
goodliest.

Die like the torn fox dumb, but never
whine

Like that poor heart, Northumberland,
at the block.

Bagenhall. The man had children,
and he whined for those.

Methinks most men are but poor-hearted,
else

Should we so dote on courage, were it
commoner?

The Queen stands up, and speaks for her
own self;

And all men cry, She is queenly, she is
goodly.

Yet she's no goodlier; tho' my Lord
Mayor here,

By his own rule, he hath been so bold
to-day,

Should look more goodly than the rest of
us.

White. Goodly? I feel most goodly
heart and hand,

And strong to throw ten Wyatts and all
Kent.

Ha! ha! sir; but you jest; I love it: a
jest

In time of danger shows the pulses even.
Be merry! yet, Sir Ralph, you look but
sad.

I dare avouch you'd stand up for your-
self,

Tho' all the world should bay like winter
wolves.

Bagenhall. Who knows? the man is
proven by the hour.

White. The man should make the
hour, not this the man;

And Thomas White will prove this
Thomas Wyatt.

And he will prove an Iden to this Cade,
And he will play the Walworth to this
Wat;

Come, sirs, we prate; hence all — gather
your men —

Myself must bustle. Wyatt comes to
Southwark;

I'll have the drawbridge hewn into the Thames,
And see the citizens arm'd. Good-day;
good-day. [*Exit White.*]

Bagenhall. One of much outdoor bluster.

Howard. For all that,
Most honest, brave, and skilful; and his wealth

A fountain of perennial alms — his fault
So thoroughly to believe in his own self.

Bagenhall. Yet thoroughly to believe
in one's own self,

So one's own self be thorough, were to do
Great things, my Lord.

Howard. It may be.

Bagenhall. I have heard
One of your Council fleer and jeer at him.

Howard. The nursery-cocker'd child
will jeer at aught

That may seem strange beyond his nursery.
The statesman that shall jeer and fleer at
men,

Makes enemies for himself and for his
king;

And if he jeer not seeing the true man
Behind his folly, he is thrice the fool;

And if he see the man and still will jeer,
He is child and fool, and traitor to the
State.

Who is he? let me shun him.

Bagenhall. Nay, my Lord,
He is damn'd enough already.

Howard. I must set
The guard at Ludgate. Fare you well,
Sir Ralph.

Bagenhall. 'Who knows?' I am for
England. But who knows,

That knows the Queen, the Spaniard, and
the Pope,

Whether I be for Wyatt, or the Queen?
[*Exeunt.*]

SCENE III. — LONDON BRIDGE.

Enter SIR THOMAS WYATT and BRETT.

Wyatt. Brett, when the Duke of
Norfolk moved against us

Thou cried'st 'A Wyatt!' and flying to
our side

Left his all bare, for which I love thee,
Brett.

Have for thine asking aught that I can
give,

For thro' thine help we are come to
London Bridge;

But how to cross it balks me. I fear we
cannot.

Brett. Nay, hardly, save by boat,
swimming, or wings.

Wyatt. Last night I climb'd into the
gate-house, Brett,

And scared the gray old porter and his wife.
And then I crept along the gloom and saw

They had hewn the drawbridge down into
the river.

It roll'd as black as death; and that same
tide

Which, coming with our coming, seem'd
to smile

And sparkle like our fortune as thou
saigest,

Ran sunless down, and moan'd against
the piers.

But o'er the chasm I saw Lord William
Howard

By torchlight, and his guard; four guns
gaped at me,

Black, silent mouths: had Howard spied
me there

And made them speak, as well he might
have done,

Their voice had left me none to tell you
this.

What shall we do?

Brett. On somehow. To go back
Were to lose all.

Wyatt. On over London Bridge
We cannot; stay we cannot; there is

ordnance
On the White Tower and on the Devil's

Tower,
And pointed full at Southwark; we must

round
By Kingston Bridge.

Brett. Ten miles about.

Wyatt. Ev'n so.
But I have notice from our partisans

Within the city that they will stand by us
If Ludgate can be reach'd by dawn to-

morrow.

Enter one of WYATT'S men.

Man. Sir Thomas, I've found this
paper; pray your worship read it; I

know not my letters; the old priests taught me nothing.

Wyatt (reads). 'Whosoever will apprehend the traitor Thomas Wyatt shall have a hundred pounds for reward.'

Man. Is that it? That's a big lot of money.

Wyatt. Ay, ay, my friend; not read it? 'tis not written

Half plain enough. Give me a piece of paper!

[*Writes 'THOMAS WYATT' large.*

There, any man can read that.

Brett.

[*Sticks it in his cap.* But that's foolhardy.

Wyatt. No! boldness, which will give my followers boldness.

Enter MAN with a prisoner.

Man. We found him, your worship, a-plundering o' Bishop Winchester's house; he says he's a poor gentleman.

Wyatt. Gentleman! a thief! Go hang him. Shall we make

Those that we come to serve our sharpest foes?

Brett. Sir Thomas—

Wyatt. Hang him, I say.

Brett. Wyatt, but now you promised me a boon.

Wyatt. Ay, and I warrant this fine fellow's life.

Brett. Ey'n so; he was my neighbour once in Kent.

He's poor enough, has drunk and gambled out

All that he had, and gentleman he was. We have been glad together; let him live.

Wyatt. He has gambled for his life, and lost, he hangs.

No, no, my word's my word. Take thy poor gentleman!

Gamble thyself at once out of my sight, Or I will dig thee with my dagger. Away! Women and children!

Enter a Crowd of WOMEN and Children.

First Woman. O Sir Thomas, Sir Thomas, pray you go away, Sir Thomas, or you'll make the White Tower a black 'un for us this blessed day. He'll be the leath on us; and you'll set the Devil's

Tower a-spitting, and he'll smash all our bits o' things worse than Philip o' Spain.

Second Woman. Don't ye now go to think that we be for Philip o' Spain.

Third Woman. No, we know that ye be come to kill the Queen, and we'll pray for you all on our bended knees. But o' God's mercy don't ye kill the Queen here, Sir Thomas; look ye, here's little Dickon, and little Robin, and little Jenny—though she's but a side-cousin—and all on our knees, we pray you to kill the Queen further off, Sir Thomas.

Wyatt. My friends, I have not come to kill the Queen

Or here or there: I come to save you all, And I'll go further off.

Crowd. Thanks, Sir Thomas, we be beholden to you, and we'll pray for you on our bended knees till our lives' end.

Wyatt. Be happy, I am your friend.

To Kingston, forward! [*Exeunt.*]

SCENE IV.—ROOM IN THE GATEHOUSE OF WESTMINSTER PALACE.

MARY, ALICE, GARDINER, RENARD, LADIES.

Gardiner. Their cry is, Philip never shall be king.

Mary. Lord Pembroke in command of all our force

Will front their cry and shatter them into dust.

Alice. Was not Lord Pembroke with Northumberland?

O Madam, if this Pembroke should be false?

Mary. No, girl; most brave and loyal, brave and loyal.

His breaking with Northumberland broke Northumberland.

At the park gate he hovers with our guards.

These Kentish ploughmen cannot break the guards.

Enter MESSENGER.

Messenger. Wyatt, your Grace, hath broken thro' the guards And gone to Ludgate.

Gardiner. Madam, I much fear

That all is lost; but we can save your Grace.

The river still is free. I do beseech you,

There yet is time, take boat and pass to Windsor.

Mary. I pass to Windsor and I lose my crown.

Gardiner. Pass, then, I pray your Highness, to the Tower.

Mary. I shall but be their prisoner in the Tower.

Cries without. The traitor! treason! Pembroke!

Ladies. Treason! treason!

Mary. Peace.

False to Northumberland, is he false to me?

Bear witness, Renard, that I live and die

The true and faithful bride of Phiip — A sound

Of feet and voices thickening hither — blows —

Hark, there is battle at the palace gates,

And I will out upon the gallery.

Ladies. No, no, your Grace; see there the arrows flying.

Mary. I am Harry's daughter, Tudor, and not Fear.

[*Goes out on the gallery.*]

The guards are all driven in, skulk into corners

Like rabbits to their holes. A gracious guard

Truly; shame on them! they have shut the gates!

Enter SIR ROBERT SOUTHWELL.

Southwell. The porter, please your Grace, hath shut the gates

On friend and foe. Your gentlemen-at-arms,

If this be not your Grace's order, cry To have the gates set wide again, and they

With their good battleaxes will do you right

Against all traitors.

Mary. They are the flower of England; set the gates wide.

[*Exit* Southwell.]

Enter COURTENAY.

Courtenay. All lost, all lost, all yielded! A barge, a barge!

The Queen must to the Tower.

Mary. Whence come you, sir?

Courtenay. From Charing Cross; the rebels broke us there, And I sped hither with what haste I might

To save my royal cousin.

Mary. Where is Pembroke?

Courtenay. I left him somewhere in the thick of it.

Mary. Left him and fled; and thou that would'st be King,

And hast nor heart nor honour. I myself Will down into the battle and there bide The upshot of my quarrel, or die with those That are no cowards and no Courtenays.

Courtenay. I do not love your Grace should call me coward.

Enter another MESSENGER.

Messenger. Over, your Grace, all crush'd; the brave Lord William Thrust him from Ludgate, and the traitor flying

To Temple Bar, there by Sir Maurice Berkeley

Was taken prisoner.

Mary. To the Tower with him!

Messenger. 'Tis said he told Sir Maurice there was one

Cognisant of this, and party thereunto, My Lord of Devon.

Mary. To the Tower with him!

Courtenay. O la, the Tower, the Tower, always the Tower,

I shall grow into it — I shall be the Tower.

Mary. Your Lordship may not have so long to wait.

Remove him!

Courtenay. La, to whistle out my life, And carve my coat upon the walls again!

[*Exit* Courtenay guarded.]

Messenger. Also this Wyatt did confess the Princess

Cognisant thereof, and party thereunto.

Mary. What? whom — whom did you say?

Messenger. Elizabeth, Your Royal sister.

Mary. To the Tower with her!
My foes are at my feet and I am Queen.

[*Gardiner and her Ladies kneel to her.*

Gardiner (rising). There let them lie,
your footstool! (*Aside.*) Can I
strike

Elizabeth? — not now and save the life
Of Devon: if I save him, he and his
Are bound to me — may strike hereafter.

(*Aloud.*) Madam,
What Wyatt said, or what they said he
said,

Cries of the moment and the street —

Mary. He said it.

Gardiner. Your courts of justice will
determine that.

Renard (advancing). I trust by this
your Highness will allow

Some spice of wisdom in my telling you,
When last we talk'd, that Philip would
not come

Till Guildford Dudley and the Duke of
Suffolk,

And Lady Jane had left us.

Mary. They shall die.

Renard. And your so loving sister?

Mary. She shall die.

My foes are at my feet, and Philip King.

[*Exeunt.*

ACT III.

SCENE I.—THE CONDUIT IN GRACE- CHURCH,

*Painted with the Nine Worthies, among
them King Henry VIII. holding a book,
on it inscribed 'Verbum Dei.'*

*Enter SIR RALPH BAGENHALL and SIR
THOMAS STAFFORD.*

Bagenhall. A hundred here and hun-
dreds hang'd in Kent.

The tigress had unsheathed her nails at
last,

And Renard and the Chancellor sharpen'd
them.

In every London street a gibbet stood.

They are down to-day. Here by this
house was one;

The traitor husband dangled at the door,
And when the traitor wife came out for
bread

To still the petty treason therewithin,
Her cap would brush his heels.

Stafford. It is Sir Ralph,
And muttering to himself as heretofore.
Sir, see you aught up yonder?

Bagenhall. I miss something.
The tree that only bears dead fruit is
gone.

Stafford. What tree, sir?

Bagenhall. Well, the
tree in Virgil, sir,
That bears not its own apples.

Stafford. What! the gallows?

Bagenhall. Sir, this dead fruit was
ripening overmuch,
And had to be removed lest living Spain,
Should sicken at dead England.

Stafford. Not so dead,
But that a shock may rouse her.

Bagenhall. I believe
Sir Thomas Stafford?

Stafford. I am ill disguised.

Bagenhall. Well, are you not in peril
here?

Stafford. I think so.

I came to feel the pulse of England,
whether

It beats hard at this marriage. Did you
see it?

Bagenhall. Stafford, I am a sad man
and a serious.

Far liefer had I in my country hall
Been reading some old book, with mine
old hound

Couch'd at my hearth, and mine old flask
of wine

Beside me, than have seen it: yet I saw it.
Stafford. Good, was it splendid?

Bagenhall. Ay, if Dukes, and Earls,
And Counts, and sixty Spanish cavaliers,
Some six or seven Bishops, diamonds,
pearls,

That royal commonplace too, cloth of
gold,

Could make it so.

Stafford. And what was Mary's dress?

Bagenhall. Good faith, I was too sorry
for the woman

To mark the dress. She wore red shoes!

Stafford. Red shoes!

Bagenhall. Scarlet, as if her feet were
wash'd in blood,

As if she had waded in it.

Stafford. Were your eyes
So bashful that you look'd no higher?

Bagenhall. A diamond,
And Philip's gift, as proof of Philip's love,
Who hath not any for any, — tho' a true
one,

Blazed false upon her heart.

Stafford. But this proud Prince —

Bagenhall. Nay, he is King, you
know, the King of Naples.
The father ceded Naples, that the son
Being a King, might wed a Queen — O he
Flamed in brocade — white satin his
trunk-hose,

Inwrought with silver, — on his neck a
collar,

Gold, thick with diamonds; hanging
down from this

The Golden Fleece — and round his knee,
misplaced,

Our English Garter, studded with great
emeralds,

Rubies, I know not what. Have you had
enough

Of all this gear?

Stafford. Ay, since you hate the
telling it.

How look'd the Queen?

Bagenhall. No fairer for her jewels.
And I could see that as the new-made
couple

Came from the Minster, moving side by
side

Beneath one canopy, ever and anon
She cast on him a vassal smile of love,
Which Philip with a glance of some dis-
taste,

Or so methought, return'd. I may be
wrong, sir.

This marriage will not hold.

Stafford. I think with you.
The King of France will help to break it.

Bagenhall. France!
We once had half of France, and hurl'd
our battles

Into the heart of Spain; but England
now

Is but a ball chuck'd between France
and Spain,

His in whose hand she drops; Harry of
Bolingbroke

Had holpen Richard's tottering throne to
stand,

Could Harry have foreseen that all our
nobles

Would perish on the civil slaughter-field,
And leave the people naked to the crown,
And the crown naked to the people; the
crown

Female, too! Sir, no woman's regimen
Can save us. We are fallen, and as I
think,

Never to rise again.

Stafford. You are too black-blooded.
I'd make a move myself to hinder that:
I know some lusty fellows there in
France.

Bagenhall. You would but make us
weaker, Thomas Stafford.

Wyatt was a good soldier, yet he fail'd,
And strengthen'd Philip.

Stafford. Did not his last breath
Clear Courtenay and the Princess from
the charge

Of being his co-rebels?

Bagenhall. Ay, but then
What such a one as Wyatt says is
nothing:

We have no men among us. The new
Lords

Are quieted with their sop of Abbeylands,
And ev'n before the Queen's face Gardi-
ner buys them

With Philip's gold. All greed, no faith,
no courage!

Why, ev'n the haughty prince, Northum-
berland,

The leader of our Reformation, knelt
And blubber'd like a lad, and on the
scaffold

Recanted, and resold himself to Rome.

Stafford. I swear you do your country
wrong, Sir Ralph.

I know a set of exiles over there,
Dare-devils, that would eat fire and spit
it out

At Philip's beard: they pillage Spain
already.

The French King winks at it. An hour
will come

When they will sweep her from the seas.
No men?

Did not Lord Suffolk die like a true man?
Is not Lord William Howard a true man?

Yea, you yourself, altho' you are black-
blooded:

And I, by God, believe myself a man.
Ay, even in the church there is a man —
Crammer.

Fly would he not, when all men bade him
fly.

And what a letter he wrote against the
Pope!

There's a brave man, if any.

Bagenhall. Ay; if it hold.

Crowd (coming on). God save their
Graces!

Stafford. Bagenhall, I see

The Tudor green and white. (*Trumpets.*)

They are coming now.

And here's a crowd as thick as herring-
shoals.

Bagenhall. Be limpets to this pillar,
or we are torn

Down the strong wave of brawlers.

Crowd. God save their Graces!

[*Procession of Trumpeters, Javelin-
men, etc.; then Spanish and
Flemish Nobles intermingled.*]

Stafford. Worth seeing, Bagenhall!

These black dog-Dons

Garb themselves bravely. Who's the
long-face there,

Looks very Spain of very Spain?

Bagenhall. The Duke

Of Alva, an iron soldier.

Stafford. And the Dutchman,

Now laughing at some jest?

Bagenhall. William of Orange,

William the Silent.

Stafford. Why do they call him so?

Bagenhall. He keeps, they say, some
secret that may cost

Philip his life.

Stafford. But then he looks so merry.

Bagenhall. I cannot tell you why they
call him so.

[*The King and Queen pass, attended
by Peers of the Realm, Officers of
State, etc. Cannon shot off.*]

Crowd. Philip and Mary, Philip and
Mary!

Long live the King and Queen, Philip
and Mary!

Stafford. They smile as if content with
one another.

Bagenhall. A smile abroad is oft a
scowl at home.

[*King and Queen pass on. Procession.*]

First Citizen. I thought this Philip
had been one of those black devils of
Spain, but he hath a yellow beard.

Second Citizen. Not red like Iscariot's.

First Citizen. Like a carrot's, as thou
say'st, and English carrot's better than
Spanish licorice; but I thought he was a
beast.

Third Citizen. Certain I had heard
that every Spaniard carries a tail like a
devil under his trunk-hose.

Tailor. Ay, but see what trunk-hoses!
Lord! they be fine; I never stitch'd
none such. They make amends for the
tails.

Fourth Citizen. Tut! every Spanish
priest will tell you that all English heretics
have tails.

Fifth Citizen. Death and the Devil —
if he find I have one —

Fourth Citizen. Lo! thou hast call'd
them up! here they come — a pale horse
for Death and Gardiner for the Devil.

*Enter GARDINER (turning back from the
procession).*

Gardiner. Knave, wilt thou wear thy
cap before the Queen?

Man. My Lord, I stand so squeezed
among the crowd

I cannot lift my hands unto my head.

Gardiner. Knock off his cap there,
some of you about him!

See there be others that can use their
hands.

Thou art one of Wyatt's men?

Man. No, my Lord, no.

Gardiner. Thy name, thou knave?

Man. I am nobody, my Lord.

Gardiner (shouting). God's passion! I
knave, thy name?

Man. I have ears to hear.

Gardiner. Ay, rascal, if I leave thee
ears to hear.

Find out his name and bring it me (*to
Attendant*).

Attendant. Ay, my Lord.

Gardiner. Knave, thou shalt lose
thine ears and find thy tongue,
And shalt be thankful if I leave thee that.

[*Coming before the Conduit.*
The conduit painted — the nine worthies
— ay!

But then what's here? King Harry with
a scroll.

Ha — Verbum Dei — verbum — word of
God!

God's passion! do you know the knave
that painted it?

Attendant. I do, my Lord.

Gardiner. Tell him to paint it out,
And put some fresh device in lieu of
it —

A pair of gloves, a pair of gloves, sir;
ha?

There is no heresy there.

Attendant. I will, my Lord;
The man shall paint a pair of gloves. I
am sure

(Knowing the man) he wrought it igno-
rantly,

And not from any malice.

Gardiner. Word of God
In English! over this the brainless loons
That cannot spell Esaias from St. Paul,
Make themselves drunk and mad, fly out
and flare

Into rebellions. I'll have their Bibles
burnt.

The Bible is the priest's. Ay! fellow,
what!

Stand staring at me! shout, you gaping
rogue!

Man. I have, my Lord, shouted till
I am hoarse.

Gardiner. What hast thou shouted,
knave?

Man. Long live Queen Mary!

Gardiner. Knave, there be two.

There be both King and Queen,
Philip and Mary. Shout!

Man. Nay, but, my Lord,
The Queen comes first, Mary and Philip.

Gardiner. Shout, then,
Mary and Philip!

Man. Mary and Philip!

Gardiner. Now,
Thou hast shouted for thy pleasure, shout
for mine!

Philip and Mary!

Man. Must it be so, my Lord?

Gardiner. Ay, knave.

Man. Philip and Mary!

Gardiner. I distrust thee.
Thine is a half-voice and a lean assent.

What is thy name?

Man. Sanders.

Gardiner. What else?

Man. Zerubbabel.

Gardiner. Where dost thou live?

Man. In Cornhill.

Gardiner. Where, knave, where?

Man. Sign of the Talbot.

Gardiner. Come to me to-morrow. —
Rascal! — this land is like a hill of fire,
One crater opens when another shuts.
But so I get the laws against the heretic,
Spite of Lord Paget and Lord William
Howard,

And others of our Parliament, revived,
I will show fire on my side — stake and
fire —

Sharp work and short. The knaves are
easily cow'd.

Follow their Majesties.

[*Exit. The crowd following.*]

Bagenhall. As proud as Becket.

Stafford. You would not have him
murder'd as Becket was?

Bagenhall. No — murder fathers mur-
der: but I say

There is no man — there was one woman
with us —

It was a sin to love her married, dead

I cannot choose but love her.

Stafford. Lady Jane?

Crowd (going off). God save their
Graces!

Stafford. Did you see her die?

Bagenhall. No, no; her innocent
blood had blinded me.

You call me too black-blooded — true
enough

Her dark dead blood is in my heart with
mine.

If ever I cry out against the Pope

Her dark dead blood that ever moves
with mine

Will stir the living tongue and make the
cry.

Stafford. Yet doubtless you can tell
me how she died?

Bagenhall. Seventeen — and knew
eight languages — in music

Peerless — her needle perfect, and her
learning

Beyond the churchmen; yet so meek, so
modest,

So wife-like humble to the trivial boy

Mismatch'd with her for policy! I have heard

She would not take a last farewell of him,
She fear'd it might unman him for his end.
She could not be unmann'd—no, nor
outwoman'd—

Seventeen—a rose of grace!
Girl never breathed to rival such a rose;
Rose never blew that equall'd such a bud.

Stafford. Pray you go on.

Bagenhall. She came upon the scaffold,
And said she was condemn'd to die for treason;

She had but follow'd the device of those
Her nearest kin: she thought they knew the laws.

But for herself, she knew but little law,
And nothing of the titles to the crown;
She had no desire for that, and wrung her hands,

And trusted God would save her thro' the blood

Of Jesus Christ alone.

Stafford. Pray you go on.

Bagenhall. Then knelt and said the Miserere Mei—

But all in English, mark you; rose again,
And, when the headsman pray'd to be forgiven,

Said, 'You will give me my true crown at last,

But do it quickly;' then all wept but she,

Who changed not colour when she saw the block,

But ask'd him, childlike: 'Will you take it off

Before I lay me down?' 'No, Madam,' he said,

Gasping; and when her innocent eyes were bound,

She, with her poor blind hands feeling—
'where is it?

Where is it?'—You must fancy that which follow'd,

If you have heart to do it!

Crowd (in the distance). God save their Graces!

Stafford. Their Graces, our disgraces!
God confound them!

Why, she's grown bloodier! when I last was here,

This was against her conscience—would be murder!

Bagenhall. The 'Thou shalt do no murder,' which God's hand Wrote on her conscience, Mary rubb'd out pale—

She could not make it white—and over that,

Traced in the blackest text of Hell—
'Thou shalt!'

And sign'd it—Mary!

Stafford. Philip and the Pope Must have sign'd too. I hear this Legate's coming

To bring us absolution from the Pope.
The Lords and Commons will bow down before him—

You are of the house? what will you do, Sir Ralph?

Bagenhall. And why should I be bolder than the rest,
Or honestier than all?

Stafford. But, sir, if I—
And oversea they say this state of yours Hath no more mortice than a tower of cards;

And that a puff would do it—then if I And others made that move I touch'd upon,

Back'd by the power of France, and landing here,

Came with a sudden splendour, shout, and show,

And dazzled men and deafen'd by some bright

Loud venture, and the people so unquiet—
And I the race of murder'd Bucking-

ham—
Not for myself, but for the kingdom—

Sir,
I trust that you would fight along with us.

Bagenhall. No; you would fling your lives into the gulf.

Stafford. But if this Philip, as he's like to do,

Left Mary a wife-widow here alone,
Set up a viceroy, sent his myriads hither
To seize upon the forts and fleet, and make us

A Spanish province; would you not fight then?

Bagenhall. I think I should fight then.
Stafford. I am sure of it.

Hist! there's the face coming on here of
one

Who knows me. I must leave you.

Fare you well,

You'll hear of me again.

Bagenhall. Upon the scaffold.

[*Exeunt.*]

SCENE II.—ROOM IN WHITEHALL
PALACE.

MARY. *Enter* PHILIP and
CARDINAL POLE.

Pole. Ave Maria, gratia plena, Benedic-
ticta tu in mulieribus.

Mary. Loyal and royal cousin,
humblest thanks.

Had you a pleasant voyage up the river?

Pole. We had your royal barge, and
that same chair,

Or rather throne of purple, on the deck.
Our silver cross sparkled before the

prow,
The ripples twinkled at their diamond-
dance,

The boats that follow'd were as glowing-
gay

As regal gardens; and your flocks of
swans,

As fair and white as angels; and your
shores

Wore in mine eyes the green of Paradise.
My foreign friends, who dream'd us

blanketed
In ever-closing fog, were much amazed
To find as fair a sun as might have flash'd

Upon their lake of Garda, fire the
Thames;

Our voyage by sea was all but miracle;
And here the river flowing from the

sea,
Not toward it (for they thought not of
our tides),

Seem'd as a happy miracle to make
glide—

In quiet—home your banish'd country-
man.

Mary. We heard that you were sick
in Flanders, cousin.

Pole. A dizziness.

Mary. And how came
you round again?

Pole. The scarlet thread of Rahab
saved her life;

And mine, a little letting of the blood.

Mary. Well? now?

Pole. Ay, cousin, as the
heathen giant

Had but to touch the ground, his force
return'd—

Thus, after twenty years of banishment,
Feeling my native land beneath my foot,

I said thereto: 'Ah, native land of mine,
Thou art much beholden to this foot of

mine,
That hastes with full commission from
the Pope

To absolve thee from thy guilt of heresy.
Thou hast disgraced me and attainted me,

And mark'd me ev'n as Cain, and I return
As Peter, but to bless thee: make me well.'

Methinks the good land heard me, for to-
day

My heart beats twenty, when I see you,
cousin.

Ah, gentle cousin, since your Herod's
death,

How oft hath Peter knock'd at Mary's
gate!

And Mary would have risen and let him in,
But, Mary, there were those within the

house
Who would not have it.

Mary. True, good cousin Pole;
And there were also those without the

house
Who would not have it.

Pole. I believe so, cousin.
State-policy and church-policy are con-
joint,

But Janus-faces looking diverse ways.
I fear the Emperor much misvalued me.

But all is well; 'twas ev'n the will of God,
Who, waiting till the time had ripen'd,

now,
Makes me his mouth of holy greeting.

'Hail,
Daughter of God, and savor of the faith.
Sit benedictus fructus ventris tui!'

Mary. Ah, heaven!

Pole. Unwell, your Grace?

Mary. No, cousin, happy—
Happy to see you; never yet so happy

Since I was crown'd.

Pole. Sweet cousin, you forget

That long low minster where you gave
your hand

To this great Catholic King.

Philip. Well said, Lord Legate.

Mary. Nay, not well said; I thought
of you, my liege,

Ev'n as I spoke.

Philip. Ay, Madam; my Lord Paget
waits to present our Council to the
Legate.

Sit down here, all; Madam, between us
you.

Pole. Lo, now you are enclosed with
boards of cedar,
Our little sister of the Song of Songs!
You are doubly fenced and shielded sit-
ting here

Between the two most high-set thrones
on earth,

The Emperor's highness happily symbol'd
by

The King your husband, the Pope's
Holiness

By mine own self.

Mary. True, cousin, I am happy.
When will you that we summon both our
houses

To take this absolution from your lips,
And be regather'd to the Papal fold?

Pole. In Britain's calendar the bright-
est day

Beheld our rough forefathers break their
Gods,

And clasp the faith in Christ; but after
that

Might not St. Andrew's be her happiest
day?

Mary. Then these shall meet upon
St. Andrew's day.

*Enter PAGET, who presents the Council.
Dumb show.*

Pole. I am an old man wearied with
my journey,
Ev'n with my joy. Permit me to with-
draw.

To Lambeth?

Philip. Ay, Lambeth has ousted
Cranmer.

It was not meet the heretic swine should
live

In Lambeth.

Mary. There or anywhere, or at all.

Philip. We have had it swept and
garnish'd after him.

Pole. Not for the seven devils to enter
in?

Philip. No, for we trust they parted
in the swine.

Pole. True, and I am the Angel of
the Pope.

Farewell, your Graces.

Philip. Nay, not here — to me;
I will go with you to the waterside.

Pole. Not be my Charon to the counter
side?

Philip. No, my Lord Legate, the
Lord Chancellor goes.

Pole. And unto no dead world; but
Lambeth palace,

Henceforth a centre of the living faith.

[*Exeunt Philip, Pole, Paget, etc.*

Manet Mary.

Mary. He hath awaked! he hath
awaked!

He stirs within the darkness!

Oh, Philip, husband! now thy love to
mine

Will cling more close, and those bleak
manners thaw,

That make me shamed and tongue-tied
in my love.

The second Prince of Peace —

The great unborn defender of the Faith,
Who will avenge me of mine enemies —

He comes, and my star rises.

The stormy Wyatts and Northumberland's,
The proud ambitions of Elizabeth,

And all her fieriest partisans — are pale
Before my star!

The light of this new learning wanes and
dies:

The ghosts of Luther and Zuinglius
fade

Into the deathless hell which is their
doom

Before my star!

His sceptre shall go forth from Ind to Ind!
His sword shall hew the heretic peoples

down!

His faith shall clothe the world that will
be his,

Like universal air and sunshine! Open,
Ye everlasting gates! The King is here! —

My star, my son!

Enter PHILIP, DUKE OF ALVA, etc.

Oh, Philip, come with me;
Good news I have to tell you, news to
make

Both of us happy — ay, the Kingdom too.
Nay, come with me — one moment!

Philip (to Alva). More than that:
There was one here of late — William the
Silent

They call him — he is free enough in talk,
But tells me nothing. You will be, we
trust,

Sometime the viceroy of those provinces —
He must deserve his surname better.

Alva. Ay, sir;
Inherit the Great Silence.

Philip. True; the provinces
Are hard to rule and must be hardly
ruled;

Most fruitful, yet, indeed, an empty rind,
All hollow'd out with stinging heresies;
And for their heresies, Alva, they will
fight;

You must break them or they break you.
Alva (proudly). The first.

Philip. Good!
Well, Madam, this new happiness of mine?
[*Exeunt.*]

Enter THREE PAGES.

First Page. News, mates! a miracle,
a miracle! news!
The bells must ring; Te Deums must be
sung;

The Queen hath felt the motion of her
babe!

Second Page. Ay; but see here!

First Page. See what?

Second Page. This paper, Dickon.
I found it fluttering at the palace gates: —
'The Queen of England is delivered of a
dead dog!'

Third Page. These are the things
that madden her. Fie upon it!

First Page. Ay; but I hear she hath
a dropsy, lad,

Or a high-dropsy, as the doctors call it.

Third Page. Fie on her dropsy, so
she have a dropsy!

I know that she was ever sweet to me.

First Page. For thou and thine are
Roman to the core.

Third Page. So thou and thine must
be. Take heed!

First Page. Not I,
And whether this flash of news be false
or true,

So the wine run, and there be revelry,
Content am I. Let all the steeples
clash,

Till the sun dance, as upon Easter Day.
[*Exeunt.*]

SCENE III. — GREAT HALL IN WHITEHALL.

*At the far end a dais. On this three
chairs, two under one canopy for MARY
and PHILIP, another on the right of
these for POLE. Under the dais on
POLE's side, ranged along the wall,
sit all the Spiritual Peers, and along
the wall opposite, all the Temporal.
The Commons on cross benches in front,
a line of approach to the dais between
them. In the foreground, SIR RALPH
BAGENHALL and other Members of the
Commons.*

First Member. St. Andrew's day; sit
close, sit close, we are friends.

Is reconciled the word? the Pope again?
It must be thus; and yet, cocksbody!
how strange

That Gardiner, once so one with all of us
Against this foreign marriage, should
have yielded

So utterly! — strange! but stranger still
that he,

So fierce against the headship of the
Pope,

Should play the second actor in this
pageant

That brings him in; such aameleon he!
Second Member. This Gardiner turn'd

his coat in Henry's time;
The serpent that hath slough'd will
slough again.

Third Member. Tut, then we all are
serpents.

Second Member. Speak for yourself.

Third Member. Ay, and for Gardiner!
being English citizen,
How should he bear a bridegroom out of
Spain?

The Queen would have him! being
English churchman
How should he bear the headship of the
Pope?

The Queen would have it! Statesmen
that are wise

Shape a necessity, as a sculptor clay,
To their own model.

Second Member. Statesmen that are
wise

Take truth herself for model. What say
you? [*To Sir Ralph Bagenhall.*

Bagenhall. We talk and talk.

First Member. Ay, and what use to
talk?

Philip's no sudden alien — the Queen's
husband,

He's here, and king, or will be — yet
cocksboddy!

So hated here! I watch'd a hive of late;
My seven-years' friend was with me, my
young boy;

Out crept a wasp, with half the swarm
behind.

'Philip!' says he. I had to cuff the rogue
For infant treason.

Third Member. But they say that bees,
If any creeping life invade their hive
Too gross to be thrust out, will build him
round,

And bind him in from harming of their
combs.

And Philip by these articles is bound
From stirring hand or foot to wrong the
realm.

Second Member. By bonds of beeswax
like your creeping thing;
But your wise bees had stung him first
to death.

Third Member. Hush, hush!

You wrong the Chancellor: the clauses
added

To that same treaty which the Emperor
sent us

Were mainly Gardiner's: that no foreigner
Hold office in the household, fleet, forts,
army:

That if the Queen should die without a
child,

The bond between the kingdoms be
dissolved;

That Philip should not mix us any way
With his French wars —

Second Member. Ay, ay, but what
security,

Good sir, for this, if Philip —

Third Member. Peace — the Queen,
Philip, and Pole. [*All rise, and stand.*

Enter MARY, PHILIP, and POLE.

[*Gardiner conducts them to the three
chairs of state. Philip sits on the
Queen's left, Pole on her right.*

Gardiner. Our short-lived sun, before
his winter plunge,
Laughs at the last red leaf, and Andrew's
day.

Mary. Should not this day be held
in after years
More solemn than of old?

Philip. Madam, my wish
Echoes your Majesty's.

Pole. It shall be so.

Gardiner. Mine echoes both your
Graces'; [*aside*] but the Pope —
Can we not have the Catholic church as
well

Without as with the Italian? if we cannot,
Why then the Pope.

My Lords of the upper house,
And ye, my masters, of the lower house,
Do ye stand fast by that which ye resolved?

Voices. We do.

Gardiner. And be you all one mind
to supplicate

The Legate here for pardon, and acknow-
ledge

The primacy of the Pope?

Voices. We are all one mind.

Gardiner. Then must I play the vas-
sal to this Pole. [*Aside.*

[*He draws a paper from under his
robes and presents it to the King
and Queen, who look through it
and return it to him; then ascends
a tribune and reads.*

We, the Lords Spiritual and Temporal,
And Commons here in Parliament assem-
bled,

Presenting the whole body of this realm
Of England, and dominions of the same,
Do make most humble suit unto your

Majesties,
In our own name and that of all the state,
That by your gracious means and inter-
cession

Our supplication be exhibited
To the Lord Cardinal Pole, sent here as
Legate

From our most Holy Father Julius, Pope,
And from the Apostolic see of Rome;
And do declare our penitence and grief
For our long schism and disobedience,
Either in making laws and ordinances
Against the Holy Father's primacy,
Or else by doing or by speaking aught
Which might impugn or prejudice the
same;

By this our supplication promising,
As well for our own selves as all the realm,
That now we be and ever shall be quick,
Under and with your Majesties' authorities,

To do to the utmost all that in us lies
Towards the abrogation and repeal
Of all such laws and ordinances made;
Whereon we humbly pray your Majesties,
As persons undefiled with our offence,
So to set forth this humble suit of ours
That we the rather by your intercession
May from the Apostolic see obtain,
Thro' this most reverend Father, absolution,

And full release from danger of all
censures

Of Holy Church that we be fall'n into,
So that we may, as children penitent,
Be once again received into the bosom
And unity of Universal Church;
And that this noble realm thro' after years
May in this unity and obedience
Unto the holy see and reigning Pope
Serve God and both your Majesties.

Voices. Amen. [*All sit.*

[*He again presents the petition to the
King and Queen, who hand it
reverentially to Pole.*

Pole (sitting). This is the loveliest day
that ever smiled

On England. All her breath should,
incenselike,

Rise to the heavens in grateful praise of
Him

Who now recalls her to His ancient fold.
Lo! once again God to this realm hath
given

A token of His more especial Grace;
For as this people were the first of all
The islands call'd into the dawning church

Out of the dead, deep night of heathen-
dom,

So now are these the first whom God
hath given

Grace to repent and sorrow for their
schism;

And if your penitence be not mockery,
Oh how the blessed angels who rejoice
Over one saved do triumph at this hour
In the reborn salvation of a land
So noble.

[*A pause.*

For ourselves we do protest
That our commission is to heal, not harm;
We come not to condemn, but reconcile;
We come not to compel, but call again;
We come not to destroy, but edify;
Nor yet to question things already done;
These are forgiven—matters of the past—
And range with jetsam and with offal
thrown

Into the blind sea of forgetfulness.

[*A pause.*

Ye have reversed the attainder laid on us
By him who sack'd the house of God;
and we,

Amplier than any field on our poor earth
Can render thanks in fruit for being sown,
Do here and now repay you sixty-fold,
A hundred, yea, a thousand thousand-fold,
With heaven for earth.

[*Rising and stretching forth his
hands. All kneel but Sir Ralph
Bagenhall, who rises and remains
standing.*

The Lord who hath redeem'd us
With His own blood, and wash'd us from
our sins,

To purchase for Himself a stainless bride;
He, whom the Father hath appointed
head

Of all his church, He by His mercy
absolve you!

[*A pause.*

And we by that authority Apostolic
Given unto us, his Legate, by the Pope,
Our Lord and Holy Father, Julius,
God's Vicar and Vicegerent upon earth,
Do here absolve you and deliver you
And every one of you, and all the realm
And its dominions from all heresy,
All schism, and from all and every cen-
sure,

Judgment, and pain accruing thereupon;
And also we restore you to the bosom

And unity of Universal Church.

[Turning to Gardiner.

Our letters of commission will declare this plainlier.

[Queen heard sobbing. Cries of Amen! Amen! Some of the Members embrace one another. All but Sir Ralph Bagenhall pass out into the neighbouring chapel, whence is heard the Te Deum.

Bagenhall. We strove against the papacy from the first,

In William's time, in our first Edward's time,

And in my master Henry's time; but now, The unity of Universal Church, Mary would have it; and this Gardiner follows;

The unity of Universal Hell, Philip would have it; and this Gardiner follows!

A Parliament of imitative apes!

Sheep at the gap which Gardiner takes, who not

Believes the Pope, nor any of them believe—

These spaniel-Spaniard English of the time,

Who rub their fawning noses in the dust, For that is Philip's gold-dust, and adore This Vicar of their Vicar. Would I had been

Born Spaniard! I had held my head up then.

I am ashamed that I am Bagenhall, English.

Enter OFFICER.

Officer. Sir Ralph Bagenhall!

Bagenhall. What of that?

Officer. You were the one sole man in either house

Who stood upright when both the houses fell.

Bagenhall. The houses fell!

Officer. I mean the houses knelt Before the Legate.

Bagenhall. Do not scrimp your phrase,

But stretch it wider; say when England fell.

Officer. I say you were the one sole man who stood.

Bagenhall. I am the one sole man in either house, Perchance in England, loves her like a son.

Officer. Well, you one man, because you stood upright, Her Grace the Queen commands you to the Tower.

Bagenhall. As traitor, or as heretic, or for what?

Officer. If any man in any way would be

The one man, he shall be so to his cost.

Bagenhall. What! will she have my head?

Officer. A round fine likelier.

Your pardon. [Calling to Attendant.

By the river to the Tower. [Exeunt.

SCENE IV. — WHITEHALL. A ROOM IN THE PALACE.

MARY, GARDINER, POLE, PAGET, BONNER, etc.

Mary. The King and I, my Lords, now that all traitors

Against our royal state have lost the heads Wherewith they plotted in their treasonous malice,

Have talk'd together, and are well agreed That those old statutes touching Lollardism

To bring the heretic to the stake, should be

No longer a dead letter, but requicken'd.

One of the Council. Why, what hath fluster'd Gardiner? how he rubs

His forelock!

Paget. I have changed a word with him

In coming, and may change a word again.

Gardiner. Madam, your Highness is our sun, the King

And you together our two suns in one; And so the beams of both may shine upon us,

The faith that seem'd to droop will feel your light,

Lift head, and flourish; yet not light alone,

There must be heat — there must be heat enough

To scorch and wither heresy to the root.
For what saith Christ? 'Compel them
to come in.'

And what saith Paul? 'I would they
were cut off'

That trouble you.' Let the dead letter
live!

Trace it in fire, that all the louts to
whom

Their A B C is darkness, clowns and
grooms

May read it! so you quash rebellion too,
For heretic and traitor are all one:

Two vipers of one breed—an amphibæna,
Each end a sting: Let the dead letter
burn!

Paget. Yet there be some disloyal
Catholics,

And many heretics loyal; heretic throats
Cried no God-bless-her to the Lady Jane,
But shouted in Queen Mary. So there be
Some traitor-heretic, there is axe and
cord.

To take the lives of others that are loyal,
And by the churchman's pitiless doom of
fire,

Were but a thankless policy in the crown,
Ay, and against itself; for there are
many.

Mary. If we could burn out heresy,
my Lord Paget,

We reck not tho' we lost this crown of
England—

Ay! tho' it were ten Englands!

Gardiner. Right, your Grace.

Paget. you are all for this poor life of ours,
And care but little for the life to be.

Paget. I have some time, for curious-
ness, my Lord,

Watch'd children playing at *their* life to
be,

And cruel at it, killing helpless flies;
Such is our time—all times for aught I
know.

Gardiner. We kill the heretics that
sting the soul—

They, with right reason, flies that prick
the flesh.

Paget. They had not reach'd right
reason; little children!

They kill'd but for their pleasure and the
power

They felt in killing.

Gardiner. A spice of Satan, ha!
Why, good! what then? granted!—we
are fallen creatures;

Look to your Bible, Paget! we are fallen.

Paget. I am but of the laity, my Lord
Bishop,

And may not read your Bible, yet I found
One day, a wholesome scripture, 'Little
children,

Love one another.'

Gardiner. Did you find a scripture,
'I come not to bring peace but a sword'?

The sword
Is in her Grace's hand to smite with.

Paget.
You stand up here to fight for heresy,
You are more than guess'd at as a heretic,

And on the steep-up track of the true
faith

Your lapses are far seen.

Paget. The faultless Gardiner!

Mary. You brawl beyond the ques-
tion; speak, Lord Legate!

Pole. Indeed, I cannot follow with
your Grace:

Rather would say—the shepherd doth
not kill

The sheep that wander from his flock, but
sends

His careful dog to bring them to the fold.
Look to the Netherlands, wherein have
been

Such holocausts of heresy! to what end?
For yet the faith is not established there.

Gardiner. The end's not come.
Pole. No—nor this way

will come,
Seeing there lie two ways to every end,

A better and a worse—the worse is here
To persecute, because to persecute

Makes a faith hated, and is furthermore
No perfect witness of a perfect faith

In him who persecutes: when men are
tost

On tides of strange opinion, and not sure
Of their own selves, they are wroth with
their own selves,

And thence with others; then, who lights
the faggot?

Not the full faith, no, but the lurking
doubt.

Old Rome, that first made martyrs in the
Church,

Trembled for her own gods, for these
were trembling—

But when did our Rome tremble?

Paget. Did she not
In Henry's time and Edward's?

Pole. What, my Lord!
The Church on Peter's rock? never! I
have seen

A pine in Italy that cast its shadow
Athwart a cataract; firm stood the pine—
The cataract shook the shadow. To my
mind,

The cataract typed the headlong plunge
and fall

Of heresy to the pit: the pine was Rome.
You see, my Lords,

It was the shadow of the Church that
trembled;

Your church was but the shadow of a
church,

Wanting the Papal mitre.

Gardiner (muttering). Here be tropes.
Pole. And tropes are good to clothe a
naked truth,

And make it look more seemly.

Gardiner. Tropes again!

Pole. You are hard to please. Then
without tropes, my Lord,

An overmuch severeness, I repeat,
When faith is wavering makes the
waverer pass

Into more settled hatred of the doctrines
Of those who rule, which hatred by and
by

Involves the ruler (thus there springs to
light

That Centaur of a monstrous Common-
weal,

The traitor-heretic) then tho' some may
quail,

Yet others are that dare the stake and
fire,

And their strong torment bravely borne,
begets

An admiration and an indignation,
And hot desire to imitate; so the plague
Of schism spreads; were there but three
or four

Of these misleaders, yet I would not say
Burn! and we cannot burn whole towns;
they are many,

As my Lord *Paget* says.

Gardiner. Yet my Lord Cardinal—

Pole. I am your Legate; please you
let me finish.

Methinks that under our Queen's regimen
We might go softer than with crimson
rowel

And streaming lash. When Herod-
Henry first

Began to batter at your English Church,
This was the cause, and hence the judg-
ment on her.

She seethed with such adulteries, and the
lives

Of many among your churchmen were so
foul

That heaven wept and earth blush'd. I
would advise

That we should thoroughly cleanse the
Church within

Before these bitter statutes be requick-
en'd.

So after that when she once more is seen
White as the light, the spotless bride of
Christ,

Like Christ himself on Tabor, possibly
The Lutheran may be won to her again;
Till when, my Lords, I counsel tolerance.

Gardiner. What, if a mad dog bit
your hand, my Lord,

Would you not chop the bitten finger off,
Lest your whole body should madden
with the poison?

I would not, were I Queen, tolerate the
heretic,

No, not an hour. The ruler of a land
Is bounden by his power and place to see
His people be not poison'd. Tolerate
them!

Why? do they tolerate you? Nay, many
of them

Would burn—have burnt each other;
call they not

The one true faith, a loathsome idol-
worship?

Beware, Lord Legate, of a heavier crime
Than heresy is itself; beware, I say,
Lest men accuse you of indifference
To all faiths, all religion; for you know
Right well that you yourself have been
supposed

Tainted with Lutheranism in Italy.

Pole (angered). But you, my Lord,
beyond all supposition,

In clear and open day were congruent

With that vile Cranmer in the accursed lie
 Of good Queen Catharine's divorce —
 the spring
 Of all those evils that have flow'd upon us;
 For you yourself have truckled to the
 tyrant,
 And done your best to bastardise our
 Queen,
 For which God's righteous judgment fell
 upon you
 In your five years of imprisonment, my
 Lord,
 Under young Edward. Who so bolster'd
 up
 The gross King's headship of the Church,
 or more
 Denied the Holy Father!

Gardiner. Ha! what! eh?
 But you, my Lord, a polish'd gentleman,
 A bookman, flying from the heat and
 tussle,
 You lived among your vines and oranges,
 In your soft Italy yonder! You were
 sent for,
 You were appeal'd to, but you still
 prefer'd
 Your learned leisure. As for what I did
 I suffer'd and repented. You, Lord
 Legate
 And Cardinal-Deacon, have not now to
 learn
 That ev'n St. Peter in his time of fear
 Denied his Master, ay, and thrice, my
 Lord.

Pole. But not for five-and-twenty
 years, my Lord.

Gardiner. Ha! good! it seems then
 I was summon'd hither
 But to be mock'd and baited. Speak,
 friend Bonner,
 And tell this learned Legate he lacks zeal.
 The Church's evil is not as the King's,
 Cannot be heal'd by stroking. The mad
 bite
 Must have the cautery — tell him — and at
 once.
 What would'st thou do had'st thou his
 power, thou
 That layest so long in heretic bonds with
 me;
 Would'st thou not burn and blast them
 root and branch?

Bonner. Av, after you, my Lord.

Gardiner. Nay, God's passion, before
 me! speak!

Bonner. I am on fire until I see them
 flame.

Gardiner. Ay, the psalm-singing
 weavers, cobblers, scum —
 But this most noble prince Plantagenet,
 Our good Queen's cousin — dallying over
 seas
 Even when his brother's, nay, his noble
 mother's,
 Head fell —

Pole. Peace, madman!
 Thou stirrest up a grief thou canst not
 fathom.

Thou Christian Bishop, thou Lord Chan-
 cellor

Of England! no more rein upon thine
 anger

Than any child! Thou mak'st me much
 ashamed

That I was for a moment wroth at thee.

Mary. I come for counsel and ye give
 me feuds,
 Like dogs that set to watch their master's
 gate,

Fall, when the thief is ev'n within the
 walls,

To worrying one another. My Lord
 Chancellor,

You have an old trick of offending us;
 And but that you are art and part with us
 In purging heresy, well we might, for this
 Your violence and much roughness to the
 Legate,

Have shut you from our counsels.
 Cousin Pole,

You are fresh from brighter lands. Re-
 tire with me.

His Highness and myself (so you allow
 us)

Will let you learn in peace and privacy
 What power this cooler sun of England
 hath

In breeding godless vermin. And pray
 Heaven

That you may see according to our sight
 Come, cousin.

[*Exeunt Queen and Pole, etc.*]

Gardiner. Pole has the Plantagenet
 face,

But not the force made them our mightiest
 kings.

Fine eyes — but melancholy, irresolute —
A fine beard, Bonner, a very full fine
beard.

But a weak mouth, an indeterminate—ha?

Bonner. Well, a weak mouth, per-
chance.

Gardiner. And not like thine
to gorge a heretic whole, roasted or raw.

Bonner. I'd do my best, my Lord;
but yet the Legate

Is here as Pope and Master of the Church,
And if he go not with you —

Gardiner. Tut, Master Bishop,
Our bashful Legate, saw'st not how he
flush'd?

Touch him upon his old heretical talk,
He'll burn a diocese to prove his ortho-
doxy.

And let him call me truckler. In those
times,

Thou knowest we had to dodge, or duck,
or die;

I kept my head for use of Holy Church;
And see you, we shall have to dodge again,
And let the Pope trample our rights, and
plunge

His foreign fist into our island Church
To plump the leaner pouch of Italy.

For a time, for a time.

Why? that these statutes may be put in
force,

And that his fan may thoroughly purge
his floor.

Bonner. So then you hold the Pope —

Gardiner. I hold the Pope!
What do I hold him? what do I hold
the Pope?

Come, come, the morsel stuck — this
Cardinal's fault —

I have gulpt it down. I am wholly for
the Pope,

Utterly and altogether for the Pope,
The Eternal Peter of the changeless chair,
Crown'd slave of slaves, and mitred king
of kings,

God upon earth! what more? what would
you have?

Hence, let's be gone.

Enter USHER.

Usher. Well that you be not gone,
My Lord. The Queen, most wroth at
first with you,

Is now content to grant you full forgive-
ness,

So that you crave full pardon of the
Legate.

I am sent to fetch you.

Gardiner. Doth Pole yield, sir, ha!
Did you hear 'em? were you by?

Usher. I cannot tell you,
His bearing is so courtly-delicate;

And yet methinks he falters: their two
Graces

Do so dear-cousin and royal-cousin him,
So press on him the duty which as Legate

He owes himself, and with such royal
smiles —

Gardiner. Smiles that burn men.
Bonner, it will be carried.

He falters, ha? 'fore God, we change and
change;

Men now are bow'd and old, the doctors
tell you,

At three-score years; then if we change
at all

We needs must do it quickly; it is an age
Of brief life, and brief purpose, and brief
patience,

As I have shown to-day. I am sorry for it
If Pole be like to turn. Our old friend

Cranmer,
Your more especial love, hath turn'd so
often,

He knows not where he stands, which,
if this pass,

We two shall have to teach him; let 'em
look to it,

Cranmer and Hooper, Ridley and Latimer,
Rogers and Ferrar, for their time is come,
Their hour is hard at hand, their 'dies
Irae,'

Their 'dies Illa,' which will test their sect.
I feel it but a duty — you will find in it
Pleasure as well as duty, worthy Bonner, —
To test their sect. Sir, I attend the Queen
To crave most humble pardon — of her
most

Royal, Infallible, Papal Legate-cousin.

[*Exeunt.*]

SCENE V. — WOODSTOCK.

ELIZABETH, LADY IN WAITING.

Elizabeth. So they have sent poor
Courtenay over sea.

Lady. And banish'd us to Woodstock,
and the fields.
The colours of our queen are green and
white,
These fields are only green, they make
me gape.

Elizabeth. There's whitethorn, girl.

Lady. Ay, for an hour in May.
But court is always May, buds out in
masques,
Breaks into feather'd merriments, and
flowers
In silken pageants. Why do they keep
us here?

Why still suspect your Grace?

Elizabeth. Hard upon both.
[*Writes on the window with a diamond.*

Much suspected, of me
Nothing proven can be.

Quoth Elizabeth, prisoner.

Lady. What hath your Highness
written?

Elizabeth. A true rhyme.

Lady. Cut with a diamond; so to last
like truth.

Elizabeth. Ay, if truth last.

Lady. But truth, they say, will out,
So it must last. It is not like a word,
That comes and goes in uttering.

Elizabeth. Truth, a word!
The very Truth and very Word are one.
But truth of story, which I glanced at,
girl,

Is like a word that comes from olden
days,

And passes thro' the peoples: every tongue
Alters it passing, till it spells and speaks
Quite other than at first.

Lady. I do not follow.

Elizabeth. How many names in the
long sweep of time
That so foreshortens greatness, may but
hang
On the chance mention of some fool that
once

Brake bread with us, perhaps: and my
poor chronicle

Is but of glass. Sir Henry Bedingfield
May split it for a spite.

Lady. God grant it last,
And witness to your Grace's innocence,
Till doomsday melt it.

Elizabeth. Or a second fire,
Like that which lately crackled underfoot
And in this very chamber, fuse the glass,
And char us back again into the dust
We spring from. Never peacock against
rain

Scream'd as you did for water.

Lady. And I got it.
I woke Sir Henry — and he's true to
you —

I read his honest horror in his eyes.

Elizabeth. Or true to you?

Lady. Sir Henry Bedingfield!
I will have no man true to me, your
Grace,

But one that pares his nails; to me? the
clown!

Elizabeth. Out, girl! you wrong a
noble gentleman.

Lady. For, like his cloak, his man-
ners want the nap
And gloss of court; but of this fire he
says,

Nay swears, it was no wicked wilfulness,
Only a natural chance.

Elizabeth. A chance — perchance
One of those wicked wilfuls that men
make,

Nor shame to call it nature. Nay, I know
They hunt my blood. Save for my daily
range

Among the pleasant fields of Holy Writ
I might despair. But there hath some
one come;

The house is all in movement. Hence,
and see. [Exit Lady.

Milkmaid (singing without).

Shame upon you, Robin,
Shame upon you now!
Kiss me would you? with my hands
Milking the cow?
Daisies grow again,
Kincups blow again,
And you came and kiss'd me milking the cow

Robin came behind me,
Kiss'd me well I vow;
Cuff him could I? with my hands
Milking the cow?
Swallows fly again,
Cuckoos cry again,
And you came and kiss'd me milking the cow

Come, Robin, Robin,
 Come and kiss me now;
 Help it can I? with my hands
 Milking the cow?
 Ringdoves coo again,
 All things woo again.
 Come behind and kiss me milking the cow!

Elizabeth. Right honest and red-
 cheek'd; Robin was violent,
 And she was crafty — a sweet violence,
 And a sweet craft. I would I were a
 milkmaid,
 To sing, love, marry, churn, brew, bake,
 and die,
 Then have my simple headstone by the
 church,
 And all things lived and ended honestly.
 I could not if I would. I am Harry's
 daughter:
 Gardiner would have my head. They are
 not sweet,
 The violence and the craft that do divide
 The world of nature; what is weak must
 lie;
 The lion needs but roar to guard his
 young;
 The lapwing lies, says 'here' when they
 are there.
 Threaten the child; 'I'll scourge you if
 you did it.'
 What weapon hath the child, save his
 soft tongue,
 To say 'I did not'? and my rod's the
 block.
 I never lay my head upon the pillow
 But that I think, 'Wilt thou lie there to-
 morrow?'
 How oft the falling axe, that never fell,
 Hath shock'd me back into the daylight
 truth
 That it may fall to-day! Those damp,
 black, dead
 Nights in the Tower; dead — with the
 fear of death
 Too dead ev'n for a death-watch! Toll
 of a bell,
 Stroke of a clock, the scurrying of a rat
 Affrighted me, and then delighted me,
 For there was life — And there was life
 in death —
 The little murder'd princes, in a pale light,
 Rose hand in hand, and whisper'd, 'Come
 away!

The civil wars are gone for evermore:
 Thou last of all the Tudors, come away!
 With us in peace!' The last? It was a
 dream;
 I must not dream, not wink, but watch.
 She has gone,
 Maid Marian to her Robin — by and by
 Both happy! a fox may filch a hen by
 night,
 And make a morning outcry in the yard;
 But there's no Renard here to 'catch her
 tripping.'
 Catch me who can; yet, sometime I have
 wish'd
 That I were caught, and kill'd away at
 once
 Out of the flutter. The gray rogue,
 Gardiner,
 Went on his knees, and pray'd me to
 confess
 In Wyatt's business, and to cast myself
 Upon the good Queen's mercy; ay, when,
 my Lord?
 God save the Queen! My jailor —

Enter SIR HENRY BEDINGFIELD.

Bedingfield. One, whose bolts,
 That jail you from free life, bar you from
 death.
 There haunt some Papist ruffians here-
 about
 Would murder you.
Elizabeth. I thank you heartily, sir,
 But I am royal, tho' your prisoner,
 And God hath blest or cursed me with a
 nose —
 Your boots are from the horses.

Bedingfield. Ay, my Lady.
 When next there comes a missive from
 the Queen

It shall be all my study for one hour
 To rose and lavender my horsiness,
 Before I dare to glance upon your Grace.

Elizabeth. A missive from the Queen:
 last time she wrote,
 I had like to have lost my life: it takes
 my breath:

O God, sir, do you look upon your boots.
 Are you so small a man? Help me:
 what think you,
 Is it life or death?

Bedingfield. I thought not on my
 boots;

The devil take all boots were ever made
Since man went barefoot. See, I lay it
here,

For I will come no nearer to your Grace.

[*Laying down the letter.*]

And, whether it bring you bitter news or
sweet,

And God hath given your Grace a nose,
or not,

I'll help you, if I may.

Elizabeth.

Your pardon, then;
It is the heat and narrowness of the
cage

That makes the captive testy; with free
wing

The world were all one Araby. Leave
me now,

Will you, companion to myself, sir?

Bedingfield.

Will I?
With most exceeding willingness, I will;
You know I never come till I be call'd.

[*Exit.*]

Elizabeth. It lies there folded: is there
venom in it?

A snake — and if I touch it, it may sting.
Come, come, the worst!

Best wisdom is to know the worst at once.

[*Reads:*]

'It is the King's wish, that you
should wed Prince Philibert of Savoy.
You are to come to Court on the instant;
and think of this in your coming.

'MARY THE QUEEN.'

Think! I have many thoughts;

I think there may be birdlime here for
me;

I think they fain would have me from the
realm;

I think the Queen may never bear a
child;

I think that I may be sometime the
Queen,

Then, Queen indeed: no foreign prince
or priest

Should fill my throne, myself upon the
steps.

I think I will not marry anyone,

Specially not this landless Philibert

Of Savoy; but, if Philip menace me,

I think that I will play with Philibert, —

As once the Holy Father did with mine,

Before my father married my good
mother, —

For fear of Spain.

Enter LADY.

Lady. O Lord! your Grace, your
Grace,

I feel so happy: it seems that we shall fly
These bald, blank fields, and dance into
the sun

That shines on princes.

Elizabeth.

Yet, a moment since,
I wish'd myself the milkmaid singing
here,

To kiss and cuff among the birds and
flowers —

A right rough life and healthful.

Lady.

But the wench
Hath her own troubles; she is weeping
now;

For the wrong Robin took her at her word.
Then the cow kick'd, and all her milk
was spilt.

Your Highness such a milkmaid?

Elizabeth.

I had kept
My Robins and my cows in sweeter order
Had I been such.

Lady (stily).

And had your Grace a
Robin?

Elizabeth.

Come, come, you are chill
here; you want the sun

That shines at court; make ready for the
journey.

Pray God, we 'scape the sunstroke.

Ready at once.

[*Exeunt.*]

SCENE VI. — LONDON. A ROOM IN
THE PALACE.

LORD PETRE and LORD WILLIAM
HOWARD.

Petre. You cannot see the Queen.

Renard denied her,

Ev'n now to me.

Howard. Their Flemish go-between

And all-in-all. I came to thank her
Majesty

For freeing my friend Bagenhall from
the Tower;

A grace to me! Mercy, that herb-of-
grace,

Flowers now but seldom.

Petre. Only now perhaps.
Because the Queen hath been three days
in tears
For Philip's going — like the wild hedge-
rose
Of a soft winter, possible, not probable,
However you have prov'n it.

Howard. I must see her.

Enter RENARD.

Renard. My Lords, you cannot see
her Majesty.

Howard. Why then the King! for I
would have him bring it
Home to the leisure wisdom of his Queen,
Before he go, that since these statutes
past,
Gardiner out-Gardiners Gardiner in his
heat,
Bonner cannot out-Bonner his own self —
Beast! — but they play with fire as chil-
dren do,
And burn the house. I know that these
are breeding

A fierce resolve and fixt heart-hate in men
Against the King, the Queen, the Holy
Father,

The faith itself. Can I not see him?

Renard. Not now.
And in all this, my Lord, her Majesty
Is flint of flint, you may strike fire from
her,

Not hope to melt her. I will give your
message.

[*Exeunt Petre and Howard.*]

Enter PHILIP (musing).

Philip. She will not have Prince
Philibert of Savoy,
I talk'd with her in vain — says she will
live
And die true maid — a goodly creature too.
Would *she* had been the Queen! yet she
must have him;
She troubles England: that she breathes
in England
Is life and lungs to every rebel birth
That passes out of embryo.

Simon Renard! —
This Howard, whom they fear, what was
he saying?

Renard. What your imperial father
said, my liege,

To deal with heresy gentlier. Gardiner
burns,
And Bonner burns; and it would seem
this people

Care more for our brief life in their wet
land,

Than yours in happier Spain. I told my
Lord

He should not vex her Highness; she
would say

These are the means God works with,
that His church

May flourish.

Philip. Ay, sir, but in statesmanship
To strike too soon is oft to miss the blow.
Thou knowest I bade my chaplain, Castro,
preach

Against these burnings.

Renard. And the Emperor
Approved you, and when last he wrote,
declared

His comfort in your Grace that you were
bland

And affable to men of all estates,
In hope to charm them from their hate of
Spain.

Philip. In hope to crush all heresy
under Spain.

But, Renard, I am sicker staying here
Than any sea could make me passing
hence,

Tho' I be ever deadly sick at sea.

So sick am I with biding for this child.
Is it the fashion in this clime for women
To go twelve months in bearing of a
child?

The nurses yawn'd, the cradle gaped,
they led

Processions, chanted litanies, ciash'd their
bells,

Shot off their lying cannon, and her
priests

Have preach'd, the fools, of this fair
prince to come;

Till, by St. James, I find myself the fool.
Why do you lift your eyebrow at me
thus?

Renard. I never saw your Highness
moved till now.

Philip. So weary am I of this wet
land of theirs,

And every soul of man that breathes
therein.

Renard. My liege, we must not drop the mask before

The masquerade is over —

Philip. — Have I dropt it?
I have but shown a loathing face to you,
Who knew it from the first.

Enter MARY.

Mary (aside). With *Renard*. Still
Parleying with *Renard*, all the day with
Renard,

And scarce a greeting all the day for me —
And goes to-morrow. [*Exit Mary.*]

Philip (to Renard, who advances to him). Well, sir, is there more?

Renard (who has perceived the Queen).
May *Simon Renard* speak a single
word?

Philip. Ay.

Renard. And be forgiven for it?

Philip. *Simon Renard*
Knows me too well to speak a single
word

That could not be forgiven.

Renard. Well, my liege,
Your Grace hath a most chaste and loving
wife.

Philip. Why not? The Queen of
Philip should be chaste.

Renard. Ay, but, my Lord, you know
what *Virgil* sings,
Woman is various and most mutable.

Philip. She play the harlot! never.

Renard. No, sire, no,
Not dream'd of by the rabidest gospeller.
There was a paper thrown into the palace,
'The King hath wearied of his barren
bride.'

She came upon it, read it, and then rent it,
With all the rage of one who hates a
truth

He cannot but allow. Sire, I would
have you —

What should I say, I cannot pick my
words —

Be somewhat less — majestic to your
Queen.

Philip. Am I to change my manners,
Simon Renard,
Because these islanders are brutal beasts?
Or would you have me turn a sonneteer,
And warble those brief-sighted eyes of
hers?

Renard. Brief-sighted tho' they be,
I have seen them, sire,

When you perchance were trifling royally
With some fair dame of court, suddenly
fill

With such fierce fire — had it been fire
indeed

It would have burnt both speakers.

Philip. Ay, and then?

Renard. Sire, might it not be policy
in some matter

Of small importance now and then to
cede

A point to her demand?

Philip. Well, I am going.

Renard. For should her love when
you are gone, my liege,

Witness these papers, there will not be
wanting

Those that will urge her injury — should
her love —

And I have known such women more
than one —

Veer to the counterpoint, and jealousy

Hath in it an alchemic force to fuse

Almost into one metal love and hate, —
And she impress her wrongs upon her

Council,

And these again upon her Parliament —
We are not loved here, and would be
then perhaps

Not so well holpen in our wars with
France,

As else we might be — here she comes.

Enter MARY.

Mary. O *Philip*!
Nay, must you go indeed?

Philip. Madam, I must.

Mary. The parting of a husband and
a wife

Is like the cleaving of a heart; one half
Will flutter here, one there.

Philip. You say true, Madam.

Mary. The Holy Virgin will not have
me yet

Lose the sweet hope that I may bear a
prince.

If such a prince were born and you not
here!

Philip. I should be here if such a
prince were born.

Mary. But must you go?

Philip. Madam, you know my father,
Retiring into cloistral solitude
To yield the remnant of his years to
heaven,
Will shift the yoke and weight of all the
world
From off his neck to mine. We meet at
Brussels.
But since mine absence will not be for
long,
Your Majesty shall go to Dover with me,
And wait my coming back.

Mary. To Dover? no,
I am too feeble. I will go to Greenwich,
So you will have me with you; and there
watch

All that is gracious in the breath of
heaven
Draw with your sails from our poor land,
and pass

And leave me, Philip, with my prayers
for you.

Philip. And doubtless I shall profit
by your prayers.

Mary. Methinks that would you tarry
one day more

(The news was sudden) I could mould
myself

To bear your going better; will you do
it?

Philip. Madam, a day may sink or
save a realm.

Mary. A day may save a heart from
breaking too.

Philip. Well, Simon Renard, shall we
stop a day?

Renard. Your Grace's business will
not suffer, sire,
For one day more, so far as I can tell.

Philip. Then one day more to please
her Majesty.

Mary. The sunshine sweeps across
my life again.

O if I knew you felt this parting, Philip,
As I do!

Philip. By St. James I do protest,
Upon the faith and honour of a Span-
iard,

I am vastly grieved to leave your Majesty.
Simon, is supper ready?

Renard. Ay, my liege,

I saw the covers laying.

Philip. Let us have it. [*Exeunt.*]

ACT IV.

SCENE I.—A ROOM IN THE PALACE

MARY, CARDINAL POLE.

Mary. What have you there?

Pole. So please your Majesty,
A long petition from the foreign exiles
To spare the life of Cranmer. Bishop

Thirlby,
And my Lord Paget and Lord William
Howard,

Crave, in the same cause, hearing of your
Grace.

Hath he not written himself—infa-
tuated—

To sue you for his life?

Mary. His life? Oh, no;
Not sued for that—he knows it were in
vain.

But so much of the anti-papal leaven
Works in him yet, he hath pray'd me not
to sully

Mine own prerogative, and degrade the
realm

By seeking justice at a stranger's hand
Against my natural subject. King and

Queen,
To whom he owes his loyalty after God,
Shall these accuse him to a foreign
prince?

Death would not grieve him more. I
cannot be

True to this realm of England and the
Pope

Together, says the heretic.

Pole. And there errs;
As he hath ever err'd thro' vanity.

A secular kingdom is but as the body
Lacking a soul; and in itself a beast.
The Holy Father in a secular kingdom
Is as the soul descending out of heaven
Into a body generate.

Mary. Write to him, then

Pole. I will.

Mary. And sharply, Pole.

Pole. Here come the Cranmerites!

Enter THIRLBY, LORD PAGET, LORD
WILLIAM HOWARD.

Howard. Health to your Grace!
Good morrow, my Lord Cardinal;

We make our humble prayer unto your
Grace

That Cranmer may withdraw to foreign
parts,

Or into private life within the realm.
In several bills and declarations, Madam,
He hath recanted all his heresies.

Paget. Ay, ay; if Bonner have not
forged the bills. [*Aside.*

Mary. Did not More die, and Fisher?
he must burn.

Howard. He hath recanted, Madam.

Mary. The better for him.
He burns in Purgatory, not in Hell.

Howard. Ay, ay, your Grace; but it
was never seen

That anyone recanting thus at full,
As Cranmer hath, came to the fire on
earth.

Mary. It will be seen now, then.

Thirby. O Madam, Madam!
I thus implore you, low upon my knees,
To reach the hand of mercy to my friend.
I have err'd with him; with him I have
recanted.

What human reason is there why my
friend

Should meet with lesser mercy than my-
self?

Mary. My Lord of Ely, this. After
a riot

We hang the leaders, let their following
go.

Cranmer is head and father of these here-
sies,

New learning as they call it; yea, may
God

Forget me at most need when I forget
Her foul divorce — my sainted mother —
No! —

Howard. Ay, ay, but mighty doctors
doubted there.

The Pope himself waver'd; and more
than one

Row'd in that galley — Gardiner to wit,
Whom truly I deny not to have been
Your faithful friend and trusty councillor.
Hath not your Highness ever read his
book,

His tractate upon True Obedience,
Writ by himself and Bonner?

Mary. I will take
Such order with all bad, heretical books

That none shall hold them in his house
and live,

Henceforward. No, my Lord.

Howard. Then never read it.

The truth is here. Your father was a man
Of such colossal kinghood, yet so cour-
teous,

Except when wroth, you scarce could
meet his eye

And hold your own; and were he wroth
indeed,

You held it less, or not at all. I say,
Your father had a will that beat men down;

Your father had a brain that beat men
down —

Pole. Not me, my Lord.

Howard. No, for you were not here;
You sit upon this fallen Cranmer's throne;

And it would more become you, my Lord
Legate,

To join a voice, so potent with her High-
ness,

To ours in plea for Cranmer than to stand
On naked self-assertion.

Mary. All your voices
Are waves on flint. The heretic must
burn.

Howard. Yet once he saved your
Majesty's own life;

Stood out against the King in your be-
half,

At his own peril.

Mary. I know not if he did;
And if he did I care not, my Lord

Howard.

My life is not so happy, no such boon,
That I should spare to take a heretic

priest's,

Who saved it or not saved. Why do you
vex me?

Paget. Yet to save Cranmer were to
serve the Church,

Your Majesty's I mean; he is effaced,
Self-blotted out; so wounded in his

honour,
He can but creep down into some dark
hole

Like a hurt beast, and hide himself and
die;

But if you burn him, — well, your High-
ness knows

The saying, 'Martyr's blood — seed of the
Church.'

Mary. Of the true Church; but his
is none, nor will be.
You are too politic for me, my Lord
Paget.

And if he have to live so loath'd a life,
It were more merciful to burn him now.

Thirlby. Oh, yet relent. O Madam,
if you knew him
As I do, ever gentle, and so gracious,
With all his learning —

Mary. Yet a heretic still.
His learning makes his burning the more
just.

Thirlby. So worship't of all those that
came across him;
The stranger at his hearth, and all his
house —

Mary. His children and his concu-
bine, belike.

Thirlby. To do him any wrong was
to beget
A kindness from him, for his heart was
rich,
Of such fine mould, that if you sow'd
therein

The seed of Hate, it blossom'd Charity.

Pole. 'After his kind it costs him
nothing,' there's
An old world English adage to the
point.

These are but natural graces, my good
Bishop,
Which in the Catholic garden are as
flowers,

But on the heretic dunghill only weeds.

Howard. Such weeds make dunghills
gracious.

Mary. Enough, my Lords.
It is God's will, the Holy Father's will,
And Philip's will, and mine, that he
should burn.

He is pronounced anathema.

Howard. Farewell, Madam,
God grant you ampler mercy at your
call

Than you have shown to Cranmer.

[*Exeunt* Lords.]

Pole. After this,
Your Grace will hardly care to overlook
This same petition of the foreign exiles
For Cranmer's life.

Mary. Make out the writ to-night.

[*Exeunt.*]

SCENE II. — OXFORD. CRANMER IN
PRISON.

Cranmer. Last night, I dream'd the
faggots were alight,
And that myself was fasten'd to the stake,
And found it all a visionary flame,
Cool as the light in old decaying wood;
And then King Harry look'd out from
a cloud,

And bade me have good courage; and
I heard

An angel cry, 'There is more joy in
Heaven,' —

And after that, the trumpet of the dead.

[*Trumpets without.*]
Why, there are trumpets blowing now:
what is it?

Enter FATHER COLE.

Cole. Cranmer, I come to question
you again;
Have you remain'd in the true Catholic
faith

I left you in?

Cranmer. In the true Catholic faith,
By Heaven's grace, I am more and more
confirm'd.

Why are the trumpets blowing, Father
Cole?

Cole. Cranmer, it is decided by the
Council
That you to-day should read your recan-
tation

Before the people in St. Mary's Church.
And there be many heretics in the town,
Who loathe you for your late return to
Rome,

And might assail you passing through
the street,
And tear you piecemeal: so you have
a guard.

Cranmer. Or seek to rescue me. I
thank the Council.

Cole. Do you lack any money?

Cranmer. Nay, why should I?
The prison fare is good enough for me.

Cole. Ay, but to give the poor.

Cranmer. Hand it me, then!
I thank you.

Cole. For a little space, farewell;
Until I see you in St. Mary's Church.

[*Exit* Cole]

Cranmer. It is against all precedent
to burn
One who recants; they mean to pardon
me.
To give the poor—they give the poor
who die.
Well, burn me or not burn me I am
fixt;
It is but a communion, not a mass:
A holy supper, not a sacrifice;
No man can make his Maker—Villa
Garcia.

Enter VILLA GARCIA.

Villa Garcia. Pray you write out this
paper for me, Cranmer.

Cranmer. Have I not writ enough
to satisfy you?

Villa Garcia. It is the last.

Cranmer. Give it me, then.

[*He writes.*

Villa Garcia. Now sign.

Cranmer. I have sign'd enough, and
I will sign no more.

Villa Garcia. It is no more than
what you have sign'd already,
The public form thereof.

Cranmer. It may be so;
I sign it with my presence, if I read it.

Villa Garcia. But this is idle of you.

Well, sir, well,

You are to beg the people to pray for
you;

Exhort them to a pure and virtuous
life;

Declare the Queen's right to the throne;
confess

Your faith before all hearers; and retract
That Eucharistic doctrine in your book.

Will you not sign it now?

Cranmer. No, Villa Garcia,
I sign no more. Will they have mercy
on me?

Villa Garcia. Have you good hopes
of mercy! So, farewell. [*Exit.*

Cranmer. Good hopes, not theirs,
have I that I am fixt,

Fixt beyond fall; however, in strange
hours,

After the long brain-dazing colloquies,
And thousand-times recurring argument
Of those two friars ever in my prison,
When left alone in my despondency,

Without a friend, a book, my faith would
seem

Dead or half-drown'd, or else swam
heavily

Against the huge corruptions of the
Church,

Monsters of mistradition, old enough

To scare me into dreaming, 'what am I,
Cranmer, against whole ages?' was it so,
Or am I slandering my most inward friend,
To veil the fault of my most outward
foe—

The soft and tremulous coward in the
flesh?

O higher, holier, earlier, purer church,
I have found thee and not leave thee
any more.

It is but a communion, not a mass—

No sacrifice, but a life-giving feast!

(*Writes.*) So, so; this will I say—thus
will I pray. [*Puts up the paper.*

Enter BONNER.

Bonner. Good-day, old friend; what,
you look somewhat worn;

And yet it is a day to test your health
Ev'n at the best: I scarce have spoken

with you

Since when?—your degradation. At
your trial

Never stood up a bolder man than you;
You would not cap the Pope's commis-
sioner—

Your learning, and your stoutness, and
your heresy,

Dumbfounded half of us. So, after that,
We had to dis-archbishop and unlord,

And make you simple Cranmer once
again.

The common barber clipt your hair, and I
Scraped from your finger-points the holy

oil;

And worse than all, you had to kneel to
me;

Which was not pleasant for you, Master
Cranmer.

Now you, that would not recognise the
Pope,

And you, that would not own the Real
Presence,

Have found a real presence in the stake
Which frights you back into the ancient

faith;

And so you have recanted to the Pope.
How are the mighty fallen, Master
Cranmer!

Cranmer. You have been more fierce
against the Pope than I;
But why fling back the stone he strikes
me with? [*Aside.*

O Bonner, if I ever did you kindness —
Power hath been given you to try faith
by fire —

Pray you, remembering how yourself have
changed,

Be somewhat pitiful, after I have gone,
To the poor flock — to women and to
children —

That when I was archbishop held with
me.

Bonner. Ay — gentle as they call you
— live or die!

Pitiful to this pitiful heresy?

I must obey the Queen and Council, man.
Win thro' this day with honour to your-
self,

And I'll say something for you — so —
good-bye. [*Exit.*

Cranmer. This hard coarse man of
old hath crouch'd to me
Till I myself was half ashamed for him.

Enter THIRLBY.

Weep not, good Thirlby.

Thirlby. O my Lord, my Lord!
My heart is no such block as Bonner's is:
Who would not weep?

Cranmer. Why do you so my-lord me,
Who am disgraced?

Thirlby. On earth; but saved in
heaven

By your recanting.

Cranmer. Will they burn me,
Thirlby?

Thirlby. Alas, they will; these burn-
ings will not help
The purpose of the faith; but my poor
voice

Against them is a whisper to the roar
Of a spring-tide.

Cranmer. And they will surely
burn me?

Thirlby. Ay; and besides, will have
you in the church
Repeat your recantation in the ears

Of all men, to the saving of their souls,
Before your execution. May God help
you

Thro' that hard hour!

Cranmer. And may God bless you,
Thirlby!

Well, they shall hear my recantation
there.

[*Exit Thirlby.*

Disgraced, dishonour'd! — not by them,
indeed,

By mine own self — by mine own hand!
O thin-skinn'd hand and jutting veins,
'twas you

That sign'd the burning of poor Joan of
Kent;

But then she was a witch. You have
written much,

But you were never raised to plead for
Frith,

Whose dogmas I have reach'd: he was
deliver'd

To the secular arm to burn; and there
was Lambert;

Who can foresee himself? truly these
burnings,

As Thirlby says, are profitless to the
burners,

And help the other side. You shall burn
too,

Burn first when I am burnt.
Fire — inch by inch to die in agony!

Latimer
Had a brief end — not Ridley. Hooper
burn'd

Three-quarters of an hour. Will my
faggots

Be wet as his were? It is a day of rain.
I will not muse upon it.

My fancy takes the burner's part, and
makes

The fire seem even crueller than it is.
No, I doubt not that God will give me
strength,

Albeit I have denied him.

Enter SOTO and VILLA GARCIA.

Villa Garcia. We are ready
To take you to St. Mary's, Master
Cranmer.

Cranmer. And I: lead on; ye loose
me from my bonds. [*Exeunt.*

SCENE III. — ST. MARY'S CHURCH.

COLE in the Pulpit, LORD WILLIAMS OF THAME *presiding*. LORD WILLIAM HOWARD, LORD PAGET, and others. CRANMER *enters between SOTO and VILLA GARCIA, and the whole Choir strike up 'Nunc Dimittis.'* CRANMER is set upon a scaffold before the people.

Cole. Behold him —

[*A pause: people in the foreground.* *People.* Oh, unhappy sight!

First Protestant. See how the tears run down his fatherly face.

Second Protestant. James, didst thou ever see a carrion crow

Stand watching a sick beast before he dies?

First Protestant. Him perch'd up there? I wish some thunderbolt Would make this Cole a cinder, pulpit and all.

Cole. Behold him, brethren: he hath cause to weep! —

So have we all: weep with him if ye will, Yet —

It is expedient for one man to die, Yea, for the people, lest the people die. Yet wherefore should he die that hath return'd

To the one Catholic Universal Church, Repentant of his errors?

Protestant murmurs. Ay, tell us that.

Cole. Those of the wrong side will despise the man,

Deeming him one that thro' the fear of death

Gave up his cause, except he seal his faith In sight of all with flaming martyrdom.

Cranmer. Ay.

Cole. Ye hear him, and albeit there may seem

According to the canons pardon due To him that so repents, yet are there causes

Wherefore our Queen and Council at this time

Adjudge him to the death. He hath been a traitor,

A shaker and confounder of the realm; And when the King's divorce was sued at Rome,

He here, this heretic metropolitan, As if he had been the Holy Father, sat And judged it. Did I call him heretic? A huge heresiarch! never was it known That any man so writing, preaching so, So poisoning the Church, so long continuing, Hath found his pardon; therefore he must die, For warning and example.

Other reasons There be for this man's ending, which our Queen And Council at this present deem it not Expedient to be known.

Protestant murmurs. I warrant you. *Cole.* Take therefore, all, example by

this man, For if our Holy Queen not pardon him, Much less shall others in like cause escape,

That all of you, the highest as the lowest,

May learn there is no power against the Lord.

There stands a man, once of so high degree,

Chief prelate of our Church, archbishop, first

In Council, second person in the realm, Friend for so long time of a mighty King: And now ye see downfallen and debased From councillor to caitiff — fallen so low, The leprous flutterings of the byway, scum And offal of the city, would not change Estates with him; in brief, so miserable, There is no hope of better left for him, No place for worse.

Yet, Cranmer, be thou glad. This is the work of God. He is glorified In thy conversion: lo! thou art reclaim'd; He brings thee home: nor fear but that to-day

Thou shalt receive the penitent thief's award,

And be with Christ the Lord in Paradise. Remember how God made the fierce fire seem

To those three children like a pleasant dew.

Remember, too, The triumph of St. Andrew on his cross, The patience of St. Lawrence in the fire.

Thus, if thou call on God and all the saints,

God will beat down the fury of the flame,
Or give thee saintly strength to undergo.
And for thy soul shall masses here be sung
By every priest in Oxford. Pray for him.

Cranmer. Ay, one and all, dear brothers, pray for me;

Pray with one breath, one heart, one soul
for me.

Cole. And now, lest anyone among
you doubt

The man's conversion and remorse of
heart,

Yourselves shall hear him speak. Speak,
Master Cranmer,

Fulfil your promise made me, and pro-
claim

Your true undoubted faith, that all may
hear.

Cranmer. And that I will. O God,
Father of Heaven!

O Son of God, Redeemer of the world!
O Holy Ghost! proceeding from them
both,

Three persons and one God, have mercy
on me,

Most miserable sinner, wretched man.
I have offended against heaven and earth

More grievously than any tongue can tell.
Then whither should I flee for any help?

I am ashamed to lift mine eyes to heaven,
And I can find no refuge upon earth.

Shall I despair then?—God forbid! O
God,

For thou art merciful, refusing none
That come to Thee for succour, unto
Thee,

Therefore, I come; humble myself to
Thee;

Saying, O Lord God, although my sins
be great,

For thy great mercy have mercy! O
God the Son,

Not for slight faults alone, when thou
becamest

Man in the Flesh, was the great mystery
wrought;

O God the Father, not for little sins
Didst thou yield up thy Son to human
death;

But for the greatest sin that can be sinn'd,
Yea, even such as mine, incalculable,

Unpardonable,—sin against the light,
The truth of God, which I had proven
and known.

Thy mercy must be greater than all sin.
Forgive me, Father, for no merit of mine,
But that Thy name by man be glorified,
And Thy most blessed Son's, who died
for man.

Good people, every man at time of
death

Would fain set forth some saying that
may live

After his death and better humankind;
For death gives life's last word a power
to live,

And, like the stone-cut epitaph, remain
After the vanish'd voice, and speak to
men.

God grant me grace to glorify my God!
And first I say it is a grievous case,

Many so dote upon this bubble world,
Whose colours in a moment break and
fly,

They care for nothing else. What saith
St. John:—

'Love of this world is hatred against
God.'

Again, I pray you all that, next to God,
You do unmurmuringly and willingly

Obey your King and Queen, and not for
dread

Of these alone, but from the fear of
Him

Whose ministers they be to govern you.
Thirdly, I pray you all to live together

Like brethren; yet what hatred Christian
men

Bear to each other, seeming not as
brethren,

But mortal foes! But do you good to all
As much as in you lieth. Hurt no man
more

Than you would harm your loving natural
brother

Of the same roof, same breast. If any do,
Albeit he think himself at home with
God,

Of this be sure, he is whole worlds
away.

Protestant murmurs. What sort of
brothers then be those that lust

To burn each other?

Williams. Peace among you, there!

Cranmer. Fourthly, to those that own exceeding wealth,
Remember that sore saying spoken once
By Him that was the truth, 'How hard
it is

For the rich man to enter into Heaven;
Let all rich men remember that hard word.
I have not time for more: if ever, now
Let them flow forth in charity, seeing now
The poor so many, and all food so dear.
Long have I lain in prison, yet have
heard

Of all their wretchedness. Give to the
poor,
Ye give to God. He is with us in the
poor.

And now, and forasmuch as I have
come

To the last end of life, and thereupon
Hangs all my past, and all my life to be,
Either to live with Christ in heaven with
joy,

Or to be still in pain with devils in hell;
And, seeing in a moment, I shall find

[*Pointing upwards.*

Heaven or else hell ready to swallow me,
[*Pointing downwards.*

I shall declare to you my very faith
Without all colour.

Cole. Hear him, my good brethren.

Cranmer. I do believe in God, Father
of all;

In every article of the Catholic faith,
And every syllable taught us by our Lord,
His prophets, and apostles, in the Testa-
ments,

Both Old and New.

Cole. Be plainer, Master Cranmer.

Cranmer. And now I come to the
great cause that weighs

Upon my conscience more than anything
Or said or done in all my life by me;
For there be writings I have set abroad
Against the truth I knew within my heart,
Written for fear of death, to save my life,
If that might be; the papers by my hand
Sign'd since my degradation—by this
hand

[*Holding out his right hand.*

Written and sign'd—I here renounce
them all;

And, since my hand offended, having
written

Against my heart, my hand shall first be
burnt,

So I may come to the fire.

[*Dead silence.*

Protestant murmurs.

First Protestant. I knew it would be
so.

Second Protestant. Our prayers are
heard!

Third Protestant. God bless him!

Catholic murmurs. Out upon him!
out upon him!

Liar! dissembler! traitor! to the fire!

Williams (raising his voice). You
know that you recanted all you
said

Touching the sacrament in that same
book

You wrote against my Lord of Winches-
ter;

Dissemble not; play the plain Christian
man.

Cranmer. Alas, my Lord,

I have been a man loved plainness all my
life;

I did dissemble, but the hour has come
For utter truth and plainness; wherefore,

I say,

I hold by all I wrote within that book.

Moreover,

As for the Pope I count him Antichrist,
With all his devil's doctrines; and refuse,

Reject him, and abhor him. I have said.
[*Cries on all sides, 'Pull him down!*

Away with him!'

Cole. Ay, stop the heretic's mouth!

Hale him away!

Williams. Harm him not, harm him
not! have him to the fire!

[*CRANMER goes out between Two
Friars, smiling; hands are reached
to him from the crowd. LORD
WILLIAM HOWARD and LORD
PAGET are left alone in the church.*

Paget. The nave and aisles all empty
as a fool's jest!

No, here's Lord William Howard. What,
my Lord,

You have not gone to see the burning?

Howard.

Fie!

To stand at ease, and stare as at a show,
And watch a good man burn! Never
again.

I saw the deaths of Latimer and Ridley.
 Moreover, tho' a Catholic, I would not,
 For the pure honour of our common
 nature,
 Hear what I might — another recantation

Of Cranmer at the stake.

Paget. You'd not hear that.
 He pass'd out smiling, and he walk'd
 upright;

His eye was like a soldier's, whom the
 general

He looks to and he leans on as his God,
 Hath rated for some backwardness and
 bidd'n him

Charge one against a thousand, and the
 man

Hurls his soil'd life against the pikes
 and dies.

Howard. Yet that he might not after
 all those papers

Of recantation yield again, who knows?

Paget. Papers of recantation! Think
 you then
 That Cranmer read all papers that he
 sign'd?

Or sign'd all those they tell us that he
 sign'd?

Nay, I trow not: and you shall see, my
 Lord,

That howsoever hero-like the man
 Dies in the fire, this Bonner or another
 Will in some lying fashion misreport
 His ending to the glory of their church.
 And you saw Latimer and Ridley die?
 Latimer was eighty, was he not? his best
 Of life was over then.

Howard. His eighty years
 Look'd somewhat crooked on him in his
 frieze;

But after they had stript him to his
 shroud,

He stood upright, a lad of twenty-one,
 And gather'd with his hands the starting
 flame,

And wash'd his hands and all his face
 therein,

Until the powder suddenly blew him
 dead.

Ridley was longer burning; but he died
 as manfully and boldly, and, 'fore God,
 I know them heretics, but right English
 ones.

If ever, as heaven grant, we clash with
 Spain,
 Our Ridley-soldiers and our Latimer-
 sailors

Will teach her something.

Paget. Your mild Legate Pole
 Will tell you that the devil helpt them
 thro' it.

[*A murmur of the crowd in the distance.*

Hark, how those Roman wolfdogs howl
 and bay him!

Howard. Might it not be the other
 side rejoicing

In his brave end?

Paget. They are too crush'd,
 too broken,

They can but weep in silence.

Howard. Ay, ay, *Paget*,
 They have brought it in large measure
 on themselves.

Have I not heard them mock the blessed
 Host

In songs so lewd, the beast might roar
 his claim

To being in God's image, more than
 they?

Have I not seen the gamekeeper, the
 groom,

Gardener, and huntsman, in the parson's
 place,

The parson from his own spire swung
 out dead,

And Ignorance crying in the streets, and
 all men

Regarding her? I say they have drawn
 the fire

On their own heads: yet, *Paget*, I do
 hold

The Catholic, if he have the greater
 right,

Hath been the crueller.

Paget. Action and re-action.
 The miserable see-saw of our child-world,
 Make us despise it at odd hours, my
 Lord.

Heaven help that this re-action not react

Yet fiercelier under Queen Elizabeth,
 So that she come to rule us.

Howard. The world's mad.

Paget. My Lord, the world is like a
 drunken man,

Who cannot move straight to his end —
but reels

Now to the right, then as far to the left,
Push'd by the crowd beside — and under-
foot

An earthquake; for since Henry for a
doubt —

Which a young lust had clapt upon the
back,

Crying, 'Forward!' — set our old church
rocking, men

Have hardly known what to believe, or
whether

They should believe in anything; the
currents

So shift and change, they see not how
they are borne,

Nor whither. I conclude the King a
beast;

Verily a lion if you will — the world
A most obedient beast and fool — myself
Half beast and fool as appertaining to it;
Altho' your Lordship hath as little of
each

Cleaving to your original Adam-clay,
As may be consonant with mortality.

Howard. We talk and Cranmer
suffers.

The kindest man I ever knew; see, see,
I speak of him in the past. Unhappy
land!

Hard-natured Queen, half-Spanish in
herself,

And grafted on the hard-grain'd stock of
Spain —

Her life, since Philip left her, and she
lost

Her fierce desire of bearing him a child,
Hath, like a brief and bitter winter's day,
Gone narrowing down and darkening to
a close.

There will be more conspiracies, I fear.

Paget. Ay, ay, beware of France.

Howard. O Paget, Paget,
I have seen heretics of the poorer sort,
Expectant of the rack from day to day,
To whom the fire were welcome, lying
chain'd

In breathless dungeons over steaming
sewers,

Fed with rank bread that crawl'd upon
the tongue,

And putrid water, every drop a worm,

Until they died of rotted limbs; and
then

Cast on the dunghill naked, and become
Hideously alive again from head to heel,
Made even the carrion-nosing mongrel
vomit

With hate and horror.

Paget. Nay, you sicken *me*
To hear you.

Howard. Fancy-sick; these things
are done,

Done right against the promise of this
Queen

Twice given.

Paget. No faith with heretics, my
Lord!

Hist! there be two old gossips — gospel-
lers,

I take it; stand behind the pillar here;
I warrant you they talk about the burn-
ing.

Enter TWO OLD WOMEN. JOAN, and
after her TIB.

Joan. Why, it be Tib!

Tib. I cum behind tha, gall, and
couldn't make tha hear. Eh, the wind
and the wet! What a day, what a day!
nigh upo' judgment daay loike. Pwoaps
be pretty things, Joan, but they wunt set
i' the Lord's cheer o' that daay.

Joan. I must set down myself, Tib; it
be a var waay vor my owld legs up vro'
Islip. Eh, my rheumatizy be that bad
howiver be I to win to the burnin'.

Tib. I should saay 'twur ower by
now. I'd ha' been here avore, but
Dumble wur blow'd wi' the wind, and
Dumble's the best milcher in Islip.

Joan. Our Daisy's as good 'z her.

Tib. Noa, Joan.

Joan. Our Daisy's butter's as good 'z
hern.

Tib. Noa, Joan.

Joan. Our Daisy's cheeses be better.

Tib. Noa, Joan.

Joan. Eh, then ha' thy waay wi' me,
Tib; ez thou hast wi' thy owld man.

Tib. Ay, Joan, and my owld man
wur up and awaay betimes wi' dree hard
eggs for a good place at the burnin';
and barrin' the wet, Hodge 'ud ha' been
a-harrowin' o' white peasen i' the outfield

—and barrin' the wind, Dumble wur plow'd wi' the wind, so 'z we was forced to stick her, but we fetched her round at last. Thank the Lord therevore. Dumble's the best milcher in Islip.

Joan. Thou's thy way wi' man and beast, Tib. I wonder at tha', it beats me! Eh, but I do know ez Pwoaps and vire be bad things; tell 'ee now, I heerd summat as summun towld summun o' owld Bishop Gardiner's end; there wur an owld lord a-cum to dine wi' un, and a wur so owld a couldn't bide vor his dinner, but a had to bide howsomiver, vor 'I wunt dine,' says my Lord Bishop, says he, 'not till I hears ez Latimer and Ridley be a-vire;' and so they bided on and on till vour o' the clock, till his man cum in post vro' here, and tells un ez the vire has tuk holt. 'Now,' says the Bishop, says he, 'we'll gwo to dinner;' and the owld lord fell to 's meat wi' a will, God bless un! but Gardiner wur struck down like by the hand o' God avore a could taste a mossel, and a set un all a-vire, so 'z the tongue on un cum a-lolluping out o' 'is mouth as black as a rat. Thank the Lord, therevore.

Paget. The fools!

Tib. Ay, Joan; and Queen Mary gwoes on a-burnin' and a-burnin', to get her baaby born; but all her burnin's 'ill never burn out the hypocrisy that makes the water in her. There's nought but the vire of God's hell ez can burn out 'hat.

Joan. Thank the Lord, therevore.

Paget. The fools!

Tib. A-burnin', and a-burnin', and a-makin' o' volk madder and madder; but tek thou my word vor't, Joan,—and I bean't wrong not twice i' ten year—the burnin' o' the owld archbishop 'ill burn the Pwoap out o' this 'ere land vor iver and iver.

Howard. Out of the church, you brace of cursed crones,
Or I will have you duck'd! (*Women hurry out.*) Said I not right?
For how should reverend prelate or
throned prince
Brook for an hour such brute malignity?
Ah, what an acrid wine has Luther brew'd!

Paget. Pooh, pooh, my Lord! pooh garrulous country-wives.

Buy you their cheeses, and they'll side with you;

You cannot judge the liquor from the lees,
Howard. I think that in some sort we may. But see,

Enter PETERS.

Peters, my gentleman, an honest Catholic,
Who follow'd with the crowd to Cranmer's fire.

One that would neither misreport nor lie,
Not to gain Paradise: no, nor if the Pope,
Charged him to do it—he is white as death.
Peters, how pale you look! you bring
the smoke

Of Cranmer's burning with you.

Peters. Twice or thrice
The smoke of Cranmer's burning wrapt
me round.

Howard. Peters, you know me
Catholic, but English.

Did he die bravely? Tell me that, or leave
All else untold.

Peters. My Lord, he died most
bravely.

Howard. Then tell me all.

Paget. Ay, Master Peters, tell us.

Peters. You saw him how he past
among the crowd;

And ever as he walk'd the Spanish friars
Still plied him with entreaty and reproach:
But Cranmer, as the helmsman at the helm
Steers, ever looking to the happy haven
Where he shall rest at night, moved to
his death;

And I could see that many silent hands
Came from the crowd and met his own;

and thus,

When we had come where Ridley burnt
with Latimer,

He, with a cheerful smile, as one whose
mind

Is all made up, in haste put off the rags
They had mock'd his misery with, and all
in white,

His long white beard, which he had never
shaven

Since Henry's death, down-sweeping to
the chain,

Wherewith they bound him to the stake,
he stood

More like an ancient father of the Church,
Than heretic of these times; and still
the friars

Plied him, but Cranmer only shook his
head,

Or answer'd them in smiling negatives;
Whereat Lord Williams gave a sudden
cry:—

'Make short! make short!' and so they
lit the wood.

Then Cranmer lifted his left hand to
heaven,

And thrust his right into the bitter flame;
And crying, in his deep voice, more than
once,

'This hath offended—this unworthy
hand!'

So held it till it all was burn'd, before
The flame had reach'd his body; I stood
near—

Mark'd him—he never uttered moan of
pain:

He never stir'd or writhed, but, like a
statue,

Unmoving in the greatness of the flame,
Gave up the ghost; and so past martyr-
like—

Martyr I may not call him—past—but
whither?

Paget. To purgatory, man, to purga-
tory.

Peters. Nay, but, my Lord, he denied
purgatory.

Paget. Why then to heaven, and God
ha' mercy on him.

Howard. Paget, despite his fearful
heresies,

I loved the man, and needs must moan
for him;

O Cranmer!

Paget. But your moan is useless now:
Come out, my Lord, it is a world of fools.

[*Exeunt.*]

ACT V.

SCENE I.—LONDON. HALL IN THE PALACE.

QUEEN, SIR NICHOLAS HEATH.

Heath. Madam,

I do assure you, that it must be look'd
to:

Calais is but ill-garrison'd, in Guisnes
Are scarce two hundred men, and the
French fleet

Rule in the narrow seas. It must be
look'd to,

If war should fall between yourself and
France;

Or you will lose your Calais.

Mary. It shall be look'd to;
I wish you a good morning, good Sir

Nicholas:
Here is the King. [*Exit Heath.*]

Enter PHILIP.

Philip. Sir Nicholas tells you true,
And you must look to Calais when I go.

Mary. Go? must you go, indeed—
again—so soon?

Why, nature's licensed vagabond, the
swallow,

That might live always in the sun's warm
heart,

Stays longer here in our poor north than
you:—

Knows where he nested—ever comes
again.

Philip. And, Madam, so shall I.

Mary. Oh, will you? will you?
I am faint with fear that you will come
no more.

Philip. Ay, ay; but many voices call
me hence.

Mary. Voices—I hear unhappy ru-
mours—nay,

I say not, I believe. What voices call
you

Dearer than mine that should be dearest
to you?

Alas, my Lord! what voices and how
many?

Philip. The voices of Castille and
Aragon,

Granada, Naples, Sicily, and Milan,—
The voices of Franche-Comté, and the

Netherlands,
The voices of Peru and Mexico,

Tunis, and Oran, and the Philippines,
And all the fair spice-islands of the East.

Mary (admiringly). You are the
mightiest monarch upon earth,

I but a little Queen: and so, indeed,
Need you the more.

Philip. A little Queen! but when

I came to wed your majesty, Lord Howard,
Sending an insolent shot that dash'd the
seas

Upon us, made us lower our kingly flag
To yours of England.

Mary. Howard is all English!
There is no king, not were he ten times
king,

Ten times our husband, but must lower
his flag

To that of England in the seas of Eng-
land.

Philip. Is that your answer?

Mary. Being Queen of England,
I have none other.

Philip. So.

Mary. But wherefore not
Helm the huge vessel of your state, my
liege,

Here by the side of her who loves you
most?

Philip. No, Madam, no! a candle in
the sun

Is all but smoke — a star beside the moon
Is all but lost; your people will not
crown me —

Your people are as cheerless as your
clime;

Hate me and mine: witness the brawls,
the gibbets.

Here swings a Spaniard — there an Eng-
lishman;

The peoples are unlike as their com-
plexion;

Yet will I be your swallow and return —
But now I cannot bide.

Mary. Not to help *me*?
They hate *me* also for my love to you,
My Philip; and these judgments on the
land —

Harvestless autumns, horrible agues,
plague —

Philip. The blood and sweat of here-
tics at the stake

Is God's best dew upon the barren field.
Burn more!

Mary. I will, I will; and you will stay?

Philip. Have I not said? Madam, I
came to sue

Your Council and yourself to declare war.

Mary. Sir, there are many English in
your ranks
To help your battle.

Philip. So far, good. I say
I came to sue your Council and yourself
To declare war against the King of
France.

Mary. Not to see me?

Philip. Ay, Madam, to see you.
Unalterably and pesteringly fond! [*Aside.*
But, soon or late you must have war with
France;

King Henry warms your traitors at his
hearth.

Carew is there, and Thomas Stafford
there.

Courtenay, belike —

Mary. A fool and featherhead!

Philip. Ay, but they use his name.

In brief, this Henry
Stirs up your land against you to the in-
tent

That you may lose your English heritage.
And then, your Scottish namesake mar-
rying

The Dauphin, he would weld France,
England, Scotland,

Into one sword to hack at Spain and me.

Mary. And yet the Pope is now col-
leagued with France;

You make your wars upon him down in
Italy: —

Philip, can that be well?

Philip. Content you, Madam;
You must abide my judgment, and my
father's,

Who deems it a most just and holy war.

The Pope would cast the Spaniard out
of Naples:

He calls us worse than Jews, Moors,
Saracens.

The Pope has pushed his horns beyond
his mitre —

Beyond his province. Now,
Duke Alva will but touch him on the
horns,

And he withdraws; and of his holy
head —

For Alva is true son of the true church —
No hair is harm'd. Will you not help me
here?

Mary. Alas! the Council will not
hear of war.

They say your wars are not the wars of
England.

They will not lay more taxes on a land

So hunger-nipt and wretched; and you know

The crown is poor. We have given the church-lands back:

The nobles would not; nay, they clapt their hands

Upon their swords when ask'd; and therefore God

Is hard upon the people. What's to be done?

Sir, I will move them in your cause again,

And we will raise us loans and subsidies Among the merchants; and Sir Thomas Gresham

Will aid us. There is Antwerp and the Jews.

Philip. Madam, my thanks.

Mary. And you will stay your going?

Philip. And further to discourage and lay lame

The plots of France, altho' you love her not,

You must proclaim Elizabeth your heir.

She stands between you and the Queen of Scots.

Mary. The Queen of Scots at least is Catholic.

Philip. Ay, Madam, Catholic; but I will not have

The King of France the King of England too.

Mary. But she's a heretic, and, when I am gone,

Brings the new learning back.

Philip. It must be done.

You must proclaim Elizabeth your heir.

Mary. Then it is done; but you will stay your going

Somewhat beyond your settled purpose?

Philip. No!

Mary. What, not one day?

Philip. You beat upon the rock.

Mary. And I am broken there.

Philip. Is this a place

To wail in, Madam? what! a public hall. Go in, I pray you.

Mary. Do not seem so changed.

Say go; but only say it lovingly.

Philip. You do mistake. I am not one to change.

I never loved you more.

Mary. Come quickly.

Philip. Ay. [Exit Mary.]

Enter COUNT DE FERIA.

Feria (*aside*). The Queen in tears!

Philip. Feria!

Hast thou not mark'd—come closer to mine ear—

How doubly aged this Queen of ours hath grown

Since she lost hope of bearing us a child?

Feria. Sire, if your Grace hath mark'd it, so have I.

Philip. Hast thou not likewise mark'd Elizabeth,

How fair and royal—like a Queen, indeed?

Feria. Allow me the same answer as before—

That if your Grace hath mark'd her, so have I.

Philip. Good, now; methinks my Queen is like enough

To leave me by and by.

Feria. To leave you, sire?

Philip. I mean not like to live. Elizabeth—

To Philibert of Savoy, as you know, We meant to wed her; but I am not

sure She will not serve me better—so my Queen

Would leave me—as—my wife.

Feria. Sire, even so.

Philip. She will not have Prince Philibert of Savoy.

Feria. No, sire.

Philip. I have to pray you, some odd time,

To sound the Princess carelessly on this; Not as from me, but as your phantasy;

And tell me how she takes it.

Feria. Sire, I will.

Philip. I am not certain but that Philibert

Shall be the man; and I shall urge his suit

Upon the Queen, because I am not certain:

You understand, Feria?

Feria. Sire, I do.

Philip. And if you be not secret in this matter,
You understand me there, too?

Feria. Sire, I do.

Philip. You must be sweet and supple,
like a Frenchman.

She is none of those who loathe the
honeycomb. [*Exit Feria.*]

Enter RENARD.

Renard. My liege, I bring you goodly
tidings.

Philip. Well?

Renard. There *will* be war with
France, at last, my liege;

Sir Thomas Stafford, a bull-headed ass,
Sailing from France, with thirty English-
men,

Hath taken Scarboro' Castle, north of
York;

Proclaims himself protector, and affirms
The Queen has forfeited her right to reign
By marriage with an alien—other things
As idle; a weak Wyatt! Little doubt
This buzz will soon be silenced; but the
Council

(I have talk'd with some already) are
for war.

This is the fifth conspiracy hatch'd in
France;

They show their teeth upon it; and your
Grace,

So you will take advice of mine, should stay
Yet for awhile, to shape and guide the
event.

Philip. Good! Renard, I will stay
then.

Renard. Also, sire,
Might I not say—to please your wife,
the Queen?

Philip. Ay, Renard, if you care to
put it so. [*Exeunt.*]

SCENE II.—A ROOM IN THE
PALACE.

MARY, *sitting: a rose in her hand.*
LADY CLARENCE. ALICE *in the back-*
ground.

Mary. Look! I have play'd with this
poor rose so long
I have broken off the head.

Lady Clarence. Your Grace hath been
More merciful to many a rebel head
That should have fallen, and may rise
again.

Mary. There were not many hang'd
for Wyatt's rising.

Lady Clarence. Nay, not two hundred.

Mary. I could weep for them
And her, and mine own self and all the
world.

Lady Clarence. For her? for whom,
your Grace?

Enter USHER.

Usher. The Cardinal.

Enter CARDINAL POLE. (MARY *rises.*)

Mary. Reginald Pole, what news hath
plagued thy heart?

What makes thy favour like the bloodless
head

Fall'n on the block, and held up by the
hair?

Philip?—

Pole. No, Philip is as warm in life
As ever.

Mary. Ay, and then as cold as ever.
Is Calais taken?

Pole. Cousin, there hath chanced
A sharper harm to England and to Rome,
Than Calais taken. Julius the Third
Was ever just, and mild, and father-like;

But this new Pope Caraffa, Paul the
Fourth,

Not only reft me of that legateship
Which Julius gave me, and the legateship
Annex'd to Canterbury—nay, but worse—
And yet I must obey the Holy Father,
And so must you, good cousin;—worse
than all,

A passing bell toll'd in a dying ear—
He hath cited me to Rome, for heresy,
Before his Inquisition.

Mary. I knew it, cousin,
But held from you all papers sent by
Rome,

That you might rest among us, till the
Pope,

To compass which I wrote myself to
Rome,

Reversed his doom, and that you might
not seem

To disobey his Holiness.

Pole. He hates Philip;
 He is all Italian, and he hates the
 Spaniard;
 He cannot dream that *I* advised the
 war;
 He strikes thro' me at Philip and your-
 self.
 Nay, but I know it of old, he hates me
 too;
 So brands me in the stare of Christendom
 A heretic!
 Now, even now, when bow'd before my
 time,
 The house half-ruin'd ere the lease be
 out;
 When I should guide the Church in peace
 at home,
 After my twenty years of banishment,
 And all my lifelong labour to uphold
 The primacy—a heretic. Long ago,
 When I was ruler in the patrimony,
 I was too lenient to the Lutheran,
 And I and learned friends among our-
 selves
 Would freely canvass certain Lutheran-
 isms.
 What then, he knew I was no Lutheran.
 A heretic!
 He drew this shaft against me to the
 head,
 When it was thought I might be chosen
 Pope,
 But then withdrew it. In full consis-
 tory,
 When I was made Archbishop, he
 approved me.
 And how should he have sent me Legate
 hither,
 Deeming me heretic? and what heresy
 since?
 But he was evermore mine enemy,
 And hates the Spaniard—fiery-choleric,
 A drinker of black, strong, volcanic
 wines,
 That ever make him fierier. I, a heretic?
 Your Highness knows that in pursuing
 heresy
 I have gone beyond your late Lord
 Chancellor,—
 He cried Enough! enough! before his
 death.—
 Gone beyond him and mine own natural
 man

(It was God's cause); so far they call
 me now,
 The scourge and butcher of their English
 church.

Mary. Have courage, your reward is
 Heaven itself.

Pole. They groan amen; they swarm
 into the fire
 Like flies—for what? no dogma. They
 know nothing;
 They burn for nothing.

Mary. You have done your best.

Pole. Have done my best, and as a
 faithful son,
 That all day long hath wrought his father's
 work,
 When back he comes at evening hath the
 door

Shut on him by the father whom he
 loved,

His early follies cast into his teeth,
 And the poor son turn'd out into the
 street

To sleep, to die—I shall die of it,
 cousin.

Mary. I pray you be not so dis-
 consolate;

I still will do mine utmost with the Pope.
 Poor cousin!

Have not I been the fast friend of your
 life

Since mine began, and it was thought we
 two

Might make one flesh, and cleave unto
 each other

As man and wife?

Pole. Ah, cousin, I remember
 How I would dandle you upon my knee
 At lisping-age. I watch'd you dancing
 once

With your huge father; he look'd the
 Great Harry,

You but his cockboat; prettily you
 did it,

And innocently. No—we were not made
 One flesh in happiness, no happiness

here;
 But now we are made one flesh in
 misery;

Our bridemaids are not lovely—Dis-
 appointment,

Ingratitude, Injustice, Evil-tongue.
 Labour-in-vain.

Mary. Surely, not all in vain.
Peace, cousin, peace! I am sad at heart
myself.

Pole. Our altar is a mound of dead
men's clay,
Dug from the grave that yawns for us
beyond;

And there is one Death stands behind
the Groom,
And there is one Death stands behind
the Bride—

Mary. Have you been looking at the
'Dance of Death'?

Pole. No; but these libellous papers
which I found
Strewn in your palace. Look you here
—the Pope

Pointing at me with 'Pole, the heretic,
Thou hast burnt others, do thou burn
thyself,

Or I will burn thee;' and this other;
see!—

'We pray continually for the death
Of our accursed Queen and Cardinal
Pole.'

This last—I dare not read it her. [*Aside.*
Mary. Away!

Why do you bring me these?
I thought you knew me better. I never
read,
I tear them; they come back upon my
dreams.

The hands that write them should be
burnt clean off
As Cranmer's, and the fiends that utter
them

Tongue-torn with pincers, lash'd to death,
or lie
Famishing in black cells, while famish'd
rats

Eat them alive. Why do they bring me
these?

Do you mean to drive me mad?

Pole. I had forgotten
How these poor libels trouble you. Your
pardon,
Sweet cousin, and farewell! 'O bubble
world,

Whose colours in a moment break and fly!'—
Why, who said that? I know not—
true enough!

[*Puts up the papers, all but the last,
which falls. Exit Pole.*

Alice. If Cranmer's spirit were a
mocking one,
And heard these two, there might be
sport for him. [*Aside.*

Mary. Clarence, they hate me; even
while I speak

There lurks a silent dagger, listening
In some dark closet, some long gallery,
drawn,

And panting for my blood as I go by.

Lady Clarence. Nay, Madam, there
be loyal papers too,
And I have often found them.

Mary. Find me one!

Lady Clarence. Ay, Madam; but Sir
Nicholas Heath, the Chancellor,
Would see your Highness.

Mary. Wherefore should I see him?

Lady Clarence. Well, Madam, he
may bring you news from Philip.

Mary. So, Clarence.

Lady Clarence. Let me first put
up your hair;
It tumbles all abroad.

Mary. And the gray dawn
Of an old age that never will be mine
Is all the clearer seen. No, no; what
matters?

Forlorn I am, and let me look forlorn.

Enter SIR NICHOLAS HEATH.

Heath. I bring your Majesty such
grievous news
I grieve to bring it. Madam, Calais is
taken.

Mary. What traitor spoke? Here,
let my cousin Pole
Seize him and burn him for a Lutheran.

Heath. Her Highness is unwell. I
will retire.

Lady Clarence. Madam, your Chan-
cellor, Sir Nicholas Heath.

Mary. Sir Nicholas! I am stunn'd
—Nicholas Heath?

Methought some traitor smote me on the
head.

What said you, my good Lord, that our
brave English

Had sallied out from Calais and driven
back

The Frenchmen from their trenches?

Heath. Alas! no.
That gateway to the mainland over which

Dur flag hath floated for two hundred years

Is France again.

Mary. So; but it is not lost — Not yet. Send out: let England as of old

Rise lionlike, strike hard and deep into The prey they are rending from her — ay, and rend

The renders too. Send out, send out, and make

Musters in all the counties; gather all From sixteen years to sixty; collect the fleet;

Let every craft that carries sail and gun Steer toward Calais. Guisnes is not taken yet?

Heath. Guisnes is not taken yet.

Mary. There yet is hope.

Heath. Ah, Madam, but your people are so cold;

I do much fear that England will not care.

Methinks there is no manhood left among us.

Mary. Send out; I am too weak to stir abroad:

Tell my mind to the Council — to the Parliament:

Proclaim it to the winds. Thou art cold thyself

To babble of their coldness. O would I were

My father for an hour! Away now — Quick!

I hoped I had served God with all my might!

It seems I have not. Ah! much heresy Shelter'd in Calais. Saints, I have rebuilt

Your shrines, set up your broken images; Be comfortable to me. Suffer not

That my brief reign in England be defamed

Thro' all her angry chronicles hereafter By loss of Calais. Grant me Calais.

Philip, We have made war upon the Holy Father

All for your sake: what good could come of that?

Lady Clarence. No, Madam, not against the Holy Father;

You did but help King Philip's war with France,

Your troops were never down in Italy.

Mary. I am a byword. Heretic and rebel

Point at me and make merry. Philip gone! And Calais gone! Time that I were gone too!

Lady Clarence. Nay, if the fetid gutter had a voice

And cried I was not clean, what should I care?

Or you, for heretic cries? And I believe, Spite of your melancholy Sir Nicholas, Your England is as loyal as myself.

Mary (*seeing the paper dropt by Pole*). There! there! another paper! said you not

Many of these were loyal? Shall I try If this be one of such?

Lady Clarence. Let it be, let it be. God pardon me! I have never yet found one. [*Aside.*

Mary (*reads*). 'Your people hate you as your husband hates you.'

Clarence, Clarence, what have I done? what sin

Beyond all grace, all pardon? Mother of God,

Thou knowest never woman meant so well,

And fared so ill in this disastrous world. My people hate me and desire my death.

Lady Clarence. No, Madam, no.

Mary. My husband hates me, and desires my death.

Lady Clarence. No, Madam; these are libels.

Mary. I hate myself, and I desire my death.

Lady Clarence. Long live your Majesty! Shall Alice sing you

One of her pleasant songs? Alice, my child,

Bring us your lute. (*Alice goes.*) They say the gloom of Saul

Was lighten'd by young David's harp.

Mary. Too young!

And never knew a Philip.

Re-enter Alice.

Give me the lute

He hates me!

(*She sings.*)

Hapless doom of woman happy in betrothing!
Beauty passes like a breath and love is lost in

loathing:—

Low, my lute; speak low, my lute, but say the
world is nothing—

Low, lute, low!

Love will hover round the flowers when they first
awaken:

Love will fly the fallen leaf, and not be over-
taken;

Low, my lute! oh low, my lute! we fade and are
forsaken—

Low, dear lute, low!

Take it away! not low enough for me!

Alice. Your Grace hath a low voice.

Mary. How dare you say it?
Even for that he hates me. A low voice
Lost in a wilderness where none can
hear!

A voice of shipwreck on a shoreless sea!
A low voice from the dust and from the
grave

(*Sitting on the ground.*) There, am I
low enough now?

Alice. Good Lord! how grim and
ghastly looks her Grace,

With both her knees drawn upward to
her chin.

There was an old-world tomb beside my
father's,

And this was open'd, and the dead were
found

Sitting, and in this fashion; she looks a
corpse.

Enter LADY MAGDALEN DACRES.

Lady Magdalen. Madam, the Count
de Feria waits without,
In hopes to see your Highness.

Lady Clarence (pointing to Mary).

Wait he must—

Her trace again. She neither sees nor
hears,

And may not speak for hours.

Lady Magdalen. Unhappiest
Of Queens and wives and women!

*Alice (in the foreground with Lady
Magdalen).* And all along

Of Philip.

Lady Magdalen. Not so loud! Our
Clarence there

Sees ever such an aureole round the
Queen,

It gilds the greatest wronger of her peace,
Who stands the nearest to her.

Alice. Ay, this Philip;
I used to love the Queen with all my
heart—

God help me, but methinks I love her less
For such a dotage upon such a man.

I would I were as tall and strong as you.
Lady Magdalen. I seem half-shamed
at times to be so tall.

Alice. You are the stateliest deer in
all the herd—

Beyond his aim—but I am small and
scandalous,

And love to hear bad tales of Philip.

Lady Magdalen. Why?
I never heard him utter worse of you
Than that you were low-statured.

Alice. Does he think
Low stature is low nature, or all women's
Low as his own?

Lady Magdalen. There you strike in
the nail.

This coarseness is a want of phantasy.
It is the low man thinks the woman low;
Sin is too dull to see beyond himself.

Alice. Ah, Magdalen, sin is bold as
well as dull.

How dared he?

Lady Magdalen. Stupid soldiers oft
are bold.

Poor lads, they see not what the general
sees,

A risk of utter ruin. I am *not*
Beyond his aim, or was not.

Alice. Who? Not you?
Tell, tell me; save my credit with myself.

Lady Magdalen. I never breathed it
to a bird in the eaves,

Would not for all the stars and maiden
moon

Our drooping Queen should know! In
Hampton Court

My window look'd upon the corridor;
And I was robing;—this poor throat of

mine,
Barer than I should wish a man to see it,—

When he we speak of drove the window
back,

And, like a thief, push'd in his royal
hand;

But by God's providence a good stout staff

Lay near me; and you know me strong of arm;

I do believe I lamed his Majesty's
For a day or two, tho', give the Devil
his due,

I never found he bore me any spite.

Alice. I would she could have wedded
that poor youth,

My Lord of Devon — light enough, God
knows,

And mixt with Wyatt's rising — and the
boy

Not out of him — but neither cold, coarse,
cruel,

And more than all — no Spaniard.

Lady Clarence. Not so loud.

Lord Devon, girls! what are you whispering here?

Alice. Probing an old state-secret —
how it chanced

That this young Earl was sent on foreign
travel,

Not lost his head.

Lady Clarence. There was no proof
against him.

Alice. Nay, Madam; did not Gardiner
intercept

A letter which the Count de Noailles
wrote

To that dead traitor Wyatt, with full
proof

Of Courtenay's treason? What became
of that?

Lady Clarence. Some say that Gardiner,
out of love for him,

Burnt it, and some relate that it was
lost

When Wyatt sack'd the Chancellor's
house in Southwark.

Let dead things rest.

Alice. Ay, and with him who died
Alone in Italy.

Lady Clarence. Much changed, I
hear,

Had put off levity and put graveness on.
The foreign courts report him in his
manner

Noble as his young person and old shield.
It might be so — but all is over now;

He caught a chill in the lagoons of Venice,
And died in Padua.

Mary (looking up suddenly). Died in
the true faith?

Lady Clarence. Ay, Madam, happily.
Mary. Happier he than I.

Lady Magdalen. It seems her Highness
hath awaken'd. Think you
That I might dare to tell her that the
Count —

Mary. I will see no man hence for
evermore,

Saving my confessor and my cousin Pole.
Lady Magdalen. It is the Count de
Feria, my dear lady.

Mary. What Count?

Lady Magdalen. The Count de Feria,
from his Majesty

King Philip.

Mary. Philip! quick! loop up my
hair!

Throw cushions on that seat, and make
it throne-like.

Arrange my dress — the gorgeous Indian
shawl

That Philip brought me in our happy
days! —

That covers all. So — am I somewhat
Queenlike,

Bride of the mightiest sovereign upon
earth?

Lady Clarence. Ay, so your Grace
would bide a moment yet.

Mary. No, no, he brings a letter.
I may die

Before I read it. Let me see him at
once.

Enter COUNT DE FERIA (*kneels*).

Feria. I trust your Grace is well.
(*Aside*) How her hand burns!

Mary. I am not well, but it will
better me,

Sir Count, to read the letter which you
bring.

Feria. Madam, I bring no letter.

Mary. How! no letter?

Feria. His Highness is so vex'd with
strange affairs —

Mary. That his own wife is no affair
of his.

Feria. Nay, Madam, nay! he sends
his veriest love,

And says, he will come quickly.

Mary. Doth he, indeed?
You, sir, do *you* remember what *you* said
When last you came to England?

Feria. Madam, I brought
My King's congratulations; it was hoped
Your Highness was once more in happy
state

To give him an heir male.

Mary. Sir, you said more;
You said he would come quickly. I had
horses

On all the road from Dover, day and
night;

On all the road from Harwich, night and
day;

But the child came not, and the husband
came not;

And yet he will come quickly. . . Thou
hast learnt

Thy lesson, and I mine. There is no
need

For Philip so to shame himself again.

Return,

And tell him that I know he comes no
more.

Tell him at last I know his love is
dead,

And that I am in state to bring forth
death —

Thou art commission'd to Elizabeth,
And not to me!

Feria. Mere compliments and wishes.
But shall I take some message from your
Grace?

Mary. Tell her to come and close my
dying eyes,
And wear my crown, and dance upon my
grave.

Feria. Then I may say your Grace
will see your sister?

Your Grace is too low-spirited. Air and
sunshine.

I would we had you, Madam, in our warm
Spain.

You droop in your dim London.

Mary. Have him away!
I sicken of his readiness.

Lady Clarence. My Lord Count,
Her Highness is too ill for colloquy.

Feria (*kneels, and kisses her hand*). I
wish her Highness better. (*Aside*)
How her hand burns! [*Exeunt.*]

SCENE III. — A HOUSE NEAR
LONDON.

ELIZABETH, STEWARD OF THE HOUSE-
HOLD, ATTENDANTS.

Elizabeth. There's half an angel
wrong'd in your account;
Methinks I am all angel, that I bear it
Without more ruffling. Cast it o'er
again.

Steward. I were whole devil if I
wrong'd you, Madam.

[*Exit Steward.*]

Attendant. The Count de Feria, from
the King of Spain.

Elizabeth. Ah! — let him enter. Nay,
you need not go:

[*To her Ladies.*
Remain within the chamber, but apart.
We'll have no private conference. Wel-
come to England!]

Enter FERIA.

Feria. Fair island star!

Elizabeth. I shine! What else,
Sir Count?

Feria. As far as France, and into
Philip's heart.
My King would know if you be fairly
served,

And lodged, and treated.

Elizabeth. You see the lodging, sir,
I am well-served, and am in everything
Most loyal and most grateful to the
Queen.

Feria. You should be grateful to my
master, too.

He spoke of this; and unto him you owe
That Mary hath acknowledged you her
heir.

Elizabeth. No, not to her nor him;
but to the people,
Who know my right, and love me, as I
love

The people! whom God aid!

Feria. You will be Queen,
And, were I Philip —

Elizabeth. Wherefore pause you —
what?

Feria. Nay, but I speak from mine
own self, not him;
Your royal sister cannot last; your hand

Will be much coveted! What a delicate one!

Our Spanish ladies have none such — and there,

Were you in Spain, this fine fair gossamer gold —

Like sun-gilt breathings on a frosty dawn —

That hovers round your shoulder —
Elizabeth. Is it so fine?

Troth, some have said so.

Feria. — would be deemed a miracle.

Elizabeth. Your Philip hath gold hair and golden beard;

There must be ladies many with hair like mine.

Feria. Some few of Gothic blood have golden hair,

But none like yours.

Elizabeth. I am happy you approve it.

Feria. But as to Philip and your Grace — consider, —

If such a one as you should match with Spain,

What hinders but that Spain and England join'd,

Should make the mightiest empire earth has known.

Spain would be England on her seas, and England

Mistress of the Indies.

Elizabeth. It may chance, that England

Will be the Mistress of the Indies yet, Without the help of Spain.

Feria. Impossible; Except you put Spain down. Wide of the mark ev'n for a madman's dream.

Elizabeth. Perhaps; but we have seamen. Count de *Feria*, I take it that the King hath spoken to you;

But is Don Carlos such a goodly match?

Feria. Don Carlos, Madam, is but twelve years old.

Elizabeth. Ay, tell the King that I will muse upon it;

He is my good friend, and I would keep him so;

But — he would have me Catholic of Rome,

And that I scarce can be; and, sir, till now

My sister's marriage, and my father's marriages,

Made me full fain to live and die a maid. But I am much beholden to your King.

Have you asked else to tell me?

Feria. Nothing, Madam, Save that methought I gather'd from the Queen

That she would see your Grace before she — died.

Elizabeth. God's death! and wherefore spake you not before?

We dally with our lazy moments here, And hers are number'd. Horses there, without!

I am much beholden to the King, your master.

Why did you keep me prating? Horses, there! [*Exit Elizabeth, etc.*]

Feria. So from a clear sky falls the thunderbolt!

Don Carlos? Madam, if you marry Philip,

Then I and he will snaffle your 'God's death,'

And break your paces in, and make you tame;

God's death, forsooth — you do not know King Philip. [*Exit.*]

SCENE IV. — LONDON. BEFORE THE PALACE.

A light burning within. VOICES of the night passing.

First. Is not yon light in the Queen's chamber?

Second. Ay,

They say she's dying.

First. So is Cardinal Pole. May the great angels join their wings, and make

Down for their heads to heaven!

Second. Amen. Come on. [*Exeunt.*]

TWO OTHERS.

First. There's the Queen's light. I hear she cannot live.

Second. God curse her and her Legate! Gardiner burns

Already; but to pay them full in kind,

The hottest hold in all the devil's den
 Were but a sort of winter; sir, in Guernsey,
 I watch'd a woman burn; and in her agony
 The mother came upon her—a child was born—
 And, sir, they hurl'd it back into the fire,
 That, being but baptized in fire, the babe
 Might be in fire for ever. Ah, good neighbour,
 There should be something fierier than fire
 To yield them their deserts.

First. Amen to all
 Your wish, and further.

A Third Voice. Deserts! Amen to what? Whose deserts? Yours? You have a gold ring on your finger, and soft raiment about your body; and is not the woman up yonder sleeping after all she has done, in peace and quietness, on a soft bed, in a closed room, with light, fire, physic, tendance; and I have seen the true men of Christ lying famine-dead by scores, and under no ceiling but the cloud that wept on them, not for them.

First. Friend, tho' so late, it is not safe to preach.

You had best go home. What are you?

Third. What am I? One who cries continually with sweat and tears to the Lord God that it would please Him out of His infinite love to break down all kingship and queenship, all priesthood and prelacy; to cancel and abolish all bonds of human allegiance, all the magistracy, all the nobles, and all the wealth; and to send us again, according to His promise, the one King, the Christ, and all things in common, as in the day of the first church, when Christ Jesus was King.

First. If ever I heard a madman,—let's away!

Why, you long-winded—Sir, you go beyond me.

I pride myself on being moderate.

Good night! Go home. Besides, you curse so loud,

The watch will hear you. Get you home at once.

[*Exeunt.*]

SCENE V.—LONDON. A ROOM IN THE PALACE.

A Gallery on one side. The Moonlight streaming through a range of windows on the wall opposite. MARY, LADY CLARENCE, LADY MAGDALEN DACRES, ALICE. QUEEN pacing the Gallery. A writing-table in front. QUEEN comes to the table and writes and goes again, pacing the Gallery.

Lady Clarence. Mine eyes are dim: what hath she written? read.

Alice. 'I am dying, Philip; come to me.'

Lady Magdalen. There—up and down, poor lady, up and down.

Alice. And how her shadow crosses one by one

The moonlight casements pattern'd on the wall,

Following her like her sorrow. She turns again.

[*Queen sits and writes, and goes again.*
Lady Clarence. What hath she written now?

Alice. Nothing; but 'come, come, come,' and all awry,

And blotted by her tears. This cannot last.

[*Queen returns.*
Mary. I whistle to the bird has broken cage,

And all in vain. [*Sitting down.*
 Calais gone—Guisnes gone, too—and Philip gone!

Lady Clarence. Dear Madam, Philip is but at the wars;

I cannot doubt but that he comes again; And he is with you in a measure still.

I never look'd upon so fair a likeness As your great King in armour there, his hand

Upon his helmet.

[*Pointing to the portrait of Philip on the wall.*

Mary. Doth he not look noble? I had heard of him in battle over seas, And I would have my warrior all in arms. He said it was not courtly to stand helmeted

Before the Queen. He had his gracious moment,

Altho' you'll not believe me. How he smiles

As if he loved me yet!

Lady Clarence. And so he does.

Mary. He never loved me — nay, he could not love me.

It was his father's policy against France. I am eleven years older than he, poor boy!

[*Weeps.*]

Alice. That was a lusty boy of twenty-seven;

[*Aside.*]

Poor enough in God's grace!

Mary. — And all in vain!

The Queen of Scots is married to the Dauphin,

And Charles, the lord of this low world, is gone;

And all his wars and wisdoms past away;

And in a moment I shall follow him.

Lady Clarence. Nay, dearest Lady, see your good physician.

Mary. Drugs—but he knows they cannot help me—says

That rest is all—tells me I must not think—

That I must rest—I shall rest by and by. Catch the wild cat, cage him, and when he springs

And maims himself against the bars, say 'rest':

Why, you must kill him if you would have him rest—

Dead or alive you cannot make him happy.

Lady Clarence. Your Majesty has lived so pure a life,

And done such mighty things by Holy Church,

I trust that God will make you happy yet.

Mary. What is the strange thing happiness? Sit down here:

Tell me thine happiest hour.

Lady Clarence. I will, if that May make your Grace forget yourself a little.

There runs a shallow brook across our field

For twenty miles, where the black crow flies five,

And doth so bound and babble all the way

As if itself were happy. It was May-time,

And I was walking with the man I loved. I loved him, but I thought I was not loved. And both were silent, letting the wild brook

Speak for us—till he stoop'd and gather'd one

From out a bed of thick forget-me-nots, Look'd hard and sweet at me, and gave it me.

I took it, tho' I did not know I took it, And put it in my bosom, and all at once I felt his arms about me, and his lips—

Mary. O God! I have been too slack, too slack;

There are Hot Gospellers even among our guards—

Nobles we dared not touch. We have but burnt

The heretic priest, workmen, and women and children.

Wet, famine, ague, fever, storm, wreck, wrath,—

We have so play'd the coward; but by God's grace,

We'll follow Philip's leading, and set up The Holy Office here—garner the wheat, And burn the tares with unquenchable fire!

Burn!—

Fie, what a savour! tell the cooks to close

The doors of all the offices below.

Latimer!

Sir, we are private with our women here—

Ever a rough, blunt, and uncourtly fellow—

Thou light a torch that never will go out!

'Tis out—mine flames. Women, the Holy Father

Has ta'en the legateship from our cousin Pole—

Was that well done? and poor Pole pines of it,

As I do, to the death. I am but a woman, I have no power.—Ah, weak and meek

old man, Seven-fold dishonour'd even in the sight

Of thine own secretaries—No, no. No pardon!—

Why that was false: there is the right hand still

Beckons me hence.

Sir, you were burnt for heresy, not for treason,

Remember that! 'twas I and Bonner did it,

And Pole; we are three to one — Have you found mercy there,

Grant it me here: and see, he smiles and goes,

Gentle as in life.

Alice. Madam, who goes? King Philip?

Mary. No, Philip comes and goes, but never goes.

Women, when I am dead,
Open my heart, and there you will find written

Two names, Philip and Calais; open his, —

So that he have one, —

You will find Philip only, policy, policy, —

Ay, worse than that — not one hour true

to me!

Foul maggots crawling in a fester'd vice!

Adulterous to the very heart of Hell.

Hast thou a knife?

Alice. Ay, Madam, but o' God's

mercy —

Mary. Fool, think'st thou I would
peril mine own soul

By slaughter of the body? I could not,
girl,

Not this way — callous with a constant
stripe,

Unwoundable. The knife!

Alice. Take heed, take heed!

The blade is keen as death.

Mary. This Philip shall not
Stare in upon me in my haggardness;

Old, miserable, diseased,

Incapable of children. Come thou down.
[*Cuts out the picture and throws it down.*]

Lie there. (*Wails*) O God, I have kill'd
my Philip!

Alice. No,

Madam, you have but cut the canvas
out;

We can replace it.

Mary. All is well then; rest —

I will to rest; he said, I must have rest.

[*Cries of 'Elizabeth' in the street.*]

A cry! What's that? Elizabeth? revolt?

A new Northumberland, another Wyatt?

I'll fight it on the threshold of the
grave.

Lady Clarence. Madam, your royal
sister comes to see you.

Mary. I will not see her.

Who knows if Boleyn's daughter be my
sister?

I will see none except the priest. Your
arm. [*To Lady Clarence.*]

O Saint of Aragon, with that sweet worn
smile

Among thy patient wrinkles — Help me
hence. [*Exeunt.*]

*The PRIEST passes. Enter ELIZABETH
and SIR WILLIAM CECIL.*

Elizabeth. Good counsel yours —

No one in waiting? still,
As if the chamberlain were Death him-
self!

The room she sleeps in — is not this the
way?

No, that way there are voices. Am I
too late?

Cecil . . . God guide me lest I lose the
way. [*Exit Elizabeth.*]

Cecil. Many points weather'd, many
perilous ones,

At last a harbour opens; but therein
Sunk rocks — they need fine steering —

much it is

To be nor mad, nor bigot — have a
mind —

Nor let Priests' talk, or dream of worlds
to be,

Miscolour things about her — sudden
touches

For him, or him — sunk rocks; no pas-
sionate faith —

But — if let be — balance and compro-
mise;

Brave, wary, sane to the heart of her —
a Tudor

School'd by the shadow of death — a
Boleyn, too,

Glancing across the Tudor — not so well.

Enter ALICE.

How is the good Queen now?

Alice. Away from Philip.

Back in her childhood — prattling to her
mother

Of her betrothal to the Emperor Charles,

And childlike-jealous of him again — and
once

She thank'd her father sweetly for his
book

Against that godless German. Ah, those
days

Were happy. It was never merry world
In England, since the Bible came among
us.

Cecil. And who says that?

Alice. It is a saying among the
Catholics.

Cecil. It never will be merry world
in England,
Till all men have their Bible, rich and
poor.

Alice. The Queen is dying, or you
dare not say it.

Enter ELIZABETH.

Elizabeth. The Queen is dead.

Cecil. Then here she stands! my
homage.

Elizabeth. She knew me, and ac-
knowledged me her heir,
Pray'd me to pay her debts, and keep
the Faith;

Then claspt the cross, and pass'd away
in peace.

I left her lying still and beautiful,

More beautiful than in life. Why would
you vex yourself,

Poor sister? Sir, I swear I have no heart
To be your Queen. To reign is restless
fence,

Tierce, quart, and trickery. Peace is
with the dead.

Her life was winter, for her spring was
nupt:

And she loved much: pray God she be
forgiven.

Cecil. Peace with the dead, who never
were at peace!

Yet she loved one so much — I needs
must say —

That never English monarch dying left
England so little.

Elizabeth. But with Cecil's aid
And others, if our person be secured
From traitor stabs — we will make Eng-
land great.

*Enter PAGET, and other LORDS OF THE
COUNCIL, SIR RALPH BAGENHALL, etc.*

Lords. God save Elizabeth, the Queen
of England!

Bagenhall. God save the Crown! the
Papacy is no more.

Paget (aside). Are we so sure of that?

Acclamation. God save the Queen!

HAROLD:

A DRAMA.

TO HIS EXCELLENCY

THE RIGHT HON. LORD LYTTON,

Viceroy and Governor-General of India.

MY DEAR LORD LYTTON, — After old-world records — such as the Bayeux tapestry and the Roman de Rou, — Edward Freeman's History of the Norman Conquest, and your father's Historical Romance treating of the same times, have been mainly helpful to me in writing this Drama. Your father dedicated his 'Harold' to my father's brother; allow me to dedicate my 'Harold' to yourself.

A. TENNYSON.

SHOW-DAY AT BATTLE ABBEY, 1876.

A GARDEN here — May breath and bloom of spring —
The cuckoo yonder from an English elm
Crying 'with my false egg I overwhelm
The native nest: ' and fancy hears the ring
Of harness, and that deathful arrow sing,
And Saxon battleaxe clang on Norman helm.
Here rose the dragon-banner of our realm:
Here fought, here fell, our Norman-slander'd king.
O Garden blossoming out of English blood!
O strange hate-healer Time! We stroll and stare
Where might made right eight hundred years ago;
Might, right? ay good, so all things make for good —
But he and he, if soul be soul, are where
Each stands full face with all he did below.

DRAMATIS PERSONÆ.

KING EDWARD THE CONFESSOR.

STIGAND, *created Archbishop of Canterbury by the Antipope Benedict.*

ALDRED, *Archbishop of York.*

THE NORMAN BISHOP OF LONDON.

HAROLD, *Earl of Wessex, afterwards King of England*

TOSTIG, *Earl of Northumbria*

GURTH, *Earl of East Anglia*

LEOPWIN, *Earl of Kent and Essex*

WULFNOTH

COUNT WILLIAM OF NORMANDY.

WILLIAM MALET, *a Norman Noble.*¹

EDWIN, *Earl of Mercia*

MORCAR, *Earl of Northumbria after Tostig*

GAMEL, *a Northumbrian Thane.*

ROLF, *a Ponthieu Fisherman.*

OSGOD and ATHELRIC, *Canons from Waltham.*

THE QUEEN, *Edward the Confessor's Wife, Daughter of Godwin.*

ALDWYTH, *Daughter of Alfgar and Widow of Griffyth, King of Wales.*

EDITH, *Ward of King Edward.*

Sons of
Godwin.

WILLIAM RUFUS.

Sons of Alfgar of
Mercia.

GUY, *Count of Ponthieu.*

HUGH MARGOT, *a Norman Monk.*

Courtiers, Earls and Thanes, Men-at-Arms, Canons of Waltham, Fishermen, etc.

¹ . . . quidam partim Normannus et Anglus
Comptat Herald. (*Guy of Amiens*, 587.)

ACT I.

SCENE I.—LONDON. THE KING'S
PALACE.*(A comet seen through the open window.)*ALDWYTH, GAMEL, COURTIERS *talking together.**First Courtier.* Lo? there once more
—this is the seventh night!You grimly-glaring, treble-brandish'd
scourge
Of England!*Second Courtier.* Horrible!*First Courtier.* Look you, there's a star
That dances in it as mad with agony!*Third Courtier.* Ay, like a spirit in
Hell who skips and flies
To right and left, and cannot scape the
flame.*Second Courtier.* Steam'd upward
from the undescendible

Abysm.

First Courtier. Or floated downward
from the throne

Of God Almighty.

Aldwyth. Gamel, son of Orm,
What thinkest thou this means?*Gamel.* War, my dear lady!*Aldwyth.* Doth this affright thee?*Gamel.* Mightily, my dear lady!*Aldwyth.* Stand by me then, and look
upon my face,
Not on the comet.*(Enter MORCAR.)*

Brother! why so pale?

Morcar. It glares in heaven, it flares
upon the Thames,The people are as thick as bees below,
They hum like bees, — they cannot speak
— for awe;Look to the skies, then to the river, strike
Their hearts, and hold their babies up to it.
I think that they would Molochise them
too,

To have the heavens clear.

Aldwyth. They fright not me.*(Enter LEOFWIN, after him GURTH.)*Ask thou Lord Leofwin what he thinks
of this!*Morcar.* Lord Leofwin, dost thou
believe, that theseThree rods of blood-red fire up yonder
meanThe doom of England and the wrath of
Heaven?*Bishop of London (passing).* Did ye
not cast with bestial violenceOur holy Norman bishops down from all
Their thrones in England? I alone
remain.

Why should not Heaven be wroth?

Leofwin. With us, or thee?*Bishop of London.* Did ye not outlaw
your archbishop Robert,Robert of Jumièges — well-nigh murder
him too?Is there no reason for the wrath of
Heaven?*Leofwin.* Why then the wrath of
Heaven hath three tails,

The devil only one.

*[Exit Bishop of London.]**(Enter ARCHBISHOP STIGAND.)*

Ask our Archbishop.

Stigand should know the purposes of
Heaven.*Stigand.* Not I. I cannot read the
face of heaven;

Perhaps our vines will grow the better for it.

Leofwin (laughing). He can but read
the king's face on his coins.*Stigand.* Ay, ay, young lord, *there* the
king's face is power.*Gurth.* O father, mock not at a public
fear,But tell us, is this pendent hell in heaven.
A harm to England?*Stigand.* Ask it of King Edward!
And he may tell thee, *I* am a harm to
England.Old uncanonical Stigand — ask of *me*
Who had my pallium from an Antipope!
Not he the man — for in our windy world
What's up is faith, what's down is heresy.
Our friends, the Normans, help to shake
his chair.I have a Norman fever on me, son,
And cannot answer sanely. . . . What it
means?

Ask our broad Earl.

[Pointing to HAROLD, who enters.]

Harold (seeing Gamel). Hail, Gamel,
son of Orm!

Albeit no rolling stone, my good friend
Gamel,

Thou hast rounded since we met. Thy
life at home

Is easier than mine here. Look! am I not
Work-wan, flesh-fallen?

Gamel. Art thou sick, good Earl?

Harold. Sick as an autumn swallow
for a voyage,

Sick for an idle week of hawk and hound
Beyond the seas—a change! When
camest thou hither?

Gamel. To-day, good Earl.

Harold. Is the North quiet, Gamel?

Gamel. Nay, there be murmurs, for
thy brother breaks us

With over-taxing—quiet, ay, as yet—
Nothing as yet.

Harold. Stand by him, mine old
friend,

Thou art a great voice in Northumber-
land!

Advise him: speak him sweetly, he will
hear thee.

He is passionate but honest. Stand thou
by him!

More talk of this to-morrow, if yon weird
sign

Not blast us in our dreams.—Well, father
Stigand—

[*To Stigand, who advances to him.*

Stigand (pointing to the comet). War
there, my son? is that the doom
of England?

Harold. Why not the doom of all the
world as well?

For all the world sees it as well as Eng-
land.

These meteors came and went before our
day,

Not harming any: it threatens us no
more

Than French or Norman. War? the
worst that follows

Things that seem jerk'd out of the com-
mon rut

Of Nature is the hot religious fool,

Who, seeing war in heaven, for heaven's
credit

Makes it on earth: but look, where
Edward draws

A faint foot hither, leaning upon Tostig.
He hath learnt to love our Tostig much
of late.

Leofwin. And he hath learnt, despite
the tiger in him,

To sleek and supple himself to the king's
hand.

Gurth. I trust the kingly touch that
cures the evil

May serve to charm the tiger out of him.

Leofwin. He hath as much of cat as
tiger in him.

Our Tostig loves the hand and not the
man.

Harold. Nay! Better die than lie!

Enter KING, QUEEN, and TOSTIG.

Edward. In heaven signs!

Signs upon earth! signs everywhere!
your Priests

Gross, worldly, simoniacal, unlearn'd!

They scarce can read their Psalter; and
your churches

Uncouth, unhandsome, while in Norman-
land

God speaks thro' abler voices, as He
dwells

In stately shrines. I say not this, as
being

Half Norman-blooded, nor as some have
held,

Because I love the Norman better—no,
But dreading God's revenge upon this

realm
For narrowness and coldness: and I say

it
For the last time perchance, before I go

To find the sweet refreshment of the
Saints.

I have lived a life of utter purity:

I have builded the great church of Holy
Peter:

I have wrought miracles—to God the
glory—

And miracles will in my name be wrought
Hereafter.—I have fought the fight and

gone—
I see the flashing of the gates of pearl—

And it is well with me, tho' some of you
Have scorn'd me—ay—but after I am

gone
Woe, woe to England! I have had a

vision;

The seven sleepers in the cave at Ephesus
Have turn'd from right to left.

Harold. My most dear Master,
What matters? let them turn from left to
right

And sleep again.

Tostig. Too hardy with thy king!
A life of prayer and fasting well may see
Deeper into the mysteries of heaven
Than thou, good brother.

Aldwyth (aside). Sees he into thine,
That thou wouldst have his promise for
the crown?

Edward. Tostig says true; my son,
thou art too hard,
Not stagger'd by this ominous earth and
heaven:

But heaven and earth are threads of the
same loom,
Play into one another, and weave the web
That may confound thee yet.

Harold. Nay, I trust not,
For I have served thee long and honestly.

Edward. I know it, son; I am not
thankless: thou

Hast broken all my foes, lighten'd for me
The weight of this poor crown, and left
me time

And peace for prayer to gain a better one.
Twelve years of service! England loves
thee for it.

Thou art the man to rule her!

Aldwyth (aside). So, not Tostig!

Harold. And after those twelve years
a boon, my king,

Respite, a holiday: thyself wast wont
To love the chase: thy leave to set my feet
On board, and hunt and hawk beyond
the seas!

Edward. What with this flaming
horror overhead?

Harold. Well, when it passes then.

Edward. Ay if it pass.
Go not to Normandy — go not to Nor-
mandy.

Harold. And wherefore not, my king,
to Normandy?

Is not my brother Wulfnoth hostage there
For my dead father's loyalty to thee?

I pray thee, let me hence and bring him
home.

Edward. Not thee, my son: some
other messenger.

Harold. And why not me, my lord
to Normandy?

Is not the Norman Count thy friend and
mine?

Edward. I pray thee, do not go to
Normandy.

Harold. Because my father drove the
Normans out
Of England? — That was many a summer
gone —

Forgotten and forgiven by them and thee.

Edward. Harold, I will not yield thee
leave to go.

Harold. Why then to Flanders. I
will hawk and hunt

In Flanders.

Edward. Be there not fair woods and
fields

In England? Wilful, wilful. Go — the
Saints

Pilot and prosper all thy wandering out
And homeward. Tostig, I am faint again.

Son Harold, I will in and pray for thee.

[*Exit, leaning on Tostig, and fol-
lowed by Stigand, Morcar, and
Courtiers.*

Harold. What lies upon the mind of
our good king

That he should harp this way on Nor-
mandy?

Queen. Brother, the king is wiser
than he seems;

And Tostig knows it; Tostig loves the
king.

Harold. And love should know; and
— be the king so wise, —

Then Tostig too were wiser than he
seems.

I love the man but not his phantasies.

(*Re-enter TOSTIG.*)

Well, brother,

When didst thou hear from thy North-
umbria?

Tostig. When did I hear aught but
this '*When*' from thee?

Leave me alone, brother, with my North-
umbria:

She is *my* mistress, let *me* look to her!

The King hath made me Earl; make me
not fool!

Nor make the King a fool, who made
me Earl!

Harold. No, Tostig — lest I make myself a fool
(Who made the King who made thee, make thee Earl.

Tostig. Why chafe me then? Thou knowest I soon go wild.

Gurth. Come, come! as yet thou art not gone so wild
But thou canst hear the best and wisest of us.

Harold. So says old Gurth, not I: yet hear! thine earldom,
Tostig, hath been a kingdom. Their old crown

Is yet a force among them, a sun set
But leaving light enough for Alfgar's house

To strike thee down by — nay, this ghastly glare

May heat their fancies.

Tostig. My most worthy brother,
Thou art the quietest man in all the world —

Ay, ay and wise in peace and great in war —

Pray God the people choose thee for their king!

But all the powers of the house of Godwin
Are not enframed in thee.

Harold. Thank the Saints, no!
But thou hast drain'd them shallow by thy tolls,

And thou art ever here about the King:
Thine absence well may seem a want of care.

Cling to their love; for, now the sons of Godwin

Sit topmost in the field of England, envy,
• Like the rough bear beneath the tree,
good brother,

Waits till the man let go.

Tostig. Good counsel truly!
I heard from my Northumbria yesterday.

Harold. How goes it then with thy Northumbria? Well?

Tostig. And wouldst thou that it went aught else than well?

Harold. I would it went as well as with mine earldom,

Leofwin's and Gurth's.

Tostig. Ye govern milder men.

Gurth. We have made them milder by just government.

Tostig. Ay, ever give yourselves your own good word.

Leofwin. An honest gift, by all the Saints, if giver

And taker be but honest! but they bribe Each other, and so often, an honest world Will not believe them.

Harold. I may tell thee, Tostig, I heard from thy Northumberland to-day.

Tostig. From spies of thine to spy my nakedness

In my poor North!

Harold. There is a movement there, A blind one — nothing yet.

Tostig. Crush it at once
With all the power I have! — I must — I will! —

Crush it half-born! Fool still? or wisdom there,

My wise head-shaking Harold?

Harold. Make not thou The nothing something. Wisdom when in power

And wisdom, should not frown as Power, but smile

As kindness, watching all, till the true must

Shall make her strike as Power: but when to strike —

O Tostig, O dear brother — If they prance, Rein in, not lash them, lest they rear and run

And break both neck and axle.

Tostig. Good again!
Good counsel tho' scarce needed. Pour not water

In the full vessel running out at top
To swamp the house.

Leofwin. Nor thou be a wild thing
Out of the waste, to turn and bite the hand

Would help thee from the trap.

Tostig. Thou playest in tune.

Leofwin. To the deaf adder thee, that wilt not dance

However wisely charm'd.

Tostig. No more, no more!

Gurth. I likewise cry 'no more.' Unwholesome talk

For Godwin's house! Leofwin, thou hast a tongue!

Tostig, thou look'st as thou wouldst spring upon him.

St. Olaf, not while I am by! Come, come,
Join hands, let brethren dwell in unity;
Let kith and kin stand close as our
shield-wall,

Who breaks us then? I say, thou hast a
tongue,

And Tostig is not stout enough to bear it.
Vex him not, Leofwin.

Tostig. No, I am not vexed, —
Altho' ye seek to vex me, one and all.

I have to make report of my good earl-
dom

To the good king who gave it — not to
you —

Not any of you. — I am not vexed at all.

Harold. The king? the king is ever
at his prayers;

In all that handles matter of the state
I am the king.

Tostig. That shalt thou never be
If I can thwart thee.

Harold. Brother, brother!

Tostig. Away!

[*Exit Tostig.*]

Queen. Spite of this grisly star ye
three must gall

Poor Tostig.

Leofwin. Tostig, sister, galls himself;
He cannot smell a rose but pricks his
nose

Against the thorn, and rails against the
rose.

Queen. I am the only rose of all the
stock

That never thorn'd him; Edward loves
him, so

Ye hate him. Harold always hated him.
Why — how they fought when boys —

and, Holy Mary!

How Harold used to beat him!

Harold. Why, boys will fight.
Leofwin would often fight me, and I beat
him.

Even old Gurth would fight. I had much
ado

To hold mine own against old Gurth.
Old Gurth,

We fought like great states for grave
cause; but Tostig —

On a sudden — at a something — for a
nothing —

The boy would fist me hard, and when
we fought

I conquer'd, and he loved me none the
less,

Till thou wouldst get him all apart, and
tell him

That where he was but worsted, he was
wrong'd.

Ah! thou hast taught the king to spoil
him too;

Now the spoilt child sways both. Take
heed, take heed;

Thou art the Queen; ye are boy and girl
no more:

Side not with Tostig in any violence,
Lest thou be sideways guilty of the vio-
lence.

Queen. Come fall not foul on me. I
leave thee, brother.

Harold. Nay, my good sister —

[*Exeunt Queen, Harold, Gurth, and
Leofwin.*]

Aldwyth. Gamel, son of Orm,
What thinkest thou this means?

Gamel. [Pointing to the comet.
War, my dear lady,

War, waste, plague, famine, all maligni-
ties.

Aldwyth. It means the fall of Tostig
from his earldom.

Gamel. That were too small a matter
for a comet!

Aldwyth. It means the lifting of the
house of Alfgar.

Gamel. Too small! a comet would
not show for that!

Aldwyth. Not small for thee, if thou
canst compass it.

Gamel. Thy love?

Aldwyth. As much as I can give
thee, man;

This Tostig is, or like to be, a tyrant;

Stir up thy people: oust him!

Gamel. And thy love?

Aldwyth. As much as thou canst bear.

Gamel. I can bear all,

And not be giddy.

Aldwyth. No more now: to-morrow.

SCENE II. — IN THE GARDEN. THE
KING'S HOUSE NEAR LONDON. SUN-
SET.

Edith. Mad for thy mate, passionate
nightingale . . .

I love thee for it — ay, but stay a moment;
He can but stay a moment : he is going.
 I fain would hear him coming ! . . . near
 me . . . near,
 Somewhere — To draw him nearer with a
 charm
 Like thine to thine.

(*Singing.*)

Love is come with a song and a smile,
 Welcome Love with a smile and a song :
 Love can stay but a little while.
 Why cannot he stay ? They call him
 away :
 Ye do him wrong, ye do him wrong ;
 Love will stay for a whole life long.

Enter HAROLD.

Harold. The nightingales in Have-
 ringatte-Bower
 Sang out their loves so loud, that Ed-
 ward's prayers
 Were deafen'd and he pray'd them dumb,
 and thus
 I dumb thee too, my wingless nightingale !

[*Kissing her.*]

Edith. Thou art my music ! Would
 their wings were mine
 To follow thee to Flanders ! Must thou
 go ?

Harold. Not must, but will. It is but
 for one moon.

Edith. Leaving so many foes in Ed-
 ward's hall
 To league against thy weal. The Lady
 Aldwyth
 Was here to-day, and when she touch'd
 on thee,
 She stammer'd in her hate ; I am sure
 she hates thee,
 Pants for thy blood.

Harold. Well, I have given her
 cause —
 I fear no woman.

Edith. Hate not one who felt
 Some pity for thy hater ! I am sure
 Her morning wanted sunlight, she so
 praised
 The convent and lone life — within the
 pale —
 Beyond the passion. Nay — she held
 with Edward,

At least methought she held with holy
 Edward,
 That marriage was half sin.

Harold. A lesson worth
 Finger and thumb — thus (*snaps his fin-
 gers*). And my answer to it —
 See here — an interwoven H and E !
 Take thou this ring ; I will demand his
 ward

From Edward when I come again. Ay,
 would she ?

She to shut up my blossom in the dark !
 Thou art *my* nun, thy cloister in mine
 arms.

Edith (*taking the ring*). Yea, but
 Earl Tostig —

Harold. That's a truer fear !
 For if the North take fire, I should be
 back ;

I shall be, soon enough.

Edith. Ay, but last night
 An evil dream that ever came and went —

Harold. A gnat that vexed thy pillow !
 Had I been by,

I would have spoil'd his horn. My girl,
 what was it ?

Edith. Oh ! that thou wert not going !
 For so methought it was our marriage-
 morn,

And while we stood together, a dead man
 Rose from behind the altar, tore away
 My marriage ring, and rent my bridal
 veil ;

And then I turn'd, and saw the church
 all fill'd

With dead men upright from their graves,
 and all

The dead men made at thee to murder
 thee,

But thou didst back thyself against a
 pillar,

And strike among them with thy battle-
 axe —

There, what a dream !

Harold. Well, well — a dream —
 no more !

Edith. Did not Heaven speak to men
 in dreams of old ?

Harold. Ay — well — of old. I tell
 thee what, my child ;
 Thou hast misread this merry dream of
 thine,
 Taken the rifted pillars of the wood

For smooth stone columns of the sanctuary,
The shadows of a hundred fat dead deer
For dead men's ghosts. True, that the
battle-axe

Was out of place; it should have been
the bow. —

Come, thou shalt dream no more such
dreams; I swear it,

By mine own eyes — and these two sapphires — these

Twin rubies, that are amulets against all
The kisses of all kind of womankind

In Flanders, till the sea shall roll me back
To tumble at thy feet.

Edith. That would but shame me,
Rather than make me vain. The sea may
roll

Sand, shingle, shore-weed, not the living
rock

Which guards the land.

Harold. Except it be a soft one,
And undereaten to the fall. Mine
amulet . . .

This last . . . upon thine eyelids, to
shut in

A happier dream. Sleep, sleep, and thou
shalt see

My greyhounds fleeing like a beam of
light,

And hear my peregrine and her bells in
heaven;

And other bells on earth, which yet are
heaven's;

Guess what they be.

Edith. He cannot guess who knows.
Farewell, my king.

Harold. Not yet, but then — my queen.
[*Exeunt.*]

Enter ALDWYTH from the thicket.

Aldwyth. The kiss that charms thine
eyelids into sleep,

Will hold mine waking. Hate him? I
could love him

More, tenfold, than this fearful child can
do;

Griffyth I hated: why not hate the foe
Of England? Griffyth when I saw him
flee,

Chased deer-like up his mountains, all
the blood

That should have only pulsed for Griffyth,
beat

For his pursuer. I love him or think I
love him.

If he were King of England, I his queen,
I might be sure of it. Nay, I do love
him. —

She must be cloister'd somehow, lest the
king

Should yield his ward to Harold's will.
What harm?

She hath but blood enough to live, not
love. —

When Harold goes and Tostig, shall I
play

The craftier Tostig with him? fawn upon
him?

Chime in with all? 'O thou more saint
than king!'

And that were true enough. 'O blessed
relics!'

'O Holy Peter!' If he found me thus,
Harold might hate me; he is broad and
honest,

Breathing an easy gladness . . . not
like Aldwyth . . .

For which I strangely love him. Should
not England

Love Aldwyth, if she stay the feuds that
part

The sons of Godwin from the sons of
Alfgar

By such a marrying? Courage, noble
Aldwyth!

Let all thy people bless thee!

Our wild Tostig,
Edward hath made him Earl: he would
be king: —

The dog that snapt the shadow, dropt the
bone. —

I trust he may do well, this Gamel, whom
I play upon, that he may play the note
Whereat the dog shall howl and run, and
Harold

Hear the king's music, all alone with
him,

Pronounced his heir of England.

I see the goal and half the way to it. —
Peace-lover is our Harold for the sake
Of England's wholeness — so — to shake
the North

With earthquake and disruption — some
division —

Then fling mine own fair person in the gap
A sacrifice to Harold, a peace-offering,
A scape-goat marriage — all the sins of
both

The houses on mine head — then a fair
life

And bless the Queen of England.

Morcar (coming from the thicket). Art
thou assured

By this, that Harold loves but Edith?

Aldwyth. *Morcar*!
Why creep'st thou like a timorous beast
of prey

Out of the bush by night?

Morcar. I follow'd thee.

Aldwyth. Follow my lead, and I will
make thee earl.

Morcar. What lead then?

Aldwyth. Thou shalt flash it secretly
Among the good Northumbrian folk,
that I —

That Harold loves me — yea, and pres-
ently

That I and Harold are betroth'd — and
last —

Perchance that Harold wrongs me; tho'
I would not

That it should come to that.

Morcar. I will both flash
And thunder for thee.

Aldwyth. I said 'secretly';
It is the flash that murders, the poor
thunder

Never harm'd head.

Morcar. But thunder may bring down
That which the flash hath stricken.

Aldwyth. Down with Tostig!
That first of all. — And when doth Harold
go?

Morcar. To-morrow — first to Bosham,
then to Flanders.

Aldwyth. Not to come back till
Tostig shall have shown
And redden'd with his people's blood the
teeth

That shall be broken by us — yea, and
thou

Chair'd in his place. Good-night, and
dream thyself

Their chosen Earl. [*Exit Aldwyth.*]

Morcar. Earl first, and after that
Who knows I may not dream myself their
king!

ACT II.

SCENE I. — SEASHORE. PONTIEU. NIGHT.

HAROLD and his Men, wrecked.

Harold. Friends, in that last inhos-
pitable plunge
Our boat hath burst her ribs; but ours
are whole;

I have but bark'd my hands.

Attendant. I dug mine into
My old fast friend the shore, and clinging
thus

Felt the remorseless outdraught of the
deep

Haul like a great strong fellow at my legs.
And then I rose and ran. The blast that
came

So suddenly hath fallen as suddenly —
Put thou the comet and this blast to-
gether —

Harold. Put thou thyself and mother-
wit together.

Be not a fool!

(*Enter Fishermen with torches, HAROLD
going up to one of them, ROLF.*)

Wicked sea-will-o'-the-wisp!
Wolf of the shore! dog, with thy lying
lights

Thou hast betray'd us on these rocks of
thine!

Rolf. Ay, but thou liest as loud as the
black herring-pond behind thee. We be
fishermen; I came to see after my nets.

Harold. To drag us into them.
Fishermen? devils!

Who, while ye fish for men with your
* false fires,

Let the great Devil fish for your own souls.

Rolf. Nay then, we be liker the blessed
Apostles; *they* were fishers of men, Father
Jean says.

Harold. I had liefer that the fish had
swallowed me,

Like Jonah, than have known there were
such devils.

What's to be done?

[*To his Men — goes apart with them.*]
Fisherman. Rolf, what fish did swallow
Jonah?

Rolf. A whale!

Fisherman. Then a whale to a whelk we have swallowed the King of England. I saw him over there. Look thee, Rolf, when I was down in the fever, *she* was down with the hunger, and thou didst stand by her and give her thy crabs, and set her up again, till now, by the patient Saints, she's as crabbed as ever.

Rolf. And I'll give her my crabs again, when thou art down again.

Fisherman. I thank thee, Rolf. Run thou to Count Guy; he is hard at hand. Tell him what hath crept into our creel, and he will fee thee as freely as he will wrench this outlander's ransom out of him — and why not? for what right had he to get himself wrecked on another man's land?

Rolf. Thou art the human-heartedest, Christian-charitiest of all crab-catchers. Share and share alike! [*Exit.*]

Harold (to Fisherman). Fellow, dost thou catch crabs?

Fisherman. As few as I may in a wind, and less than I would in a calm. Ay!

Harold. I have a mind that thou shalt catch no more.

Fisherman. How?

Harold. I have a mind to brain thee with mine axe.

Fisherman. Ay, do, do, and our great Count crab will make his nippers meet in thine heart; he'll sweat it out of thee, he'll sweat it out of thee. Look, he's here! He'll speak for himself! Hold thine own, if thou canst!

Enter GUY, COUNT OF PONTIEU.

Harold. Guy, Count of Ponthieu?

Guy. Harold, Earl of Wessex!

Harold. Thy villains with their lying lights have wreck'd us!

Guy. Art thou not Earl of Wessex?

Harold. In mine earldom
A man may hang gold bracelets on a bush,
And leave them for a year, and coming back

Find them again.

Guy. Thou art a mighty man
In thine own earldom!

Harold. Were such murderous liars
In Wessex — if I caught them, they
should hang

Cliff-gibbeted for sea-marks; our sea-mew
Winging their only wail!

Guy. Ay, but my men
Hold that the shipwreckt are accursed of
God; —

What hinders me to hold with mine own
men?

Harold. The Christian manhood of
the man who reigns!

Guy. Ay, rave thy worst, but in our
oubliettes

Thou shalt or rot or ransom. Hale him
hence! [*To one of his Attendants.*]
Fly thou to William; tell him we have
Harold.

SCENE II. — BAYEUX. PALACE.

COUNT WILLIAM and WILLIAM MALET.

William. We hold our Saxon wood-
cock in the springe,
But he begins to flutter. As I think
He was thine host in England when I
went
To visit Edward.

Malet. Yea, and there, my lord,
To make allowance for their rougher
fashions,
I found him all a noble host should be.

William. Thou art his friend: thou
know'st my claim on England
Thro' Edward's promise: we have him
in the toils.

And it were well, if thou shouldst let him
feel

How dense a fold of danger nets him
round,

So that he bristle himself against my will.

Malet. What would I do, my lord, if
I were you?

William. What wouldst thou do?

Malet. My lord, he is thy guest.

William. Nay, by the splendour of
God, no guest of mine.

He came not to see me, had past me by
To hunt and hawk elsewhere, save for
the fate

Which hunted him when that un-Saxon
blast,

And bolts of thunder moulded in high
 heaven
 To serve the Norman purpose, drave and
 crack'd
 His boat on Ponthieu beach; where our
 friend Guy
 Had wrung his ransom from him by the
 rack,
 But that I stept between and purchased
 him,
 Translating his captivity from Guy
 To mine own hearth at Bayeux, where he
 sits
 My ransom'd prisoner.

Malet. Well, if not with gold,
 With golden deeds and iron strokes that
 brought

Thy war with Brittany to a goodlier close
 Than else had been, he paid his ransom
 back.

William. So that henceforth they are
 not like to league
 With Harold against me.

Malet. A marvel, how
 He from the liquid sands of Coesnon
 Haled thy shore-swallow'd, armour'd
 Normans up
 To fight for thee again!

William. Perchance against
 Their saver, save thou save him from
 himself.

Malet. But I should let him home
 again, my lord.

William. Simple! let fly the bird
 within the hand,

To catch the bird again within the bush!
 No.

Smooth thou my way, before he clash
 with me;

I want his voice in England for the
 crown,

I want thy voice with him to bring him
 round;

And being brave he must be subtly cow'd,
 And being truthful wrought upon to swear
 Vows that he dare not break. England
 our own

Thro' Harold's help, he shall be my dear
 friend

As well as thine, and thou thyself shalt
 have

Large lordship there of lands and terri-
 tory.

Malet. I knew thy purpose; he and
 Wulfnoth never

Have met, except in public; shall they
 meet

In private? I have often talk'd with
 Wulfnoth,

And stuff'd the boy with fears that these
 may act

On Harold when they meet.

William. Then let them meet!

Malet. I can but love this noble,
 honest Harold.

William. Love him! why not? thine
 is a loving office,

I have commission'd thee to save the
 man:

Help the good ship, showing the sunken
 rock,

Or he is wreckt for ever.

Enter WILLIAM RUFUS.

William Rufus. Father.

William. Well, boy.

William Rufus. They have taken
 away the toy thou gavest me,

The Norman knight.

William. Why, boy?

William Rufus. Because I broke
 The horse's leg—it was mine own to
 break;

I like to have my toys, and break them
 too.

William. Well, thou shalt have an-
 other Norman knight!

William Rufus. And may I break
 his legs?

William. Yea,—get thee gone!

William Rufus. I'll tell them I have
 had my way with thee. [*Exit.*]

Malet. I never knew thee check thy
 will for aught

Save for the prattling of thy little ones.

William. Who shall be kings of
 England. I am heir

Of England by the promise of her king.

Malet. But there the great Assembly
 choose their king,

The choice of England is the voice of
 England.

William. I will be king of England
 by the laws,

The choice, and voice of England.

Malet. Can that be?

William. The voice of any people is
the sword
That guards them, or the sword that beats
them down.
Here comes the would-be what I will
be . . . kinglike . . .
Tho' scarce at ease; for, save our meshes
break,
More kinglike he than like to prove a
king.

(*Enter HAROLD, musing, with his eyes
on the ground.*)

He sees me not — and yet he dreams of
me.
Earl, wilt thou fly my falcons this fair
day?
They are of the best, strong-wing'd against
the wind.

*Harold (looking up suddenly, having
caught but the last word).* Which
way does it blow?

William. Blowing for England, ha?
Not yet. Thou hast not learnt thy quar-
ters here.
The winds so cross and jostle among
these towers.

Harold. Count of the Normans, thou
hast ransom'd us,
Maintain'd, and entertain'd us royally!

William. And thou for us hast fought
as loyally,

Which binds us friendship-fast for ever!
Harold. Good!

But lest we turn the scale of courtesy
By too much pressure on it, I would fain,
Since thou hast promised Wulfnoth home
with us,
Be home again with Wulfnoth.

William. Stay — as yet
Thou hast but seen how Norman hands
can strike,
But walk'd our Norman field, scarce
touch'd or tasted

The splendours of our Court.

Harold. I am in no mood:
I should be as the shadow of a cloud
Crossing your light.

William. Nay, rest a week or two,
And we will fill thee full of Norman sun,
And send thee back among thine island
mists
With laughter.

Harold. Count, I thank thee, but
had rather
Breathe the free wind from off our Saxon
downs,
Tho' charged with all the wet of all the
west.

William. Why if thou wilt, so let it
be — thou shalt.

That were a graceless hospitality
To chain the free guest to the banquet-
board;

To-morrow we will ride with thee to
Harfleur,

And see thee shipt, and pray in thy behalf
For happier homeward winds than that
which crack'd

Thy bark at Ponthieu, — yet to us, in faith,
A happy one — whereby we came to know
Thy valour and thy value, noble earl.

Ay, and perchance a happy one for thee,
Provided — I will go with thee to-mor-
row —

Nay — but there be conditions, easy
ones,

So thou, fair friend, will take them easily.

Enter PAGE.

Page. My lord, there is a post from
over seas

With news for thee. [*Exit Page.*]

William. Come, Malet, let us hear!
[*Exeunt Count William and Malet.*]

Harold. Conditions? What condi-
tions? pay him back

His ransom? 'easy' — that were easy —
nay —

No money-lover he! What said the
King?

'I pray you do not go to Normandy.'
And fate hath blown me hither, bound
me too

With bitter obligation to the Count —
Have I not fought it out? What did he
mean?

There lodged a gleaming grimness in his
eyes,

Gave his shorn smile the lie. The walls
oppress me,

And yon huge keep that hinders half the
heaven.

Free air! free field!

[*Moves to go out. A Man-at-arms
follows him.*]

Harold (to the Man-at-arms). I need thee not. Why dost thou follow me?

Man-at-arms. I have the Count's commands to follow thee.

Harold. What then? Am I in danger in this court?

Man-at-arms. I cannot tell. I have the Count's commands.

Harold. Stand out of earshot then, and keep me still

In eyeshot.

Man-at-arms. Yea, lord Harold.
[*Withdraws.*]

Harold. And arm'd men
Ever keep watch beside my chamber door,
And if I walk within the lonely wood,
There is an arm'd man ever glides behind!

(*Enter MALET.*)

Why am I follow'd, haunted, harass'd,
watch'd?

See yonder!

[*Pointing to the Man-at-arms.*]
Malet. 'Tis the good Count's care for thee!

The Normans love thee not, nor thou the Normans,

Or — so they deem.

Harold. But wherefore is the wind,
Which way soever the vane-arrow swing,
Not ever fair for England? Why but now

He said (thou heardest him) that I must not hence

Save on conditions.

Malet. So in truth he said.

Harold. Malet, thy mother was an Englishwoman;

There somewhere beats an English pulse in thee!

Malet. Well — for my mother's sake
I love your England,
But for my father I love Normandy.

Harold. Speak for thy mother's sake,
and tell me true.

Malet. Then for my mother's sake,
and England's sake
That suffers in the daily want of thee,
Obey the Count's conditions, my good friend.

Harold. How, Malet, if they be not honourable!

Malet. Seem to obey them.

Harold. Better die than lie.

Malet. Choose therefore whether thou wilt have thy conscience
White as a maiden's hand, or whether England

Be shatter'd into fragments.

Harold. News from England?

Malet. Morcar and Edwin have stirr'd up the Thanes

Against thy brother Tostig's governance;
And all the North of Humber is one storm.

Harold. I should be there, Malet, I should be there!

Malet. And Tostig in his own hall on suspicion

Hath massacred the Thane that was his guest,

Gamel, the son of Orm: and there be more As villainously slain.

Harold. The wolf! the beast!
Ill news for guests, ha, Malet! More? What more?

What do they say? did Edward know of this?

Malet. They say his wife was knowing and abetting.

Harold. They say, his wife! — To marry and have no husband
Makes the wife fool. My God, I should be there.

I'll hack my way to the sea.

Malet. Thou canst not, Harold;
Our Duke is all between thee and the sea,

Our Duke is all about thee like a God;
All passes block'd. Obey him, speak him fair,

For he is only debonair to those
That follow where he leads, but stark as death

To those that cross him. — Look thou, here is Wulfnoth!

I leave thee to thy talk with him alone;
How wan, poor lad! how sick and sad for home!

[*Exit Malet.*]
Harold (muttering). Go not to Normandy — go not to Normandy!

(*Enter WULFNOTH.*)

Poor brother! still a hostage!

Wulfnoth.

Yea, and I

Shall see the dewy kiss of dawn no more
Make blush the maiden-white of our tall
cliffs,

Nor mark the sea-bird rouse himself and
hover

Above the windy ripple, and fill the sky
With free sea-laughter — never — save
indeed

'Thou canst make yield this iron-mooded
Duke

To let me go.

Harold. Why, brother, so he will;
But on conditions. Canst thou guess at
them?

Wulfnoth. Draw nearer, — I was in
the corridor,

I saw him coming with his brother Odo
The Bayeux bishop, and I hid myself.

Harold. They did thee wrong who
made thee hostage; thou
Wast ever fearful.

Wulfnoth. And he spoke — I
heard him —

'This Harold is not of the royal blood,
Can have no right to the crown,' and
Odo said,

'Thine is the right, for thine the might;
he is here,
And yonder is thy keep.'

Harold. No, Wulfnoth, no.

Wulfnoth. And William laugh'd and
swore that might was right,
Far as he knew in this poor world of
ours —

'Marry, the Saints must go along with
us,

And, brother, we will find a way,' said
he —

Yea, yea, he would be king of England.

Harold. Never!

Wulfnoth. Yea, but thou must not this
way answer him.

Harold. Is it not better still to speak
the truth?

Wulfnoth. Not here, or thou wilt
never hence nor I:

For in the racing toward this golden
goal

He turns not right or left, but tramples
flat

Whatever thwarts him; hast thou never
heard

His savagery at Alençon — the town

Hung out raw hides along their walls,
and cried,

'Work for the tanner.'

Harold. That had anger'd me
Had I been William.

Wulfnoth. Nay, but he had prisoners,
He tore their eyes out, sliced their hands
away,

And flung them streaming o'er the battle-
ments

Upon the heads of those who walk'd
within —

Oh, speak him fair, Harold, for thine own
sake.

Harold. Your Welshman says, 'The
Truth against the World,'

Much more the truth against myself.

Wulfnoth. Thyself?
But for my sake, O brother! oh! for
my sake!

Harold. Poor Wulfnoth! do they not
entreat thee well?

Wulfnoth. I see the blackness of my
dungeon loom

Across their lamps of revel, and beyond
The merriest murmurs of their banquet
clank

The shackles that will bind me to the
wall.

Harold. Too fearful still!

Wulfnoth. Oh no, no — speak
him fair!

Call it to temporise; and not to lie;

Harold, I do not counsel thee to lie.

The man that hath to foil a murderous aim
May, surely, play with words.

Harold. Words are the man.
Not ev'n for thy sake, brother, would I
lie.

Wulfnoth. Then for thine Edith?

Harold. There thou prick'st me
deep.

Wulfnoth. And for our Mother Eng-
land?

Harold. Deeper still.

Wulfnoth. And deeper still the deep-
down oubliette,

Down thirty feet below the smiling day —
In blackness — dogs' food thrown upon
thy head.

And over thee the suns arise and set,
And the lark sings, the sweet stars come
and go,

And men are at their markets, in their fields,
And woo their loves and have forgotten thee;

And thou art upright in thy living grave,
Where there is barely room to shift thy side,

And all thine England hath forgotten thee;
And he our lazy-pious Norman King,
With all his Normans round him once again,

Counts his old beads, and hath forgotten thee.

Harold. Thou art of my blood, and so methinks, my boy,
Thy fears infect me beyond reason.
Peace!

Wulfnoth. And then our fiery Tostig, while thy hands
Are palsied here, if his Northumbrians rise
And hurl him from them, — I have heard the Normans

Count upon this confusion — may he not make

A league with William, so to bring him back?

Harold. That lies within the shadow of the chance.

Wulfnoth. And like a river in flood thro' a burst dam
Descends the ruthless Norman — our good King

Kneels mumbling some old bone — our helpless folk
Are wash'd away, wailing, in their own blood —

Harold. Wailing! not warring? Boy, thou hast forgotten
That thou art English.

Wulfnoth. Then our modest women — I know the Norman license — thine own Edith —

Harold. No more! I will not hear thee — William comes.

Wulfnoth. I dare not well be seen in talk with thee.
Make thou not mention that I spake with thee.

[*Moves away to the back of the stage.*]

Enter WILLIAM, MALET, and OFFICER.

Officer. We have the man that rail'd against thy birth.

William. Tear out his tongue.
Officer. He shall not rail again.
He said that he should see confusion fall

On thee and on thine house.

William. Tear out his eyes,
And plunge him into prison.

Officer. It shall be done.
[*Exit Officer.*]

William. Look not amazed, fair earl!
Better leave undone
Than do by halves — tongueless and eyeless, prison'd —

Harold. Better methinks have slain the man at once!

William. We have respect for man's immortal soul,
We seldom take man's life, except in war;

It frights the traitor more to maim and blind.

Harold. In mine own land I should have scorn'd the man,
Or lash'd his rascal back, and let him go.

William. And let him go? To slander thee again!

Yet in thine own land in thy father's day
They blinded my young kinsman, Alfred — ay,

Some said it was thy father's deed.

Harold. They lied.

William. But thou and he — whom at thy word, for thou
Art known a speaker of the truth, I free
From this foul charge —

Harold. Nay, nay, he freed himself
By oath and compurgation from the charge.

The king, the lords, the people clear'd him of it.

William. But thou and he drove our good Normans out

From England, and this rankles in us yet.
Archbishop Robert hardly scaped with life.

Harold. Archbishop Robert! Robert the Archbishop!

Robert of Jumièges, he that —

Malet. Quiet! quiet!

Harold. Count! if there sat within the Norman chair

A ruler all for England — one who fill'd
All offices, all bishopricks with English —

We could not move from Dover to the
Humber

Saving thro' Norman bishopricks — I say
Ye would applaud that Norman who
should drive

The stranger to the fiends!

William. Why, that is reason!
Warrior thou art, and mighty wise withal!
Ay, ay, but many among our Norman
lords

Hate thee for this, and press upon me —
saying

God and the sea have given thee to our
hands —

To plunge thee into life-long prison
here: —

Yet I hold out against them, as I may,
Yea — would hold out, yea, tho' they
should revolt —

For thou hast done the battle in my
cause;

I am thy fastest friend in Normandy.

Harold. I am doubly bound to thee
... if this be so.

William. And I would bind thee
more, and would myself
Be bounden to thee more.

Harold. Then let me hence
With Wulfnoth to King Edward.

William. So we will.
We hear he hath not long to live.

Harold. It may be.

William. Why then the heir of Eng-
land, who is he?

Harold. The Atheling is nearest to
the throne.

William. But sickly, slight, half-
witted and a child,
Will England have him king?

Harold. It may be, no.

William. And hath King Edward
not pronounced his heir?

Harold. Not that I know.

William. When he was here
in Normandy,
He loved us and we him, because we
found him
A Norman of the Normans.

Harold. So did we.

William. A gentle, gracious, pure
and saintly man!
And grateful to the hand that shielded
him,

He promised that if ever he were king
In England, he would give his kingdom
voice

To me as his successor. Knowest thou
this?

Harold. I learn it now.

William. Thou knowest I am his
cousin,

And that my wife descends from Alfred?

Harold. Ay.

William. Who hath a better claim
then to the crown

So that ye will not crown the Atheling?

Harold. None that I know ... if
that but hung upon

King Edward's will.

William. Wilt thou uphold my claim?

Malet (aside to Harold). Be careful
of thine answer, my good friend.

Wulfnoth (aside to Harold). Oh!
Harold, for my sake and for thine
own!

Harold. Ay ... if the king have
not revoked his promise.

William. But hath he done it then?

Harold. Not that I know.

William. Good, good, and thou wilt
help me to the crown?

Harold. Ay ... if the Witan will
consent to this.

William. Thou art the mightiest voice
in England, man,

Thy voice will lead the Witan — shall I
have it?

Wulfnoth (aside to Harold). Oh!
Harold, if thou love thine Edith,
ay.

Harold. Ay, if —

Malet (aside to Harold). Thine 'ifs',
will sear thine eyes out — ay.

William. I ask thee, wilt thou help
me to the crown?

And I will make thee my great Earl of
Earls,

Foremost in England and in Normandy;
Thou shalt be verily king — all but the
name —

For I shall most sojourn in Normandy;
And thou be my vice-king in England.
Speak.

Wulfnoth (aside to Harold). Ay,
brother — for the sake of England
— ay.

Harold. My lord —

Malet (aside to Harold). Take heed now.

Harold. Ay.

William. I am content,
For thou art truthful, and thy word thy bond.

To-morrow will we ride with thee to Harfleur. [*Exit William.*]

Malet. Harold, I am thy friend, one life with thee,
And even as I should bless thee saving mine,

I thank thee now for having saved thyself. [*Exit Malet.*]

Harold. For having lost myself to save myself,

Said 'ay' when I meant 'no,' lied like a lad

That dreads the pendent scourge, said 'ay' for 'no'!

Ay! No! — he hath not bound me by an oath —

Is 'ay' an oath? is 'ay' strong as an oath?

Or is it the same sin to break my word
As break mine oath? He call'd my word my bond!

He is a liar who knows I am a liar,
And makes believe that he believes my word —

The crime be on his head — not bounden — no.

[*Suddenly doors are flung open, discovering in an inner hall COUNT WILLIAM in his state robes, seated upon his throne, between two Bishops, ODO OF BAYEUX being one: in the centre of the hall an ark covered with cloth of gold; and on either side of it the Norman barons.*]

Enter a JAILOR before William's throne.

William (to Jailor). Knave, hast thou let thy prisoner scape?

Jailor. Sir Count,
He had but one foot, he must have hopt away,

Yea, some familiar spirit must have help'd him.

William. Woe knave to thy familiar and to thee!

Give me thy keys. [*They fall clashing.*]

Nay let them lie. Stand there and wait my will.

[*The Jailor stands aside.*
William (to Harold). Hast thou such trustless jailors in thy North?

Harold. We have few prisoners in mine earldom there,

So less chance for false keepers.

William. We have heard
Of thy just, mild, and equal governance;
Honour to thee! thou art perfect in all honour!

Thy naked word thy bond! confirm it now

Before our gather'd Norman baronage,
For they will not believe thee — as I believe.

[*Descends from his throne and stands by the ark.*]

Let all men here bear witness of our bond!

[*Beckons to Harold, who advances.*]

(*Enter MALET behind him.*)

Lay thou thy hand upon this golden pall!

Behold the jewel of St. Pancratius
Woven into the gold. Swear thou on this!

Harold. What should I swear? Why should I swear on this?

William (savagely). Swear thou to help me to the crown of England.

Malet (whispering Harold). My friend, thou hast gone too far to palter now.

Wulfnoth (whispering Harold). Swear thou to-day, to-morrow is thine own.

Harold. I swear to help thee to the crown of England . . .

According as King Edward promises.

William. Thou must swear absolutely, noble Earl.

Malet (whispering). Delay is death to thee, ruin to England.

Wulfnoth (whispering). Swear, dearest brother, I beseech thee, swear!

Harold (putting his hand on the jewel). I swear to help thee to the crown of England.

William. Thanks, truthful Earl; I did not doubt thy word,

But that my barons might believe thy word,
 And that the Holy Saints of Normandy
 When thou art home in England, with
 thine own,
 Might strengthen thee in keeping of thy word,
 I made thee swear.—Show him by
 whom he hath sworn.

[*The two Bishops advance, and raise the cloth of gold. The bodies and bones of saints are seen lying in the ark.*]

The holy bones of all the Canonised
 From all the holiest shrines in Normandy!

Harold. Horrible! [*They let the cloth fall again.*]

William. Ay, for thou hast sworn an oath

Which, if not kept, would make the
 hard earth rive

To the very Devil's horns, the bright sky
 cleave

To the very feet of God, and send her
 hosts

Of injured Saints to scatter sparks of
 plague

Thro' all your cities, blast your infants,
 dash

The torch of war among your standing
 corn,

Dabble your hearths with your own blood.
 — Enough!

Thou wilt not break it! I, the Count —
 the King —

Thy friend — am grateful for thine honest
 oath,

Not coming fiercely like a conqueror, now,
 But softly as a bridegroom to his own.

For I shall rule according to your laws,
 And make your ever-jarring Earldoms

move

To music and in order — Angle, Jute,
 Dane, Saxon, Norman, help to build a

throne

Out-towering hers of France. . . The
 wind is fair

For England now. . . To-night we
 will be merry.

To-morrow will I ride with thee to Har-
 fleur.

[*Exeunt William and all the Nor-
 man barons, etc.*]

Harold. To-night we will be merry —
 and to-morrow —

Juggler and bastard — bastard — he hates
 that most —

William the tanner's bastard! Would
 he heard me!

O God, that I were in some wide, waste
 field

With nothing but my battle-axe and
 him

To spatter his brains! Why let earth
 rive, gulf in

These cursed Normans — yea and mine
 own self.

Cleave heaven, and send thy saints that
 I may say

Ev'n to their faces, 'If ye side with
 William

Ye are not noble.' How their pointed
 fingers

Glared at me! Am I Harold, Harold,
 son

Of our great Godwin? Lo! I touch
 mine arms,

My limbs — they are not mine — they
 are a liar's —

I mean to be a liar — I am not bound —
 Stigand shall give me absolution for

it —

Did the chest move? did it move? I
 am utter craven!

O Wulfnoth, Wulfnoth, brother, thou
 hast betray'd me!

Wulfnoth. Forgive me, brother, I
 will live here and die.

Enter PAGE.

Page. My lord! the Duke awaits
 thee at the banquet.

Harold. Where they eat dead men's
 flesh, and drink their blood.

Page. My lord —

Harold. I know your Norman cook-
 ery is so spiced,

It masks all this.

Page. My lord! thou art
 white as death.

Harold. With looking on the dead.
 Am I so white?

Thy duke will seem the darker. Hence,
 I follow. [*Exeunt*

ACT III.

SCENE I. — THE KING'S PALACE.
LONDON.

KING EDWARD *dying on a couch, and by him standing the QUEEN, HAROLD, ARCHBISHOP STIGAND, GURTH, LEOFWIN, ARCHBISHOP ALDRED, ALDWYTH, and EDITH.*

Stigand. Sleeping or dying there?

If this be death,

Then our great council wait to crown thee king —

Come hither, I have a power;

[*To Harold.*

They call me near, for I am close to thee
And England — I, old shrivell'd Stigand,
I,

Dry as an old wood-fungus on a dead tree.

I have a power!

See here this little key about my neck!

There lies a treasure buried down in Ely:
If e'er the Norman grow too hard for thee,

Ask me for this at thy most need, son Harold,

At thy most need — not sooner.

Harold.

So I will.

Stigand. Red gold — a hundred purses — yea, and more!

If thou canst make a wholesome use of these

To chink against the Norman, I do believe

My old crook'd spine would bud out two young wings

To fly to heaven straight with.

Harold.

Thank thee, father!

Thou art English, Edward too is English now,

He hath clean repented of his Normanism.

Stigand. Ay, as the libertine repents who cannot

Make done undone, when thro' his dying sense

Shrills 'lost thro' thee.' They have built their castles here;

Our priories are Norman; the Norman adder

Hath bitten us; we are poison'd: our dear England

Is demi-Norman. He! —

[*Pointing to King Edward, sleeping.*

Harold. I would I were

As holy and as passionless as he!

That I might rest as calmly! Look at him —

The rosy face, and long down-silvering beard,

The brows unwrinkled as a summer mere. —

Stigand. A summer mere with sudden wreckful gusts

From a side-gorge. Passionless? How he flamed

When Tostig's anger'd earldom flung him, nay,

He fain had calcined all Northumbria

To one black ash, but that thy patriot passion

Siding with our great Council against Tostig,

Out-passion'd his! Holy? ay, ay, forsooth,

A conscience for his own soul, not his realm;

A twilight conscience lighted thro' a chink;

Thine by the sun; nay, by some sun to be, When all the world hath learnt to speak

the truth,

And lying were self-murder by that state Which was the exception.

Harold. That sun may God speed!

Stigand. Come, Harold, shake the cloud off!

Harold.

Can I, father?

Our Tostig parted cursing me and England;

Our sister hates us for his banishment;

He hath gone to kindle Norway against England,

And Wulfnoth is alone in Normandy.

For when I rode with William down to Harfleur,

'Wulfnoth is sick,' he said; 'he cannot follow;'

Then with that friendly-fiendly smile of his,

'We have learnt to love him, let him a little longer

Remain a hostage for the loyalty

Of Godwin's house.' As far as touches
Wulfnoth

I that so prized plain word and naked
truth

Have sinn'd against it — all in vain.

Leofwin. Good brother,
By all the truths that ever priest hath
preach'd,

Of all the lies that ever men have lied,
Thine is the pardonablest.

Harold. May be so!
I think it so, I think I am a fool
To think it can be otherwise than so.

Stigand. Tut, tut, I have absolved
thee: dost thou scorn me,
Because I had my Canterbury pallium,
From one whom they dispooped?

Harold. No, Stigand, no!
Stigand. Is naked truth actable in
true life?

I have heard a saying of thy father
Godwin,

That, were a man of state nakedly true,
Men would but take him for the craftier
liar.

Leofwin. Be men less delicate than
the Devil himself?

I thought that naked Truth would shame
the Devil

The Devil is so modest.

Gerth. He never said it!

Leofwin. Be thou not stupid-honest,
brother Gerth!

Harold. Better to be a liar's dog, and
hold

My master honest, than believe that
lying

And ruling men are fatal twins that
cannot

Move one without the other. • Edward
wakes! —

Dazed — he hath seen a vision.

Edward. The green tree!
Then a great Angel past along the highest
Crying 'the doom of England,' and at
once

He stood beside me, in his grasp a sword
Of lightnings, wherewithal he cleft the
tree

From off the bearing trunk, and hurl'd it
from him

Three fields away, and then he dash'd
and drench'd,

He dyed, he soak'd the trunk with
human blood,

And brought the sunder'd tree again,
and set it

Straight on the trunk, that thus baptized
in blood

Grew ever high and higher, beyond my
seeing,

And shot out sidelong boughs across the
deep

That dropt themselves, and rooted in far
isles

Beyond my seeing: and the great Angel
rose

And past again along the highest crying
'The doom of England!' — Tostig, raise
my head! [*Falls back senseless.*]

Harold (raising him). Let Harold
serve for Tostig!

Queen. Harold served
Tostig so ill, he cannot serve for Tostig!
Ay, raise his head, for thou hast laid it low!
The sickness of our saintly king, for
whom

My prayers go up as fast as my tears fall,
I well believe, hath mainly drawn itself
From lack of Tostig — thou hast banish'd
him.

Harold. Nay — but the council, and
the king himself.

Queen. Thou hatest him, hatest him.

Harold (coldly). Ay — Stigand,
unriddle

This vision, canst thou?

Stigand. Dotage!

Edward (starting up). It is finish'd.
I have built the Lord a house — the Lord
hath dwelt

In darkness. I have built the Lord a
house —

Palms, flowers, pomegranates, golden
cherubim

With twenty-cubit wings from wall to
wall —

I have built the Lord a house — sing,
Asaph! clash

The cymbal, Heman! blow the trumpet,
priest!

Fall, cloud, and fill the house — lo! my
two pillars,

Jachin and Boaz! —

[*Seeing Harold and Gerth.*
Harold, Gerth, — where am I?

Where is the charter of our Westminster?

Stigand. It lies beside thee, king,
upon thy bed.

Edward. Sign, sign at once — take,
sign it, Stigand, Aldred!

Sign it, my good son Harold, Gurth, and
Leofwin,

Sign it, my queen!

All. We have sign'd it.

Edward. It is finish'd!

The kingliest Abbey in all Christian
lands,

The lordliest, loftiest minster ever built
To Holy Peter in our English isle!
Let me be buried there, and all our kings,
And all our just and wise and holy men
That shall be born hereafter. It is
finish'd!

Hast thou had absolution for thine oath?
[To Harold.

Harold. Stigand hath given me abso-
lution for it.

Edward. Stigand is not canonical
enough

To save thee from the wrath of Norman
Saints.

Stigand. Norman enough! Be there
no Saints of England

To help us from their brethren yonder?
Edward. Prelate,

The Saints are one, but those of Norman-
land

Are mightier than our own. Ask it of
Aldred. [To Harold.

Aldred. It shall be granted him, my
king; for he

Who vows a vow to strangle his own
mother

Is guiltier keeping this, than breaking it.

Edward. O friends, I shall not over-
live the day.

Stigand. Why then the throne is
empty. Who inherits?

For tho' we be not bound by the king's
voice

In making of a king, yet the king's
voice

Is much toward his making. Who
inherits?

Edgar the Atheling?

Edward. No, no, but Harold.

I love him: he hath served me: none
but he

Can rule all England. Yet the curse is
on him

For swearing falsely by those blessed
bones;

He did not mean to keep his vow.

Harold. Not mean
To make our England Norman.

Edward. There spake Godwin,
Who hated all the Normans; but their

Saints

Have heard thee, Harold.

Edith. O my lord, my king!

He knew not whom he sware by.

Edward. Yea, I know

He knew not, but those heavenly ears
have heard,

Their curse is on him; wilt thou bring
another,

Edith, upon his head?

Edith. No, no, not I.

Edward. Why then, thou must not
wed him.

Harold. Wherefore, wherefore?

Edward. O son, when thou didst tell
me of thine oath,

I sorrow'd for my random promise given
To yon fox-lion. I did not dream then

I should be king. — My son, the Saints
are virgins;

They love the white rose of virginity,
The cold, white lily blowing in her cell:

I have been myself a virgin; and I
sware

To consecrate my virgin here to heaven —
The silent, cloister'd, solitary life,

A life of life-long prayer against the curse
That lies on thee and England.

Harold. No, no, no.

Edward. Treble denial of the tongue
of flesh,

Like Peter's when he fell, and thou wilt
have

To wail for it like Peter. O my son!

Are all oaths to be broken then, all
promises

Made in our agony for help from heaven?
Son, there is one who loves thee: and a

wife,
What matters who, so she be serviceable

In all obedience, as mine own hath been:
God bless thee, wedded daughter.

[Laying his hand on the Queen's head.
Queen. Bless thou too

That brother whom I love beyond the rest,

My banish'd Tostig.

Edward. All the sweet Saints bless him!

Spare and forbear him, Harold, if he comes!

And let him pass unscathed; he loves me, Harold!

Be kindly to the Normans left among us, Who follow'd me for love! and dear son, swear

When thou art king, to see my solemn vow

Accomplish'd.

Harold. Nay, dear lord, for I have sworn

Not to swear falsely twice.

Edward. Thou wilt not swear?

Harold. I cannot.

Edward. Then on thee remains the curse,

Harold, if thou embrace her: and on thee, Edith, if thou abide it, —

[*The King swoons; Edith falls and kneels by the couch.*]

Stigand. He hath swoon'd!

Death? . . . no, as yet a breath.

Harold. Look up! look up! Edith!

Aldred. Confuse her not; she hath begun

Her life-long prayer for thee.

Aldwyth. O noble Harold, I would thou couldst have sworn.

Harold. For thine own pleasure?

Aldwyth. No, but to please our dying king, and those

Who make thy good their own — all England, Earl.

Aldred. I would thou couldst have sworn. Our holy king

Hath given his virgin lamb to Holy Church

To save thee from the curse.

Harold. Alas! poor man, His promise brought it on me.

Aldred. O good son! That knowledge made him all the care-

fuller

To find a means whereby the curse might glance

From thee and England.

Harold. Father, we so loved —

Aldred. The more the love, the mightier is the prayer;

The more the love, the more acceptable The sacrifice of both your loves to heaven.

No sacrifice to heaven, no help from heaven;

That runs thro' all the faiths of all the world.

And sacrifice there must be, for the king Is holy, and hath talk'd with God, and seen

A shadowing horror; there are signs in heaven —

Harold. Your comet came and went.

Aldred. And signs on earth!

Knowest thou Senlac hill?

Harold. I know all Sussex; A good entrenchment for a perilous hour!

Aldred. Pray God that come not suddenly! There is one

Who passing by that hill three nights ago —

He shook so that he scarce could out with it —

Heard, heard —

Harold. The wind in his hair?

Aldred. A ghostly horn Blowing continually, and faint battle-

hymns,

And cries, and clashes, and the groans of men;

And dreadful shadows strove upon the hill,

And dreadful lights crept up from out the marsh —

Corpse-candles gliding over nameless graves —

Harold. At Senlac?

Aldred. Senlac.

Edward (waking). Senlac! Sanguelac, The Lake of Blood!

Stigand. This lightning before death Plays on the word, — and Normanises too!

Harold. Hush, father, hush!

Edward. Thou uncanonical fool, Wilt thou play with the thunder? North and South

Thunder together, showers of blood are blown

Before a never ending blast, and hiss
 Against the blaze they cannot quench —
 a lake,
 A sea of blood — we are drown'd in
 blood — for God
 Has fill'd the quiver, and Death has
 drawn the bow —
 Sanguelac! Sanguelac! the arrow! the
 arrow! [Dies.
Stigand. It is the arrow of death in
 his own heart —
 And our great council wait to crown thee
 king.

SCENE II. — IN THE GARDEN. THE
 KING'S HOUSE NEAR LONDON.

Edith. Crown'd, crown'd and lost,
 crown'd king — and lost to me!

(Singing.)

Two young lovers in winter weather,
 None to guide them,
 Walk'd at night on the misty heather;
 Night, as black as a raven's feather;
 Both were lost and found together,
 None beside them.

That is the burthen of it — lost and found
 Together in the cruel river Swale
 A hundred years ago; and there's an-
 other,

Lost, lost, the light of day,

To which the lover answers lovingly,

'I am beside thee.'

Lost, lost, we have lost the way.

'Love, I will guide thee.'

Whither, oh, whither? into the river,
 Where we two may be lost together,
 And lost for ever? 'Oh! never, oh!
 never,

Tho' we be lost and be found together.'

Some think they loved within the pale
 forbidden

By Holy Church: but who shall say? the
 truth

Was lost in that fierce North, where *they*
 were lost,

Where all good things are lost, where
 Tostig lost
 The good hearts of his people. It is
 Harold!

(Enter HAROLD.)

Harold the King!

Harold. Call me not King, but

Harold.

Edith. Nay, thou art King!

Harold. Thine, thine, or King
 or churl!

My girl, thou hast been weeping: turn
 not thou

Thy face away, but rather let me be
 King of the moment to thee, and com-
 mand

That kiss my due when subject, which
 will make

My kingship kinglier to me than to reign
 King of the world without it.

Edith.

Ask me not,
 Lest I should yield it, and the second
 curse

Descend upon thine head, and thou be
 only

King of the moment over England.

Harold.

Edith. Tho' somewhat less a king to my true self
 Than ere they crown'd me one, for I have
 lost

Somewhat of upright stature thro' mine
 oath,

Yet thee I would not lose, and sell not
 thou

Our living passion for a dead man's
 dream;

Stigand believed he knew not what he
 spake.

O God! I cannot help it, but at times
 They seem to me too narrow, all the
 faiths

Of this grown world of ours, whose baby
 eye

Saw them sufficient. Fool and wise, I
 fear

This curse and scorn it. But a little
 light! —

And on it falls the shadow of the priest;
 Heaven yield us more! for better,
 Woden, all

Our cancell'd warrior-gods, our grim
 Walhalla,

Eternal war, than that the Saints at
peace

The Holiest of our Holiest one should be
This William's fellow-tricksters; — better
die

Than credit this, for death is death, or
else

Lifts us beyond the lie. Kiss me — thou
art not

A holy sister yet, my girl, to fear
There might be more than brother in my
kiss,

And more than sister in thine own.

Edith. I dare not.

Harold. Scared by the church —
'Love for a whole life long'

When was that sung?

Edith. Here to the nightingales.

Harold. Their anthems of no church,
how sweet they are!

Nor kingly priest, nor priestly king to
cross

Their billings ere they nest.

Edith. They are but of spring,
They fly the winter change — not so with
us —

No wings to come and go.

Harold. But wing'd souls flying
Beyond all change and in the eternal
distance

To settle on the Truth.

Edith. They are not so true,
They change their mates.

Harold. Do they? I did not know it.

Edith. They say thou art to wed the
Lady Aldwyth.

Harold. They say, they say.

Edith. If this be politic,
And well for thee and England — and for
her —

Care not for me who love thee.

Gurth (calling). Harold, Harold!

Harold. The voice of Gurth! (*Enter*
GURTH.) Good even, my good
brother!

Gurth. Good even, gentle Edith.

Edith. Good even, Gurth.

Gurth. Ill news hath come! Our
hapless brother, Tostig —

He, and the giant King of Norway,
Harold

Hardrada — Scotland, Ireland, Iceland,
Orkney,

Are landed North of Humber, and in a
field

So packt with carnage that the dykes and
brooks

Were bridged and damm'd with dead,
have overthrown

Morcar and Edwin.

Harold. Well then, we must
fight.

How blows the wind?

Gurth. Against St. Valery
And William.

Harold. Well then, we will to the
North.

Gurth. Ay, but worse news: this
William sent to Rome,
Swearing thou swarest falsely by his
Saints:

The Pope and that Archdeacon Hilde-
brand

His master, heard him, and have sent him
back

A holy gonfanon, and a blessed hair
Of Peter, and all France, all Burgundy,
Poitou, all Christendom is raised against
thee;

He hath cursed thee, and all those who
fight for thee,

And given thy realm of England to the
bastard.

Harold. Ha! ha!

Edith. Oh! laugh not! . . . Strange
and ghastly in the gloom
And shadowing of this double thunder-
cloud

That lours on England — laughter!

Harold. No, not strange!
This was old human laughter in old Rome,
Before a Pope was born, when that which
reign'd

Call'd itself God. — A kindly rendering
Of 'Render unto Cæsar.' . . . The Good
Shepherd!

Take this, and render that.

Gurth. They have taken York.

Harold. The Lord was God and came
as man — the Pope

Is man and comes as God. — York taken?
Gurth. Yea,

Tostig hath taken York!

Harold. To York then. Edith,
Hadst thou been braver, I had better
braved

All — but I love thee and thou me — and
that

Remains beyond all chances and all
churches,

And that thou knowest.

Edith. Ay, but take back thy ring.
It burns my hand — a curse to thee and me.
I dare not wear it.

[*Proffers Harold the ring, which he takes.*

Harold. But I dare. God with thee!

[*Exeunt Harold and Gurth.*

Edith. The King hath cursed him, if
he marry me;
The Pope hath cursed him, marry me or
no!

God help me! I know nothing — can but
pray

For Harold — pray, pray, pray — no help
but prayer,

A breath that fleets beyond this iron world,
And touches Him that made it.

ACT IV.

SCENE I. — IN NORTHUMBRIA.

ARCHBISHOP ALDRED, MORCAR, EDWIN,
and Forces. *Enter HAROLD. The
standard of the golden Dragon of Wes-
sex preceding him.*

Harold. What! are thy people sullen
from defeat?

Our Wessex dragon flies beyond the
Humber,

No voice to greet it.

Edwin. Let not our great king
Believe us sullen — only shamed to the
quick

Before the king — as having been so
bruised

By Harold, king of Norway; but our help
Is Harold, king of England. Pardon us,
thou!

Our silence is our reverence for the king!

Harold. Earl of the Mercians! if the
truth be gall,

Cram me not thou with honey, when our
good hives

Needs every sting to save it.

Voices. Aldwyth! Aldwyth!

Harold. Why cry thy people on thy
sister's name?

Morcar. She hath won upon our
people thro' her beauty,
And pleasantness among them.

Voices. Aldwyth! Aldwyth!

Harold. They shout as they would
have her for a queen.

Morcar. She hath follow'd with our
host, and suffer'd all.

Harold. What would ye, men?

Voice. Our old Northumbrian
crown,

And kings of our own choosing.

Harold. Your old crown
Were little help without our Saxon carles
Against Hardrada.

Voice. Little! we are Danes,
Who conquer'd what we walk on, our
own field.

Harold. They have been plotting here!
[*Aside.*

Voice. He calls us little!

Harold. The kingdoms of this world
began with little,

A hill, a fort, a city — that reach'd a hand
Down to the field beneath it, 'Be thou
mine,'

Then to the next, 'Thou also!' If the
field

Cried out 'I am mine own,' another hill
Or fort, or city, took it, and the first
Fell, and the next became an Empire.

Voice. Yet
Thou art but a West Saxon: we are Danes!

Harold. My mother is a Dane, and I
am English;

There is a pleasant fable in old books,
Ye take a stick, and break it; bind a score
All in one faggot, snap it over knee,
Ye cannot.

Voice. Hear King Harold! he
says true!

Harold. Would ye be Norsemen?

Voices. No!

Harold. Or Norman?

Voices. No!

Harold. Snap not the faggot-band then.

Voice. That is true!

Voice. Ay, but thou art not kingly,
only grandson

To Wulfnoth, a poor cow-herd.

Harold. This old Wulfnoth
Would take me on his knees and tell me
tales

Of Alfred and of Athelstan the Great
 Who drove you Danes; and yet he held
 that Dane,
 Jute, Angle, Saxon, were or should be all
 One England, for this cow-herd, like my
 father,
 Who shook the Norman scoundrels off
 the throne,
 Had in him kingly thoughts — a king of
 men,
 Not made but born, like the great king
 of all,
 A light among the oxen.

Voice.

That is true!

Voice. Ay, and I love him now, for
 mine own father
 Was great, and cobbled.

Voice. Thou art Tostig's brother,
 Who wastes the land.

Harold. This brother comes to save
 Your land from waste; I saved it once
 before,

For when your people banish'd Tostig
 hence,

And Edward would have sent a host
 against you,

Then I, who loved my brother, bade the
 king

Who doted on him, sanction your decree
 Of Tostig's banishment, and choice of
 Morcar,

To help the realm from scattering.

Voice.

King! thy brother,
 If one may dare to speak the truth, was
 wrong'd.

Wild was he, born so: but the plots
 against him

Had madden'd tamer men.

Morcar. Thou art one of those
 Who brake into Lord Tostig's treasure-
 house

And slew two hundred of his following,
 And now, when Tostig hath come back
 with power,

Are frighted back to Tostig.

Old Thane. Ugh! Plots and feuds!
 This is my ninetieth birthday. Can ye
 not

Be brethren? Godwin still at feud with
 Alfgar,

And Alfgar hates King Harold. Plots
 and feuds!

This is my ninetieth birthday!

Harold.

Old man, Harold
 Hates nothing; not *his* fault, if our two
 houses

Be less than brothers.

Voices. Aldwyth, Harold, Aldwyth!

Harold. Again! Morcar! Edwin!
 What do they mean?

Edwin. So the good king would deign
 to lend an ear

Not overscornful, we might chance — per-
 chance —

To guess their meaning.

Morcar. Thine own meaning, Harold,
 To make all England one, to close all
 feuds,

Mixing our bloods, that thence a king
 may rise

Half-Godwin and half-Alfgar, one to rule
 All England beyond question, beyond
 quarrel.

Harold. Who sow'd this fancy here
 among the people?

Morcar. Who knows what sows itself
 among the people?

A goodly flower at times.

Harold. The Queen of Wales?

Why, Morcar, it is all but duty in her
 To hate me; I have heard she hates me.

Morcar.

No!

For I can swear to that, but cannot swear
 That these will follow thee against the

Norseman,

If thou deny them this.

Harold.

Morcar and Edwin,
 When will ye cease to plot against my
 house?

Edwin. The king can scarcely dream
 that we, who know

His prowess in the mountains of the West,^o
 Should care to plot against him in the
 North.

Morcar. Who dares arraign us, king,
 of such a plot?

Harold. Ye heard one witness even
 now.

Morcar.

The craven!
 There is a faction risen again for Tostig,
 Since Tostig came with Norway — fright
 not love.

Harold. Morcar and Edwin, will ye,
 if I yield,

Follow against the Norseman?

Morcar.

Surely, surely!

Harold. Morcar and Edwin, will ye
upon oath,
Help us against the Norman?

Morcar. With good will;
Yea, take the Sacrament upon it, king.

Harold. Where is thy sister?

Morcar. Somewhere hard at hand.
Call and she comes.

[*One goes out, then enter Aldwyth.*]

Harold. I doubt not but thou knowest
Why thou art summon'd.

Aldwyth. Why?—I stay with these,
Lest thy fierce Tostig spy me out alone,
And slay me all alive.

Harold. Canst thou love one
Who did discrown thine husband, unqueen
thee?

Didst thou not love thine husband?

Aldwyth. Oh! my lord,
The nimble, wild, red, wiry, savage
king—

That was, my lord, a match of policy.

Harold. Was it?
I knew him brave: he loved his land:
he fain

Had made her great: his finger on her
harp

(I heard him more than once) had in it
Wales,

Her floods, her woods, her hills: had I
been his,

I had been all Welsh.

Aldwyth. Oh, ay—all Welsh—and
yet

I saw thee drive him up his hills—and
women

Cling to the conquer'd, if they love, the
more;

*If not, they cannot hate the conqueror.
We never—oh! good Morcar, speak for
us,

His conqueror conquer'd Aldwyth.

Harold. Goodly news!
Morcar. Doubt it not thou! Since
Griffyth's head was sent

To Edward, she hath said it.

Harold. I had rather
She would have loved her husband.

Aldwyth, Aldwyth,
Canst thou love me, thou knowing where
I love?

Aldwyth. I can, my lord, for mine
own sake, for thine,

For England, for thy poor white dove
who flutters
Between thee and the porch, but then
would find

Her nest within the cloister, and be still
Harold. Canst thou love one who
cannot love again?

Aldwyth. Full hope have I that love
will answer love.

Harold. Then in the name of the
great God, so be it!

Come, Aldred, join our hands before the
hosts,

That all may see.

[*Aldred joins the hands of Harold
and Aldwyth and blesses them.*]

Voices. Harold, Harold and Aldwyth!

Harold. Set forth our golden Dragon
let him flap

The wings that beat down Wales!

Advance our Standard of the Warrior,
Dark among gems and gold; and tho
brave banner,

Blaze like a night of fatal stars on those
Who read their doom and die.

Where lie the Norsemen? on the Der-
went? ay

At Stamford-bridge.

Morcar, collect thy men; Edwin, my
friend—

Thou lingerest.—Gurth,—

Last night King Edward came to me in
dreams—

The rosy face and long down-silvering
beard—

He told me I should conquer:—

I am no woman to put faith in dreams.
(*To his army.*)

Last night King Edward came to me in
dreams,

And told me we should conquer.

Voices. Forward! Forward!
Harold and Holy Cross!

Aldwyth. The day is won!

SCENE II.—A PLAIN. BEFORE THE
BATTLE OF STAMFORD-BRIDGE.

HAROLD and his Guard.

Harold. Who is it comes this way?
Tostig? (*Enter TOSTIG with a
small force.*) O brother,

What art thou doing here?

Tostig. I am foraging
For Norway's army.

Harold. I could take and slay thee.
Thou art in arms against us.

Tostig. Take and slay me,
For Edward loved me.

Harold. Edward bade me spare thee.

Tostig. I hate King Edward, for he
join'd with thee

To drive me outlaw'd. Take and slay
me, I say,

Or I shall count thee fool.

Harold. Take thee, or free thee,
Free thee or slay thee, Norway will have
war;

No man would strike with Tostig, save
for Norway.

Thou art nothing in thine England, save
for Norway,

Who loves not thee but war. What dost
thou here,

Trampling thy mother's bosom into blood?

Tostig. She hath wean'd me from it
with such bitterness.

I come from mine own Earldom, my
Northumbria;

Thou hast given it to the enemy of our
house.

Harold. Northumbria threw thee off,
she will not have thee,
Thou hast misused her: and, O crowning
crime!

Hast murder'd thine own guest, the son
of Orr,

Gamel, at thine own hearth.

Tostig. The slow, fat fool!
He draw'd and prated so, I smote him
suddenly,

I knew not what I did. He held with
Morcar. —

I hate myself for all things that I do.

Harold. And Morcar holds with us.
Come back with him.

Know what thou dost; and we may find
for thee,

So thou be chasten'd by thy banishment,
Some easier earldom.

Tostig. What for Norway then?
He looks for land among us, he and
his.

Harold. Seven feet of English land,
or something more,
Seeing he is a giant.

Tostig. That is noble!
That sounds of Godwin.

Harold. Come thou back, and be
Once more a son of Godwin.

Tostig (turns away). O brother,
brother,

O Harold —

*Harold (laying his hand on Tostig's
shoulder).* Nay then, come thou
back to us!

Tostig (after a pause turning to him).
Never shall any man say that I,
that Tostig

Conjured the mightier Harold from his
North

To do the battle for me here in England,
Then left him for the meaner! thee! —

Thou hast no passion for the House of
Godwin —

Thou hast but cared to make thyself a
king —

Thou hast sold me for a cry. —

Thou gavest thy voice against me in the
Council —

I hate thee, and despise thee, and defy
thee.

Farewell for ever!

[*Exit.*

Harold. On to Stamford-bridge!

SCENE III.

AFTER THE BATTLE OF STAMFORD-
BRIDGE. BANQUET.

HAROLD and ALDWYTH. GURTH,
LEOFWIN, MORCAR, EDWIN, and
other Earls and Thanes.

Voices. Hail! Harold! Aldwyth!
hail, bridegroom and bride!

Aldwyth (talking with Harold). An-
swer them thou!

Is this our marriage-banquet? Would
the wines

Of wedding had been dash'd into the
cups

Of victory, and our marriage and thy glory
Been drunk together! these poor hands

but sew,

Spin, broider — would that they were
man's to have held

The battle-axe by thee!

Harold. There was a moment

When being forced aloof from all my
guard,
And striking at Hardrada and his mad-
men

I had wish'd for any weapon.

Aldwyth. Why art thou sad?

Harold. I have lost the boy who
play'd at ball with me,

With whom I fought another fight than
this

Of Stamford-bridge.

Aldwyth. Ay! ay! thy victories
Over our own poor Wales, when at thy
side

He conquer'd with thee.

Harold. No — the childish fist
That cannot strike again.

Aldwyth. Thou art too kindly.
Why didst thou let so many Norsemen
hence?

Thy fierce forekings had clench'd their
pirate hides

To the bleak church doors, like kites
upon a barn.

Harold. Is there so great a need to
tell thee why?

Aldwyth. Yea, am I not thy wife?

Voices. Hail, Harold, Aldwyth!
Bridegroom and bride!

Aldwyth. Answer them! [*To Harold.*
Harold (to all). Earls and Thanes!
Full thanks for your fair greeting of my
bride!

Earls, Thanes, and all our countrymen!
the day,

Our day beside the Derwent will not
shine

Less than a star among the goldenest
hours

Of Alfred, or of Edward his great son,
Or Athelstan, or English Ironside

Who fought with Knut, or Knut who
coming Dane

Died English. Every man about his
king

Fought like a king; the king like his own
man,

No better; one for all, and all for one,
One soul! and therefore have we shatter'd

back
The hugest wave from Norseland ever
yet

Surged on us, and our battle-axes broken

The Raven's wing, and dumb'd his carrion
croak

From the gray sea for ever. Many art
gone —

Drink to the dead who died for us, the
living

Who fought and would have died, but
happier lived,

If happier be to live; they both have life
In the large mouth of England, till her
voice

Die with the world. Hail — hail!

Morcar. May all invaders perish like
Hardrada!

All traitors fail like Tostig!

[*All drink but Harold.*
Aldwyth. Thy cup's full!

Harold. I saw the hand of Tostig
cover it.

Our dear, dead, traitor-brother, Tostig,
him

Reverently we buried. Friends, had I
been here,

Without too large self-lauding I must
hold

The sequel had been other than his
league

With Norway, and this battle. Peace
be with him!

He was not of the worst. If there be
those

At banquet in this hall, and hearing me —
For there be those I fear who prick'd the
lion

To make him spring, that sight of Danish
blood

Might serve an end not English — peace
with them

Likewise, if they can be at peace with
what

God gave us to divide us from the wolf!

Aldwyth (aside to Harold). Make not
our Morcar sullen: it is not wise.

Harold. Hail to the living who fought,
the dead who fell!

Voices. Hail, hail!

First Thane. How ran that answer
which King Harold gave

To his dead namesake, when he ask'd
for England?

Leofwin. 'Seven feet of English earth,
or something more,

Seeing he is a giant!'

First Thane. Then for the bastard
Six feet and nothing more!

Leofwin. Ay, but belike
Thou hast not learnt his measure.

First Thane. By St. Edmund
I over-measure him. Sound sleep to the
man
Here by dead Norway without dream or
dawn!

Second Thane. What! is he bragging
still that he will come
To thrust our Harold's throne from under
him?

My nurse would tell me of a molehill crying
To a mountain 'Stand aside and room
for me!'

First Thane. Let him come! let him
come. Here's to him, sink or
swim! [*Drinks.*]

Second Thane. God sink him!

First Thane. Cannot hands which
had the strength
To shove that stranded iceberg off our
shores,

And send the shatter'd North again to
sea,

Scuttle his cockle-shell? What's Brun-
anburg

To Stamford-bridge? a war-crash, and so
hard,

So loud, that, by St. Dunstan, old St.
Thor—

By God, we thought him dead—but our
old Thor

Heard his own thunder again, and woke
and came

Among us again, and mark'd the sons of
those

Who made this Britain England, break
the North:

Mark'd how the war-axe swang,
Heard how the war-horn sang,
Mark'd how the spear-head sprang,
Heard how the shield-wall rang,
Iron on iron clang,
Anvil on hammer bang—

Second Thane. Hammer on anvil,
hammer on anvil. Old dog,
Thou art drunk, old dog!

First Thane. Too drunk to fight with
thee!

Second Thane. Fight thou with thine
own double, not with me,
Keep that for Norman William!

First Thane. Down with William!

Third Thane. The washerwoman's
brat!

Fourth Thane. The tanner's bastard!

Fifth Thane. The Falaise byblow!

[*Enter a Thane, from Pevensey, spat-
ter'd with mud.*]

Harold. Ay, but what late guest,
As haggard as a fast of forty days,
And caked and plaster'd with a hundred
mires,
Hath stumbled on our cups?

Thane from Pevensey. My lord the
King!

William the Norman, for the wind had
changed—

Harold. I felt it in the middle of that
fierce fight

At Stamford-bridge. William hath landed,
ha?

Thane from Pevensey. Landed at
Pevensey—I am from Pevensey—
Hath wasted all the land at Pevensey—
Hath harried mine own cattle—God con-
found him!

I have ridden night and day from Peven-
sey—

A thousand ships—a hundred thousand
men—

Thousands of horses, like as many lions
Neighing and roaring as they leapt to
land—

Harold. How oft in coming hast thou
broken bread?

Thane from Pevensey. Some thrice,
or so.

Harold. Bring not thy hollowness
On our full feast. Famine is fear, were
it but

Of being starved. Sit down, sit down,
and eat,

And, when again red-blooded, speak
again;

(*Aside.*) The men that guarded Eng-
land to the South

Were scatter'd to the harvest. . . . No
power mine

To hold their force together. . . . Many
are fallen

At Stamford-bridge . . . the people
stupid-sure
Sleep like their swine . . . In South and
North at once
I could not be.

(*Aloud.*) Gurth, Leofwin,
Morcar, Edwin!
(*Pointing to the revellers.*) The curse of
England! these are drown'd in
wassail,

And cannot see the world but thro' their
wines!

Leave them! and thee too, Aldwyth,
must I leave—

Harsh is the news! hard is our honey-
moon!

Thy pardon. (*Turning round to his
attendants.*) Break the banquet
up. . . . Ye four!

And thou, my carrier-pigeon of black
news,

Cram thy crop full, but come when thou
art call'd. [*Exit Harold.*]

ACT V.

SCENE I.—A TENT ON A MOUND,
FROM WHICH CAN BE SEEN THE FIELD
OF SENLAC.

HAROLD *sitting; by him standing* HUGH
MARGOT *the Monk, GURTH, LEOFWIN.*

Harold. Refer my cause, my crown
to Rome! . . . The wolf
Mudded the brook and predetermined all.
Monk,

Thou hast said thy say, and had my
constant 'No'

For all but instant battle. I hear no
more.

Margot. Hear me again—for the last
time. Arise,
Scatter thy people home, descend the
hill,

Lay hands of full allegiance in thy Lord's
And crave his mercy, for the Holy Father
Hath given this realm of England to the
Norman.

Harold. Then for the last time, monk,
I ask again
When had the Lateran and the Holy
Father

To do with England's choice of her own
king?

Margot. Earl, the first Christian
Cæsar drew to the East
To leave the Pope dominion in the West.
He gave him all the kingdoms of the
West.

Harold. So!—did he?—Earl—I
have a mind to play
The William with thine eyesight and thy
tongue.

Earl—ay—thou art but a messenger of
William.

I am weary—go: make me not wroth
with thee!

Margot. Mock-king, I am the mes-
senger of God,
His Norman Daniel! Mene, Mene,
Tekel!

Is thy wrath Hell, that I should spare to
cry,

Yon heaven is wroth with *thee*? Hear
me again!

Our Saints have moved the Church that
moves the world,

And all the Heavens and very God: they
heard—

They know King Edward's promise and
thine—thine.

Harold. Should they not know free
England crowns herself?

Not know that he nor I had power to
promise?

Not know that Edward cancell'd his own
promise?

And for *my* part therein—back to that
juggler, [*Rising.*]

Tell him the Saints are nobler than he
dreams,

Tell him that God is nobler than the
Saints,

And tell him we stand arm'd on Senlac
hill,

And bide the doom of God.

Margot. Hear it thro' me.
The realm for which thou art forsworn is
cursed,

The babe enwomb'd and at the breast is
cursed,

The corpse thou whelmeest with thine
earth is cursed,

The soul who fighteth on thy side is
cursed,

The seed thou sowest in thy field is
cursed,

The steer wherewith thou plowest thy
field is cursed,

The fowl that fleeth o'er thy field is
cursed,

And thou, usurper, liar —

Harold. Out, beast monk!

[*Lifting his hand to strike him.*

Gurth stops the blow.

I ever hated monks.

Margot. I am but a voice
Among you: murder, martyr me if ye
will —

Harold. Thanks, Gurth! The simple,
silent, selfless man

Is worth a world of tonguesters. (*To
Margot.*) Get thee gone!

He means the thing he says. See him
out safe!

Leofwin. He hath blown himself as
red as fire with curses.

An honest fool! Follow me, honest fool,
But if thou blurt thy curse among our
folk,

I know not — I may give that egg-bald
head

The tap that silences.

Harold. See him out safe.

[*Exeunt Leofwin and Margot.*

Gurth. Thou hast lost thine even
temper, brother Harold!

Harold. Gurth, when I past by
Waltham, my foundation

For men who serve the neighbour, not
themselves,

I cast me down prone, praying; and,
when I rose,

They told me that the Holy Rood had
lean'd

And bow'd above me; whether that which
held it

Had weaken'd, and the Rood itself were
bound

To that necessity which binds us down;
Whether it bow'd at all but in their fancy;

Or if it bow'd, whether it symbol'd ruin
Or glory, who shall tell? but they were

sad,

And somewhat sadden'd me.

Gurth. Yet if a fear,

Or shadow of a fear, lest the strange
Saints

By whom thou swarest, should have power
to balk

Thy puissance in this fight with him, who
made

And heard thee swear — brother — I have
not sworn —

If the king fall, may not the kingdom
fall?

But if I fall, I fall, and thou art king;

And, if I win, I win, and thou art king;

Draw thou to London, there make
strength to breast

Whatever chance, but leave this day to
me.

Leofwin (entering). And waste the
land about thee as thou goest,

And be thy hand as winter on the field,
To leave the foe no forage.

Harold. Noble Gurth!

Best son of Godwin! If I fall, I fall —

The doom of God! How should the
people fight

When the king flies? And, Leofwin, art
thou mad?

How should the King of England waste
the fields

Of England, his own people? — no glance
yet

Of the Northumbrian helmet on the
heath?

Leofwin. No, but a shoal of wives
upon the heath,

And someone saw thy willy-nilly nun
Vying a tress against our golden fern.

Harold. Vying a tear with our cold
dews, a sigh

With these low-moaning heavens. Let
her be fetch'd.

We have parted from our wife without
reproach,

Tho' we have pierced thro' all her
practices;

And that is well.

Leofwin. I saw her even now:
She hath not left us.

Harold. Naught of Morcar then?

Gurth. Nor seen, nor heard; thine,
William's or his own

As wind blows, or tide flows: belike he
watches,

If this war-storm in one of its rough rolls
Wash up that old crown of Northumber-
land.

Harold. I married her for Morcar —
a sin against
The truth of love. Evil for good, it
seems,
Is oft as childless of the good as evil
For evil.

Leofwin. Good for good hath borne
at times

A bastard false as William.

Harold. Ay, if Wisdom
Pair'd not with Good. But I am some-
what worn,

A snatch of sleep were like the peace of
God.

Gurth, Leofwin, go once more about the
hill —

What did the dead man call it — Sanguel-
lac,

The Lake of Blood?

Leofwin. A lake that dips in William
As well as Harold.

Harold. Like enough. I have seen
The trenches dug, the palisades uprear'd
And wattled thick with ash and willow-
wards;

Yea, wrought at them myself. Go round
once more;

See all be sound and whole. No Norman
horse

Can shatter England, standing shield by
shield;

Tell that again to all.

Gurth. I will, good brother.

Harold. Our guardsman hath but
toil'd his hand and foot,
I hand, foot, heart and head. Some
wine! (*One pours wine into a
goblet which he hands to Harold.*)
Too much!

What? we must use our battle-axe to-day.
Our guardsmen have slept well, since we
came in?

Leofwin. Ay, slept and snored. Your
second-sighted man

That scared the dying conscience of the
king,

Misheard their snores for groans. They
are up again

And chanting that old song of Brunan-
burg

Where England conquer'd.

Harold. That is well. The Norman,
What is he doing?

Leofwin. Praying for Normandy;
Our scouts have heard the tinkle of their
bells.

Harold. And our old songs are prayers
for England too!

But by all Saints —

Leofwin. Barring the Norman!

Harold. Nay,
Were the great trumpet blowing dooms-
day dawn,

I needs must rest. Call when the
Norman moves —

[*Exeunt all but Harold.*
No horse — thousands of horses — our
shield wall —

Wall — break it not — break not — break —
[*Sleeps.*

Vision of Edward. Son Harold, I thy
king, who came before

To tell thee thou shouldst win at Stam-
ford-bridge,

Come yet once more, from where I am
at peace,

Because I loved thee in my mortal day,
To tell thee thou shalt die on Senlac

hill —
Sanguelac!

Vision of Wulfnoth. O brother, from
my ghastly oubliette

I send my voice across the narrow seas —
No more, no more, dear brother, never-
more —

Sanguelac!

Vision of Tostig. O brother, most
unbrotherlike to me,

Thou gavest thy voice against me in my
life,

I give my voice against thee from the
grave —

Sanguelac!

Vision of Norman Saints. O hapless
Harold! King but for an hour!

Thou swarest falsely by our blessed
bones,

We give our voice against thee out of
heaven!

Sanguelac! Sanguelac! The arrow! the
arrow!

*Harold (starting up, battle-axe in
hand).* Away!

My battle-axe against your voices. Peace!
The king's last word — 'the arrow!' I
shall die —

I die for England then, who lived for
England—

What nobler? men must die.

I cannot fall into a falser world—

I have done no man wrong. Tostig,
poor brother,

Art *thou* so anger'd?

Fain had I kept thine earldom in thy
hands

Save for thy wild and violent will that
wrench'd

All hearts of freemen from thee. I could
do

No other than this way advise the king
Against the race of Godwin. Is it possible
That mortal men should bear their earthly
heats

Into yon bloodless world, and threaten us
thence

Unschool'd of Death? Thus then thou
art revenged—

I left our England naked to the South
To meet thee in the North. The Norse-
man's raid

Hath helpt the Norman, and the race of
Godwin

Hath ruin'd Godwin. No—our waking
thoughts

Suffer a stormless shipwreck in the pools
Of sullen slumber, and arise again
Disjointed: only dreams—where mine
own self

Takes part against myself! Why? for a
spark

Of self-disdain born in me when I sware
Falsely to him, the falser Norman, over
His gilded ark of mummy-saints, by
whom

I knew not that I sware,—not for my-
self—

For England—yet not wholly—

(Enter EDITH.)

Edith, Edith,
Get thou into thy cloister as the king
Will'd it: be safe: the perjury-mongering
Count

Hath made too good an use of Holy
Church

To break her close! There the great
God of truth

Fill all thine hours with peace!—A lying
devil

Hath haunted me—mine oath—my
wife—I fain

Had made my marriage not a lie; I
could not:

Thou art my bride! and thou in after
years

Praying perchance for this poor soul of
mine

In cold, white cells beneath an icy moon—
This memory to thee!—and this to
England,

My legacy of war against the Pope
From child to child, from Pope to Pope,
from age to age,

Till the sea wash her level with her shores,
Or till the Pope be Christ's.

Enter ALDWYTH.

Aldwyth (to Edith). Away from him!

Edith. I will . . . I have not spoken
to the king

One word; and one I must. Farewell!

[*Going*.
Harold. Not yet.

Stay.

Edith. To what use?

Harold. The king commands thee,
woman!

(To Aldwyth.)

Have thy two brethren sent their forces
in?

Aldwyth. Nay, I fear not.

Harold. Then there's no force in thee!
Thou didst possess thyself of Edward's ear
To part me from the woman that I loved!
Thou didst arouse the fierce Northum-
brians!

Thou hast been false to England and to
me!—

As . . . in some sort . . . I have been
false to thee.

Leave me. No more—Pardon on both
sides—Go!

Aldwyth. Alas, my lord, I loved thee.

Harold (*bitterly*). With a love
Passing thy love for Griffyth! wherefore
now

Obey my first and last commandment.
Go!

Aldwyth. O Harold! husband! Shall
we meet again?

Harold. After the battle—after the
battle. Go.

Aldwyth. I go. (*Aside.*) That I could
stab her standing there!

[*Exit Aldwyth.*]

Edith. Alas, my lord, she loved thee.

Harold. Never! never!

Edith. I saw it in her eyes!

Harold. I see it in thine.

And not on thee — nor England — fall
God's doom!

Edith. On thee? on me. And thou
art England! Alfred

Was England. Ethelred was nothing,
England

Is but her king, and thou art Harold!

Harold. Edith,
The sign in heaven — the sudden blast
at sea —

My fatal oath — the dead Saints — the
dark dreams —

The Pope's Anathema — the Holy Rood
That bow'd to me at Waltham — Edith, if
I, the last English king of England —

Edith. No,
First of a line that coming from the people,
And chosen by the people —

Harold. And fighting for
And dying for the people —

Edith. Living! living!

Harold. Yea so, good cheer! thou
art Harold, I am Edith!

Look not thus wan!

Edith. What matters how I look?
Have we not broken Wales and Norse-
land? slain,

Whose life was all one battle, incarnate
war,

Their giant-king, a mightier man-in-arms
Than William?

Harold. Ay, my girl, no tricks in
him —

No bastard he! when all was lost, he
yell'd,

And bit his shield, and dash'd it on the
ground,

And swaying his two-handed sword about
him,

Two deaths at every swing, ran in upon us
And died so, and I loved him as I hate
This liar who made me liar. If Hate
can kill,

And Loathing wield a Saxon battle-axe —

Edith. Waste not thy might before
the battle!

Harold. No,
And thou must hence. Stigand will see
thee safe,
And so — farewell.

[*He is going, but turns back.*
The ring thou dardest not wear.
I have had it fashion'd, see, to meet my
hand.

[*Harold shows the ring which is on
his finger.*]

Farewell!

[*He is going, but turns back again.*
I am dead as Death this day to aught of
earth's

Save William's death or mine.

Edith. Thy death! — to-day!
Is it not thy birthday?

Harold. Ay, that happy day!
A birthday welcome! happy days and
many!

One — this! [*They embrace.*
Look, I will bear thy blessing into the
battle

And front the doom of God.

Norman cries (heard in the distance).
Ha Rou! Ha Rou!

Enter GURTH.

Gurth. The Norman moves!

Harold. Harold and Holy Cross!
[*Exeunt Harold and Gurth.*]

Enter STIGAND.

Stigand. Our Church in arms — the
lamb the lion — not
Spear into pruning-hook — the counter
way —

Cowl, helm; and crozier, battle-axe.
Abbot Alfwig,

Leofric, and all the monks of Peter-
boro'

Strike for the king; but I, old wretch,
old Stigand,

With hands too limp to brandish iron —
and yet

I have a power — would Harold ask me
for it —

I have a power.

Edith. What power, holy father?

Stigand. Power now from Harold to
command thee hence

And see thee safe from Senlac.

Edith. I remain!

Stigand. Yea, so will I, daughter,
until I find
Which way the battle balance. I can
see it
From where we stand: and, live or die,
I would
I were among them!

Canons from Waltham (singing without).

Salva patriam
Sancte Pater,
Salva Fili,
Salva Spiritus,
Salva patriam,
Sancta Mater.¹

Edith. Are those the blessed angels
quiring, father?

Stigand. No, daughter, but the canons
out of Waltham,
The king's foundation, that have follow'd
him.

Edith. O God of battles, make their
wall of shields
Firm as thy cliffs, strengthen their
palisades!

What is that whirring sound?

Stigand. The Norman arrow!

Edith. Look out upon the battle — is
he safe?

Stigand. The king of England stands
between his banners.

He glitters on the crowning of the hill.
God save King Harold!

Edith. — chosen by his people
And fighting for his people!

Stigand. There is one
Come as Goliath came of yore — he flings
His brand in air and catches it again,
He is chanting some old war-song.

Edith. And no David
To meet him?

Stigand. Ay, there springs a Saxon
on him,
Falls — and another falls.

Edith. Have mercy on us!

Stigand. Lo! our good Gurth hath
smitten him to the death.

Edith. So perish all the enemies of
Harold!

Canons (singing).

¹ The *a* throughout these Latin hymns should
be sounded broad, as in 'father.'

Hostis in Angliam
Ruit prædator,
Illorum, Domine,
Scutum scindatur!
Hostis per Angliæ
Plagas bacchatur;
Casa crematur,
Pastor fugatur
Grex trucidatur —

Stigand. Illos trucida, Domine.

Edith. Ay, good father.

Canons (singing).

Illorum scelera
Pœna sequatur!

English cries. Harold and Holy
Cross! Out! out!

Stigand. Our javelins
Answer their arrows. All the Norman
foot
Are storming up the hill. The range of
knights

Sit, each a statue on his horse, and wait.

English cries. Harold and God Al-
mighty!

Norman cries. Ha Rou! Ha Rou!

Canons (singing).

Eques cum pedite
Præpediatur!
Illorum in lacrymas
Cruor fundatur!
Pereant, pereant,
Anglia precatur.

Stigand. Look, daughter, look.

Edith. Nay, father, look for me!

Stigand. Our axes lighten with a
single flash
About the summit of the hill, and heads
And arms are sliver'd off and splinter'd
by
Their lightning — and they fly — the Nor-
man flies.

Edith. Stigand, O father, have we
won the day?

Stigand. No, daughter, no — they fall
behind the horse —
Their horse are thronging to the bar-
ricades;

I see the gonfanon of Holy Peter
Floating above their helmets — ha! he is
down!

Edith. He down! Who down?

Stigand. The Norman Count is down.

Edith. So perish all the enemies of England!

Stigand. No, no, he hath risen again — he bares his face —

Shouts something — he points onward — all their horse

Swallow the hill locust-like, swarming up.

Edith. O God of battles, make his battle-axe keen

As thine own sharp-dividing justice, heavy

As thine own bolts that fall on crimeful heads

Charged with the weight of heaven wherefrom they fall!

Canons (singing).

Jacta tonitrua

Deus bellator!

Surgas e tenebris,

Sis vindicator!

Fulmina, fulmina

Deus vastator!

Edith. O God of battles, they are three to one,

Make thou one man as three to roll them down!

Canons (singing).

Equus cum equite

Dejiciatur!

Acies, Acies

Prona sternatur!

Illorum lanceas

Frangere Creator!

Stigand. Yea, yea, for how their lances snap and shiver.

Against the shifting blaze of Harold's axe!

War-woodman of old Woden, how he fells

The mortal copse of faces! There! And there!

The horse and horseman cannot meet the shield,

The blow that brains the horseman cleaves the horse,

The horse and horseman roll along the hill,

They fly once more, they fly, the Norman flies!

Equus cum equite
Præcipitatur.

Edith. O God, the God of truth hath heard my cry.

Follow them, follow them, drive them to the sea!

Illorum scelera
Pœna sequatur!

Stigand. Truth! no; a lie; a trick, a Norman trick!

They turn on the pursuer, horse against foot,

They murder all that follow.

Edith. Have mercy on us!

Stigand. Hot-headed fools — to burst the wall of shields!

They have broken the commandment of the king!

Edith. His oath was broken — O holy Norman Saints,

Ye that are now of heaven, and see beyond

Your Norman shrines, pardon it, pardon it, That he forswore himself for all he loved,

Me, me and all! Look out upon the battle!

Stigand. They thunder again upon the barricades.

My sight is eagle, but the strife so thick — This is the hottest of it: hold, ash! hold, willow!

English cries. Out, out!

Norman cries. Ha Rou!

Stigand. Ha! Gurth hath leapt upon him

And slain him: he hath fallen.

Edith. And I am heard.

Glory to God in the Highest! fallen, fallen!

Stigand. No, no, his horse — he mounts another — wields

His war-club, dashes it on Gurth, and Gurth,

Our noble Gurth, is down!

Edith. Have mercy on us!

Stigand. And Leofwin is down!

Edith. Have mercy on us!

O Thou that knowest, let not my strong prayer

Be weaken'd in thy sight, because I love The husband of another!

Norman cries. Ha Rou! Ha Rou!

Edith. I do not hear our English war-cry.

Stigand. No.

Edith. Look out upon the battle—is he safe?

Stigand. He stands between the banners with the dead

So piled about him he can hardly move.

Edith (takes up the war-cry). Out! out!

Norman cries. Ha Rou!

Edith (cries out). Harold and Holy Cross!

Norman cries. Ha Rou! Ha Rou!

Edith. What is that whirring sound?

Stigand. The Norman sends his arrows up to Heaven,

They fall on those within the palisade!

Edith. Look out upon the hill—is Harold there?

Stigand. Sanguelac — Sanguelac — the arrow — the arrow! — away!

SCENE II. — FIELD OF THE DEAD.
NIGHT.

ALDWYTH and EDITH.

Aldwyth. O Edith, art thou here? O Harold, Harold —

Our Harold — we shall never see him more.

Edith. For there was more than sister in my kiss,

And so the Saints were wroth. I cannot love them,

For they are Norman Saints — and yet I should —

They are so much holier than their harlot's son

With whom they play'd their game against the king!

Aldwyth. The king is slain, the kingdom overthrown!

Edith. No matter!

Aldwyth. How no matter, Harold slain? —

I cannot find his body. O help me thou! O Edith, if I ever wrought against thee,

Forgive me thou, and help me here!

Edith. No matter!

Aldwyth. Not help me, nor forgive me?

Edith.

So thou saidest.

Aldwyth. I say it now, forgive me!

Edith. Cross me not!

I am seeking one who wedded me in secret.

Whisper! God's angels only know it. Ha!

What art thou doing here among the dead?

They are stripping the lead bodies naked yonder,

And thou art come to rob them of their rings!

Aldwyth. O Edith, Edith, I have lost both crown

And husband.

Edith. So have I.

Aldwyth.

I tell thee, girl, I am seeking my dead Harold.

Edith.

And I mine! The Holy Father strangled him with a hair Of Peter, and his brother Tostig helpt; The wicked sister clapt her hands and laugh'd;

Then all the dead fell on him.

Aldwyth. Edith, Edith —

Edith. What was he like, this husband? like to thee?

Call not for help from me. I knew him not.

He lies not here: not close beside the standard.

Here fell the truest, manliest hearts of England.

Go further hence and find him.

Aldwyth. She is crazed!

Edith. That doth not matter either.

Lower the light.

He must be here.

Enter two Canons, OSGOD and ATHELRIC, with torches. They turn over the dead bodies and examine them as they pass.

Osgod. I think that this is Thurkill.

Athelric. More likely Godric.

Osgod. I am sure this body

Is Allfwig, the king's uncle.

Athelric.

So it is!

No, no — brave Gurth, one gash from brow to knee!

Osgod. And here is Leofwin.

Edith. And here is He!

Aldwyth. Harold? Oh no — nay, if it were — my God,
They have so maim'd and murder'd all his face
There is no man can swear to him.

Edith. But one woman!
Look you, we never mean to part again.
I have found him, I am happy.
Was there not someone ask'd me for forgiveness?
I yield it freely, being the true wife
Of this dead King, who never bore revenge.

Enter COUNT WILLIAM and WILLIAM MALET.

William. Who be these women?
And what body is this?

Edith. Harold, thy better!

William. Ay, and what art thou?

Edith. His wife!

Malet. Not true, my girl, here is the Queen! [*Pointing out Aldwyth.*]
William (to Aldwyth). Wast thou his Queen?

Aldwyth. I was the Queen of Wales.

William. Why then of England.
Madam, fear us not.

(*To Malet.*) Knowest thou this other?

Malet. When I visited England,
Some held she was his wife in secret — some —

Well — some believed she was his paramour.

Edith. Norman, thou liest! liars all of you,
Your Saints and all! I am his wife!
and she —

* For look, our marriage ring!

[*She draws it off the finger of Harold.*]

I lost it somehow —
I lost it, playing with it when I was wild.
That bred the doubt! but I am wiser now. . . .

I am too wise. . . . Will none among you all

Bear me true witness — only for this once —

That I have found it here again?

[*She puts it on.*]

And thou,

Thy wife am I for ever and evermore.

[*Falls on the body and dies.*]

William. Death! — and enough of death for this one day,
The day of St. Calixtus, and the day,
My day when I was born.

Malet. And this dead king's
Who, king or not, hath kinglike fought
and fallen,

His birthday, too. It seems but yestereven
I held it with him in his English halls,
His day, with all his roof-tree ringing
'Harold,'

Before he fell into the snare of Guy;
When all men counted Harold would be king,

And Harold was most happy.

William. Thou art half English.
Take them away!

Malet, I vow to build a church to God
Here on the hill of battle; let our high altar

Stand where their standard fell . . .
where these two lie.

Take them away, I do not love to see them.

Pluck the dead woman off the dead man,
Malet!

Malet. Faster than ivy. Must I hack her arms off?

How shall I part them?

William. Leave them. Let them be!
Bury him and his paramour together.

He that was false in oath to me, it seems
Was false to his own wife. We will not give him

A Christian burial: yet he was a warrior,
And wise, yea truthful, till that blighted vow

Which God avenged to-day.
Wrap them together in a purple cloak

And lay them both upon the waste sea-shore

At Hastings, there to guard the land for which

He did forswear himself — a warrior — ay,
And but that Holy Peter fought for us,
And that the false Northumbrian held aloof,

And save for that chance arrow which the Saints

Sharpen'd and sent against him — who can tell? —

Three horses had I slain beneath me: twice

I thought that all was lost. Since I
knew battle,
And that was from my boyhood, never
yet—
No, by the splendour of God—have I
fought men
Like Harold and his brethren, and his
guard
Of English. Every man about his king
Fell where he stood. They loved him:
and, pray God
My Normans may but move as true with
me
To the door of death. Of one self-stock
at first,

Make them again one people—Norman,
English;
And English, Norman; we should have
a hand
To grasp the world with, and a foot to
stamp it . . .
Flat. Praise the Saints. It is over.
No more blood!
I am king of England, so they thwart me
not,
And I will rule according to their laws.
(*To Aldwyth.*) Madam, we will entreat
thee with all honour.
Aldwyth. My punishment is more
than I can bear.

BECKET.

TO THE LORD CHANCELLOR,

THE RIGHT HONOURABLE EARL OF SELBORNE.

MY DEAR SELBORNE—To you, the honoured Chancellor of our own day, I dedicate this dramatic memorial of your great predecessor;—which, altho' not intended in its present form to meet the exigencies of our modern theatre, has nevertheless—for so you have assured me—won your approbation. — Ever yours,

TENNYSON.

DRAMATIS PERSONÆ.

HENRY II. (*son of the Earl of Anjou*).

THOMAS BECKET, *Chancellor of England, afterwards Archbishop of Canterbury.*

GILBERT FOLIOT, *Bishop of London.*

ROGER, *Archbishop of York.*

Bishop of Hereford.

HILARY, *Bishop of Chichester.*

JOCELYN, *Bishop of Salisbury.*

JOHN OF SALISBURY

HERBERT OF BOSHAM } *friends of Becket.*

WALTER MAP, *reputed author of 'Goliath,' Latin poems against the priesthood.*

KING LOUIS OF FRANCE.

GEOFFREY, *son of Rosamund and Henry.*

GRIM, *a monk of Cambridge.*

SIR REGINALD FITZURSE

SIR RICHARD DE BRITO

SIR WILLIAM DE TRACY

SIR HUGH DE MORVILLE

DE BROC OF SALTWOOD CASTLE.

LORD LEICESTER.

PHILIP DE ELEEMOSYNA.

TWO KNIGHT TEMPLARS.

JOHN OF OXFORD (*called the Swearer*).

ELEANOR OF AQUITAINE, *Queen of England (divorced from Louis of France).*

ROSAMUND DE CLIFFORD.

MARGERV.

Knights, Monks, Beggars, etc.

PROLOGUE.

A Castle in Normandy. Interior of the Hall. Roofs of a City seen thro' Windows.

HENRY and BECKET at chess.

Henry. So then our good Archbishop
Theobald

Lies dying.

Becket. I am grieved to know as
much.

Henry. But we must have a mightier
man than he

For his successor.

Becket. Have you thought of one?

Henry. A cleric lately poison'd his

own mother,

And being brought before the courts of
the Church,

They but degraded him. I hope they
whipt him.

I would have hang'd him.

Becket.

It is your move.

Henry. Well—there. [*Moves.*

The Church in the pell-mell of Stephen's
time

Hath climb'd the throne and almost
clutch'd the crown;

But by the royal customs of our realm

The Church should hold her baronies of me,
Like other lords amenable to law.
I'll have them written down and made the law.

Becket. My liege, I move my bishop.

Henry. And if I live,
No man without my leave shall excommunicate

My tenants or my household.

Becket. Look to your king.

Henry. No man without my leave shall cross the seas

To set the Pope against me — I pray your pardon.

Becket. Well — will you move?

Henry. There. [*Moves.*]

Becket. Check — you move so wildly.

Henry. There then! [*Moves.*]

Becket. Why — there then, for you see my bishop

Hath brought your king to a standstill.
You are beaten.

Henry (kicks over the board). Why, there then — down go bishop and king together.

I loathe being beaten; had I fixt my fancy

Upon the game I should have beaten thee,

But that was vagabond.

Becket. Where, my liege? With Phryne,

Or Lais, or thy Rosamund, or another?

Henry. My Rosamund is no Lais, Thomas Becket;

And yet she plagues me too — no fault in her —

But that I fear the Queen would have her life.

Becket. Put her away, put her away, my liege!

Put her away into a nunnery!

Safe enough there from her to whom thou art bound

By Holy Church. And wherefore should she seek

The life of Rosamund de Clifford more Than that of other paramours of thine?

Henry. How dost thou know I am not wedded to her?

Becket. How should I know?

Henry. That is my secret, Thomas.

Becket. State secrets should be patent to the statesman

Who serves and loves his king, and whom the king

Loves not as statesman, but true lover and friend.

Henry. Come, come, thou art but deacon, not yet bishop,

No, nor archbishop, nor my confessor yet.

I would to God thou wert, for I should find

An easy father confessor in thee.

Becket. St. Denis, that thou shouldst not. I should beat

Thy kingship as my bishop hath beaten it.

Henry. Hell take thy bishop then, and my kingship too!

Come, come, I love thee and I know thee, I know thee,

A doter on white pheasant-flesh at feasts,
A sauce-deviser for thy days of fish,
A dish-designer, and most amorous
Of good old red sound liberal Gascon wine:

Will not thy body rebel, man, if thou flatter it?

Becket. That palate is insane which cannot tell

A good dish from a bad, new wine from old.

Henry. Well, who loves wine loves woman.

Becket. So I do.

Men are God's trees, and women are God's flowers;

And when the Gascon wine mounts to my head,

The trees are all the statelier, and the flowers

Are all the fairer.

Henry. And thy thoughts, thy fancies?

Becket. Good dogs, my liege, well train'd, and easily call'd

Off from the game.

Henry. Save for some once or twice, When they ran down the game and worried it.

Becket. No, my liege, no! — not once — in God's name, no!

Henry. Nay, then, I take thee at thy word — believe thee

The veriest Galahad of old Arthur's hall.
And so this Rosamund, my true heart-
wife,

Not Eleanor — she whom I love indeed
As a woman should be loved — Why dost
thou smile

So dolorously?

Becket. My good liege, if a man
Wastes himself among women, how should
he love

A woman, as a woman should be loved?
Henry. How shouldst thou know
that never hast loved one?

Come, I would give her to thy care in
England

When I am out in Normandy or Anjou.

Becket. My lord, I am your subject,
not your —

Henry. Pander.

God's eyes! I know all that — not my
purveyor

Of pleasures, but to save a life — her life;
Ay, and the soul of Eleanor from hell-fire.
I have built a secret bower in England,
Thomas,

A nest in a bush.

Becket. And where, my liege?

Henry (whispers). Thine ear.

Becket. That's lone enough.

Henry (laying paper on table). This
chart here mark'd 'Her Bower,'

Take, keep it, friend. See, first, a cir-
cling wood,

A hundred pathways running everyway,
And then a brook, a bridge; and after
that

This labyrinthine brickwork maze in
maze,

*And then another wood, and in the midst
A garden and my Rosamund. Look,
this line —

The rest you see is colour'd green — but
this

Draws thro' the chart to her.

Becket. This blood-red line?

Henry. Ay! blood, perchance, except
thou see to her.

Becket. And where is she? There
in her English nest?

Henry. Would God she were — no,
here within the city.

We take her from her secret bower in
Anjou

And pass her to her secret bower in
England.

She is ignorant of all but that I love
her.

Becket. My liege, I pray thee let me
hence: a widow

And orphan child, whom one of thy wild
barons —

Henry. Ay, ay, but swear to see to
her in England.

Becket. Well, well, I swear, but not
to please myself.

Henry. Whatever come between us?

Becket. What should come
between us, Henry?

Henry. Nay — I know not, Thomas.

Becket. What need then? Well —
whatever come between us.

[*Going.*
Henry. A moment! thou didst help
me to my throne

In Theobald's time, and after by thy
wisdom

Hast kept it firm from shaking; but
now I,

For my realm's sake, myself must be the
wizard

To raise that tempest which will set it
trembling

Only to base it deeper. I, true son
Of Holy Church — no croucher to the
Gregories

That tread the kings their children under-
heel —

Must curb her; and the Holy Father,
while

This Barbarossa butts him from his chair,
Will need my help — be facile to my
hands.

Now is my time. Yet — lest there should
be flashes

And fulminations from the side of Rome,
An interdict on England — I will have

My young son Henry crown'd the King
of England,

That so the Papal bolt may pass by
England,

As seeming his, not mine, and fall abroad.
I'll have it done — and now.

Becket. Surely too young
Even for this shadow of a crown; and
tho'

I love him heartily, I can spy already

A strain of hard and headstrong in him.

Say,
The Queen should play his kingship
against thine!

Henry. I will not think so, Thomas.
Who shall crown him?
Canterbury is dying.

Becket. The next Canterbury.

Henry. And who shall he be, my
friend Thomas? Who?

Becket. Name him; the Holy Father
will confirm him.

Henry (*lays his hand on Becket's
shoulder*). Here!

Becket. Mock me not. I am not
even a monk.

Thy jest — no more. Why — look — is
this a sleeve

For an archbishop?

Henry. But the arm within
Is Becket's, who hath beaten down my
foes.

Becket. A soldier's, not a spiritual
arm.

Henry. I lack a spiritual soldier,
Thomas —

A man of this world and the next to boot.

Becket. There's Gilbert Foliot.

Henry. He! too thin, too thin.
Thou art the man to fill out the Church
robe;

Your Foliot fasts and fawns too much
for me.

Becket. Roger of York.

Henry. Roger is Roger of York.
King, Church, and State to him but foils
wherein

To set that precious jewel, Roger of York.
No.

Becket. Henry of Winchester?

Henry. Him who crown'd Stephen —
King Stephen's brother! No; too royal
for me.

And I'll have no more Anselms.

Becket. Sire, the business
Of thy whole kingdom waits me: let
me go.

Henry. Answer me first.

Becket. Then for thy barren jest
Take thou mine answer in bare common-
place —

Nolo episcopari.

Henry. Ay, but *Nolo*

Archiepiscopari, my good friend,
Is quite another matter.

Becket. A more awful one.
Make *me* archbishop! Why, my liege,
I know

Some three or four poor priests a thou-
sand times

Fitter for this grand function. *Me* arch-
bishop!

God's favour and king's favour might so
clash

That thou and I — That were a jest
indeed!

Henry. Thou angerest me, man: I
do not jest.

*Enter ELEANOR and SIR REGINALD
FITZURSE.*

Eleanor (*singing*). Over! the sweet
summer closes,

The reign of the roses is done —

Henry (*to Becket, who is going*). Thou
shalt not go. I have not ended
with thee.

Eleanor (*seeing chart on table*). This
chart with the red line! her bower!
whose bower?

Henry. The chart is not mine, but
Becket's: take it, Thomas.

Eleanor. Becket! O — ay — and these
chessmen on the floor — the king's crown
broken! Becket hath beaten thee again
— and thou hast kicked down the board.
I know thee of old.

Henry. True enough, my mind was
set upon other matters.

Eleanor. What matters? State mat-
ters? love matters?

Henry. My love for thee, and thine*
for me.

Eleanor. Over! the sweet summer
closes,

The reign of the roses is done;

Over and gone with the roses,

And over and gone with the sun.

Here; but our sun in Aquitaine lasts
longer. I would I were in Aquitaine
again — your north chills me.

Over! the sweet summer closes,

And never a flower at the close;

Over and gone with the roses,

And winter again and the snows.

That was not the way I ended it first — but unsymmetrically, preposterously, illogically, out of passion, without art — like a song of the people. Will you have it? The last Parthian shaft of a forlorn Cupid at the King's left breast, and all left-handedness and under-handedness.

And never a flower at the close,
Over and gone with the roses,
Not over and gone with the rose.

True, one rose will outblossom the rest, one rose in a bower. I speak after my fancies, for I am a Troubadour, you know, and won the violet at Toulouse: but my voice is harsh here, not in tune, a nightingale out of season; for marriage, rose or no rose, has killed the golden violet.

Becket. Madam, you do ill to scorn wedded love.

Eleanor. So I do. Louis of France loved me, and I dreamed that I loved Louis of France: and I loved Henry of England, and Henry of England dreamed that he loved me; but the marriage-garland withers even with the putting on, the bright link rusts with the breath of the first after-marriage kiss, the harvest moon is the ripening of the harvest, and the honeymoon is the gall of love; he dies of his honeymoon. I could pity this poor world myself that it is no better ordered.

Henry. Dead is he, my Queen? What, altogether? Let me swear nay to that by this cross on thy neck. God's eyes! what a lovely cross! what jewels!

Eleanor. Doth it please you? Take it and wear it on that hard heart of yours — there. [*Gives it to him.*]

Henry (puts it on). On this left breast before so hard a heart,
To hide the scar left by thy Parthian dart.

Eleanor. Has my simple song set you jingling? Nay, if I took and translated that hard heart into our Provençal facilities, I could so play about it with the rhyme —

Henry. That the heart were lost in the rhyme and the matter in the metre.

May we not pray you, Madam, to spare us the hardness of your facility?

Eleanor. The wells of Castaly are not wasted upon the desert. We did but jest.

Henry. There's no jest on the brows of Herbert there. What is it, Herbert?

Enter HERBERT OF BOSHAM.

Herbert. My liege, the good Archbishop is no more.

Henry. Peace to his soul!

Herbert. I left him with peace on his face — that sweet other-world smile, which will be reflected in the spiritual body among the angels. But he longed much to see your Grace and the Chancellor ere he past, and his last words were a commendation of Thomas Becket to your Grace as his successor in the archbishoprick.

Henry. Ha, Becket! thou rememberest our talk!

Becket. My heart is full of tears — I have no answer.

Henry. Well, well, old men must die, or the world would grow mouldy, would only breed the past again. Come to me to-morrow. Thou hast but to hold out thy hand. Meanwhile the revenues are mine. A-hawking, a-hawking! If I sit, I grow fat.

[*Leaps over the table, and exit.*]

Becket. He did prefer me to the chancellorship,

Believing I should ever aid the Church — But have I done it? He commends me now

From out his grave to this archbishoprick.

Herbert. A dead man's dying wish should be of weight.

Becket. His should. Come with me. Let me learn at full

The manner of his death, and all he said. [*Exeunt Herbert and Becket.*]

Eleanor. Fitzurse, that chart with the red line — thou sawest it — her bower.

Fitzurse. Rosamund's?

Eleanor. Ay — there lies the secret of her whereabouts, and the King gave it to his Chancellor.

Fitzurse. To this son of a London merchant—how your Grace must hate him!

Eleanor. Hate him? as brave a soldier as Henry and a goodlier man: but thou—dost thou love this Chancellor, that thou hast sworn a voluntary allegiance to him?

Fitzurse. Not for my love toward him, but because he had the love of the King. How should a baron love a beggar on horseback, with the retinue of three kings behind him, outroyalling royalty? Besides, he help the King to break down our castles, for the which I hate him.

Eleanor. For the which I honour him. Statesman not Churchman he. A great and sound policy that: I could embrace him for it: you could not see the King for the kinglings.

Fitzurse. Ay, but he speaks to a noble as tho' he were a churl, and to a churl as if he were a noble.

Eleanor. Pride of the plebeian!

Fitzurse. And this plebeian like to be Archbishop!

Eleanor. True, and I have an inherited loathing of these black sheep of the Papacy. Archbishop? I can see further into a man than our hot-headed Henry, and if there ever come feud between Church and Crown, and I do not then charm this secret out of our loyal Thomas, I am not Eleanor.

Fitzurse. Last night I followed a woman in the city here. Her face was veiled, but the back methought was Rosamund—his paramour, thy rival. I can feel for thee.

Eleanor. Thou feel for me!—paramour—rival! King Louis had no paramours, and I loved him none the more. Henry had many, and I loved him none the less—now neither more nor less—not at all; the cup's empty. I would she were but his paramour, for men tire of their fancies; but I fear this one fancy hath taken root, and borne blossom too, and she, whom the King loves indeed, is a power in the State. Rival!—ay, and when the King passes, there may come a crash and embroilment as in Stephen's

time; and her children—canst thou not—that secret matter which would heat the King against thee (*whispers him and he starts*). Nay, that is safe with me as with thyself: but canst thou not—thou art drowned in debt—thou shalt have our love, our silence, and our gold—canst thou not—if thou light upon her—free me from her?

Fitzurse. Well, Madam, I have loved her in my time.

Eleanor. No, my bear, thou hast not. My Courts of Love would have held thee guiltless of love—the fine attractions and repulses, the delicacies, the subtleties.

Fitzurse. Madam, I loved according to the main purpose and intent of nature.

Eleanor. I warrant thee! thou wouldst hug thy Cupid till his ribs cracked—enough of this. Follow me this Rosamund day and night, whither-soever she goes; track her, if thou canst, even into the King's lodging, that I may (*clenches her fist*)—may at least have my cry against him and her,—and thou in thy way shouldst be jealous of the King, for thou in thy way didst once, what shall I call it, affect her thine own self.

Fitzurse. Ay, but the young colt winced and whinnied and flung up her heels; and then the King came honeying about her, and this Becket, her father's friend, like enough staved us from her.

Eleanor. Us!

Fitzurse. Yea, by the Blessed Virgin! There were more than I buzzing round the blossom—De Tracy—even that flint De Brito.

Eleanor. Carry her off among you; run in upon her and devour her, one and all of you; make her as hateful to herself and to the King, as she is to me.

Fitzurse. I and all would be glad to wreak our spite on the rosefaced minion of the King, and bring her to the level of the dust, so that the King—

Eleanor. Let her eat it like the serpent, and be driven out of her paradise.

ACT I.

SCENE I. — BECKET'S HOUSE IN LONDON.

Chamber barely furnished. BECKET
unrobing. HERBERT OF BOSHAM and
SERVANT.

Servant. Shall I not help your lordship to your rest?

Becket. Friend, am I so much better than thyself That thou shouldst help me? Thou art wearied out With this day's work, get thee to thine own bed.

Leave me with Herbert, friend.

[*Exit Servant.*
Help me off, Herbert, with this — and this.

Herbert. Was not the people's blessing as we past Heart-comfort and a balsam to thy blood?

Becket. The people know their Church a tower of strength, A bulwark against Throne and Baronage. Too heavy for me, this; off with it, Herbert!

Herbert. Is it so much heavier than thy Chancellor's robe?

Becket. No; but the Chancellor's and the Archbishop's Together more than mortal man can bear.

Herbert. Not heavier than thine armour at Thoulouse?

Becket. O Herbert, Herbert, in my chancellorship I more than once have gone against the Church.

Herbert. To please the King?

Becket. Ay, and the King of kings, Or justice; for it seem'd to me but just The Church should pay her scutage like the lords.

But hast thou heard this cry of Gilbert Foliot

That I am not the man to be your Primate,

For Henry could not work a miracle — Make an Archbishop of a soldier?

Herbert.

Ay,
For Gilbert Foliot held himself the man.

Becket. Am I the man? My mother, ere she bore me, Dream'd that twelve stars fell glittering out of heaven

Into her bosom.

Herbert. Ay, the fire, the light, The spirit of the twelve Apostles enter'd Into thy making.

Becket. And when I was a child, The Virgin, in a vision of my sleep, Gave me the golden keys of Paradise.

Dream,

Or prophecy, that?

Herbert. Well, dream and prophecy both.

Becket. And when I was of Theobald's household, once —

The good old man would sometimes have his jest — He took his mitre off, and set it on me, And said, 'My young Archbishop — thou wouldst make

A stately Archbishop!' Jest or prophecy there?

Herbert. Both, Thomas, both.

Becket. Am I the man? That rang Within my head last night, and when I slept

Methought I stood in Canterbury Minister,

And spake to the Lord God, and said, 'O Lord,

I have been a lover of wines, and delicate meats,

And secular splendours, and a favourer Of players, and a courtier, and a feeder Of dogs and hawks, and apes, and lions, and lynxes.

Am I the man?' And the Lord answer'd me,

'Thou art the man, and all the more the man.'

And then I ask'd again, 'O Lord my God, Henry the King hath been my friend, my brother,

And mine uplifter in this world, and chosen me

For this thy great archbishoprick, believing

That I should go against the Church with him,

And I shall go against him with the Church,

And I have said no word of this to him :
Am I the man ?' And the Lord answer'd me,

'Thou art the man, and all the more the man.'

And thereupon, methought, He drew toward me,

And smote me down upon the Minster floor.

I fell.

Herbert. God make not thee, but thy foes, fall.

Becket. I fell. Why fall? Why did He smite me? What?

Shall I fall off — to please the King once more?

Not fight — tho' somehow traitor to the King —

My truest and mine utmost for the Church?

Herbert. Thou canst not fall that way. Let traitor be;

For how have fought thine utmost for the Church,

Save from the throne of thine archbishoprick?

And how been made Archbishop hadst thou told him,

'I mean to fight mine utmost for the Church,

Against the King'?

Becket. But dost thou think the King Forced mine election?

Herbert. I do think the King Was potent in the election, and why not?

Why should not Heaven have so inspired the King?

Be comforted. Thou art the man — be thou

A mightier Anselm.

Becket. I do believe thee, then. I am the man.

And yet I seem appall'd — on such a sudden

At such an eagle-height I stand and see The rift that runs between me and the King.

I served our Theobald well when I was with him;

I served King Henry well as Chancellor;

I am his no more, and I must serve the Church.

This Canterbury is only less than Rome, And all my doubts I fling from me like dust,

Winnow and scatter all scruples to the wind,

And all the puissance of the warrior, And all the wisdom of the Chancellor, And all the heap'd experiences of life, I cast upon the side of Canterbury — Our holy mother Canterbury, who sits With tatter'd robes. Laics and barons thro'

The random gifts of careless kings, have graspt

Her livings, her advowsons, granges, farms,

And goodly acres — we will make her whole;

Not one rood lost. And for these Royal customs,

These ancient Royal customs — they are Royal,

Not of the Church — and let them be anathema,

And all that speak for them anathema.

Herbert. Thomas, thou art moved too much.

Becket. O Herbert, here

I gash myself asunder from the King, Tho' leaving each, a wound; mine own, a grief

To show the scar for ever — his, a hate Not ever to be heal'd.

Enter ROSAMUND DE CLIFFORD, flying from SIR REGINALD FITZURSE. Drops her veil.

Becket. Rosamund de Clifford!

Rosamund. Save me, father, hide me — they follow me — and I must not be known.

Becket. Pass in with Herbert there.

[*Exeunt Rosamund and Herbert by side door.*]

Enter FITZURSE.

Fitzurse. The Archbishop!

Becket. Ay! what wouldst thou, Reginald?

Fitzurse. Why — why, my lord, I follow'd — follow'd one —

Becket. And then what follows? Let me follow thee.

Fitzurse. It much imports me I should know her name.

Becket. What her?

Fitzurse. The woman that I follow'd hither.

Becket. Perhaps it may import her all as much

Not to be known.

Fitzurse. And what care I for that? Come, come, my lord Archbishop; I saw that door

Close even now upon the woman.

Becket. Well?

Fitzurse (making for the door). Nay, let me pass, my lord, for I must know.

Becket. Back, man!

Fitzurse. Then tell me who and what she is.

Becket. Art thou so sure thou followedst anything?

Go home, and sleep thy wine off, for thine eyes

Glare stupid-wild with wine.

Fitzurse (making to the door). I must and will.

I care not for thy new archbishoprick.

Becket. Back, man, I tell thee! What!

Shall I forget my new archbishoprick And smite thee with my crozier on the skull?

'Fore God, I am a mightier man than thou.

Fitzurse. It well befits thy new archbishoprick

To take the vagabond woman of the street

Into thine arms!

Becket. O drunken ribaldry!

Out, beast! out, bear!

Fitzurse. I shall remember this.

Becket. Do, and begone!

[*Exit Fitzurse.*]

[*Going to the door, sees De Tracy.*]

Tracy, what dost thou here?

De Tracy. My lord, I follow'd

Reginald Fitzurse.

Becket. Follow him out!

De Tracy. I shall remember this

Discourtesy.

[*Exit.*]

Becket. Do. These be those baron-brutes

That havock'd all the land in Stephen's day.

Rosamund de Clifford.

Re-enter ROSAMUND and HERBERT.

Rosamund. Here am I.

Becket. Why here?

We gave thee to the charge of John of Salisbury,

To pass thee to thy secret bower to-morrow.

Wast thou not told to keep thyself from sight?

Rosamund. Poor bird of passage! so

I was; but, father,

They say that you are wise in winged things,

And know the ways of Nature. Bar the bird

From following the fled summer — a chink — he's out,

Gone! And there stole into the city a breath

Full of the meadows, and it minded me Of the sweet woods of Clifford, and the walks

Where I could move at pleasure, and I thought

Lo! I must out or die.

Becket. Or out *and* die.

And what hast thou to do with this Fitzurse?

Rosamund. Nothing. He sued my hand. I shook at him.

He found me once alone. Nay — nay I cannot

Tell you: my father drove him and his friends,

De Tracy and De Brito, from our castle. I was but fourteen and an April then.

I heard him swear revenge.

Becket. Why will you court it

By self-exposure? flutter out at night? Make it so hard to save a moth from the fire?

Rosamund. I have saved many of

'em. You catch 'em, so,

Softly, and fling them out to the free air.

They burn themselves *within*-door.

Becket. Our good John

Must speed you to your bower at once.

The child

Is there already.

Rosamund. Yes — the child — the child —

O rare, a whole long day of open field.

Becket. Ay, but you go disguised.

Rosamund. O rare again! We'll baffle them, I warrant. What shall it be?

I'll go as a nun.

Becket. No.

Rosamund. What, not good enough Even to play at nun?

Becket. Dan John with a nun, That Map, and these new railers at the Church

May plaister his clean name with scur-
rilous rhymes!

No!

Go like a monk, cowling and clouding up
That fatal star, thy Beauty, from the
squint

Of lust and glare of malice. Good
night! good night!

Rosamund. Father, I am so tender
to all hardness!

Nay, father, first thy blessing.

Becket. Wedded?

Rosamund. Father!

Becket. Well, well! I ask no more.
Heaven bless thee! hence!

Rosamund. O holy father, when thou
seest him next,

Commend me to thy friend.

Becket. What friend?

Rosamund. The King.

Becket. Herbert, take out a score of
armed men

To guard this bird of passage, to her
cage;

And watch Fitzurse, and if he follow
thee,

Make him thy prisoner. I am Chancel-
lor yet.

[*Exeunt Herbert and Rosamund.*]

Poor soul! poor soul!

My friend, the King! . . . O thou

Great Seal of England,

Given me by my dear friend the King
of England —

We long have wrought together, thou

and I —

Now must I send thee as a common
friend

To tell the King, my friend, I am against
him.

We are friends no more: he will say
that, not I.

The worldly bond between us is dissolved,
Not yet the love: can I be under him
As Chancellor? as Archbishop over him?
Go therefore like a friend slighted by
one

That hath climb'd up to nobler company.
Not slighted — all but moan'd for: thou
must go.

I have not dishonour'd thee — I trust I
have not;

Not mangled justice. May the hand
that next

Inherits thee be but as true to thee

As mine hath been! O my dear friend,
the King!

O brother! — I may come to martyrdom.
I am martyr in myself already. — Her-
bert!

Herbert (re-entering). My lord, the
town is quiet, and the moon
Divides the whole long street with light
and shade.

No footfall — no Fitzurse. We have seen
her home.

Becket. The hog hath tumbled him-
self into some corner,
Some ditch, to snore away his drunken-
ness

Into the sober headache, — Nature's
moral

Against excess. Let the Great Seal be
sent

Back to the King to-morrow.

Herbert. Must that be?
The King may rend the bearer limb from
limb.

Think on it again.

Becket. Against the moral excess
No physical ache, but failure it may be
Of all we aim'd at. John of Salisbury
Hath often laid a cold hand on my
heats,

And Herbert hath rebuked me even
now.

I will be wise and wary, not the soldier
As Foliot swears it. — John, and out of
breath!

Enter JOHN OF SALISBURY.

John of Salisbury. Thomas, thou wast not happy taking charge Of this wild Rosamund to please the King,
Nor am I happy having charge of her — The included Danaë has escaped again Her tower, and her Acrisius — where to seek?

I have been about the city.

Becket. Thou wilt find her Back in her lodging. Go with her — at once —
To-night — my men will guard you to the gates.
Be sweet to her, she has many enemies. Send the Great Seal by daybreak. Both, good night!

SCENE II. — STREET IN NORTHAMPTON LEADING TO THE CASTLE.

ELEANOR'S RETAINERS and BECKET'S RETAINERS *fighting*. *Enter ELEANOR and BECKET from opposite streets.*

Eleanor. Peace, fools!

Becket. Peace, friends! what idle brawl is this?

Retainer of Becket. They said — her Grace's people — thou wast found —

Liars! I shame to quote 'em — caught, my lord,
With a wanton in thy lodging — Hell requite 'em!

Retainer of Eleanor. My liege, the Lord Fitzurse reported this In passing the Castle even now.

Retainer of Becket. And then they mock'd us and we fell upon 'em,
For we would live and die for thee, my lord,
However kings and queens may frown on thee.

Becket to his Retainers. Go, go — no more of this!

Eleanor to her Retainers. Away! —
(*Exeunt Retainers*) Fitzurse —

Becket. Nay, let him be.

Eleanor. No, no, my Lord Archbishop,

'Tis known you are midwinter to all women,

But often in your chancellorship you served

The follies of the King.

Becket. No, not these follies!

Eleanor. My lord, Fitzurse beheld her in your lodging.

Becket. Whom?

Eleanor. Well — you know — the minion, Rosamund.

Becket. He had good eyes!

Eleanor. Then hidden in the street He watch'd her pass with John of Salisbury

And heard her cry 'Where is this bower of mine?'

Becket. Good ears too!

Eleanor. You are going to the Castle, Will you subscribe the customs?

Becket. I leave that, Knowing how much you reverence Holy Church,

My liege, to your conjecture.

Eleanor. I and mine — And many a baron holds along with me —

Are not so much at feud with Holy Church

But we might take your side against the customs —

So that you grant me one slight favour.

Becket. What?

Eleanor. A sight of that same chart which Henry gave you

With the red line — 'her bower.'

Becket. And to what end?

Eleanor. That Church must scorn herself whose fearful Priest

Sits winking at the license of a king,

Altho' we grant when kings are dangerous The Church must play into the hands of kings;

Look! I would move this wanton from his sight

And take the Church's danger on myself.

Becket. For which she should be duly grateful.

Eleanor. True!

Tho' she that binds the bond, herself should see

That kings are faithful to their marriage vow.

Becket. Ay, Madam, and queens also.

Eleanor. And queens also!

What is your drift?

Becket. My drift is to the Castle,
Where I shall meet the Barons and my
King. [Exit.

DE BROC, DE TRACY, DE BRITO,
DE MORVILLE (*passing*).

Eleanor. To the Castle?

De Broc. Ay!

Eleanor. Stir up the King, the Lords!
Set all on fire against him!

De Brito. Ay, good Madam!
[*Exeunt.*

Eleanor. Fool! I will make thee
hateful to thy King.
Churl! I will have thee frightened into
France,
And I shall live to trample on thy grave.

SCENE III.—THE HALL IN NORTH-
AMPTON CASTLE.

*On one side of the stage the doors of an
inner Council-chamber, half-open.
At the bottom, the great doors of the
Hall. ROGER ARCHBISHOP OF YORK,
FOLIOT BISHOP OF LONDON, HILARY
OF CHICHESTER, BISHOP OF HERE-
FORD, RICHARD DE HASTINGS (*Grand
Prior of Templars*), PHILIP DE ELEE-
MOSYNA (*the Pope's Almoner*), and
others. DE BROC, FITZURSE, DE BRITO,
DE MORVILLE, DE TRACY, and other
BARONS assembled — a table before
them. JOHN OF OXFORD, *President
of the Council.**

*Enter BECKET and HERBERT OF
BOSHAM.*

Becket. Where is the King?

Roger of York. Gone hawking on
the Nene,

His heart so gall'd with thine ingrati-
tude,
He will not see thy face till thou hast
sign'd
These ancient laws and customs of the
realm.

Thy sending back the Great Seal mad-
den'd him,

He all but pluck'd the bearer's eyes
away.

Take heed, lest he destroy thee utterly.

Becket. Then shalt thou step into my
place and sign.

Roger of York. Didst thou not promise
Henry to obey
These ancient laws and customs of the
realm?

Becket. Saving the honour of my
order — ay.

Customs, traditions, — clouds that come
and go;

The customs of the Church are Peter's
rock.

Roger of York. Saving thine order!
But King Henry sware

That, saving his King's kingship, he
would grant thee

The crown itself. Saving thine order,
Thomas,

Is black and white at once, and comes
to naught.

O bolster'd up with stubbornness and
pride,

Wilt thou destroy the Church in fighting
for it,

And bring us all to shame?

Becket. Roger of York,
When I and thou were youths in Theo-
bald's house,

Twice did thy malice and thy calumnies
Exile me from the face of Theobald.

Now I am Canterbury and thou art York.

Roger of York. And is not York the
peer of Canterbury?

Did not Great Gregory bid St. Austin here
Found two archbishopricks, London and
York?

Becket. What came of that? The
first archbishop fled,

And York lay barren for a hundred years.
Why, by this rule, Foliot may claim the

pall
For London too.

Foliot. And with good reason too,
For London had a temple and a priest
When Canterbury hardly bore a name.

Becket. The pagan temple of a pagan
Rome!

The heathen priesthood of a heathen
creed!

Thou goest beyond thyself in petulancy!

Who made thee London? Who, but
Canterbury?

John of Oxford. Peace, peace, my
lords! these customs are no longer
As Canterbury calls them, wandering
clouds,
But by the King's command are written
down.

And by the King's command I, John of
Oxford,

The President of this Council, read them.
Becket. Read!

John of Oxford (reads). 'All causes
of advowsons and presentations, whether
between laymen or clerics, shall be tried
in the King's court.'

Becket. But that I cannot sign: for
that would drag
The cleric before the civil judgment-seat,
And on a matter wholly spiritual.

John of Oxford. 'If any cleric be
accused of felony, the Church shall not
protect him; but he shall answer to the
summons of the King's court to be tried
therein.'

Becket. And that I cannot sign.
Is not the Church the visible Lord on
earth?

Shall hands that do create the Lord be
bound

Behind the back like laymen-criminals?
The Lord be judged again by Pilate? No!

John of Oxford. 'When a bishoprick
falls vacant, the King, till another be
appointed, shall receive the revenues
thereof.'

Becket. And that I cannot sign. Is
the King's treasury
A fit place for the monies of the Church,
That be the patrimony of the poor?

John of Oxford. 'And when the va-
cancy is to be filled up, the King shall
summon the chapter of that church to
court, and the election shall be made in
the Chapel Royal, with the consent of our
lord the King, and by the advice of his
Government.'

Becket. And that I cannot sign: for
that would make
Our island-Church a schism from Chris-
tendom,
And weight down all free choice beneath
the throne.

Foliot. And was thine own election
so canonical,

Good father?

Becket. If it were not, Gilbert Foliot,
I mean to cross the sea to France, and lay
My crozier in the Holy Father's hands,
And bid him re-create me, Gilbert Foliot.

Foliot. Nay; by another of these cus-
toms thou

Wilt not be suffer'd so to cross the seas
Without the license of our lord the King.

Becket. That, too, I cannot sign.

DE BROC, DE BRITO, DE TRACY, FITZ-
URSE, DE MORVILLE, *start up—a clash
of swords.*

Sign and obey!

Becket. My lords, is this a combat or
a council?

Are ye my masters, or my lord the King?
Ye make this clashing for no love o' the
customs

Or constitutions, or whate'er ye call them,
But that there be among you those that
hold

Lands reft from Canterbury.

De Broc. And mean to keep them,
In spite of thee!

Lords (shouting). Sign, and obey the
crown!

Becket. The crown? Shall I do less
for Canterbury

Than Henry for the crown? King Ste-
phen gave

Many of the crown lands to those that
helped him;

So did Matilda, the King's mother. Mark,
When Henry came into his own again,
Then he took back not only Stephen's
gifts,

But his own mother's, lest the crown
should be

Shorn of ancestral splendour. This did
Henry.

Shall I do less for mine own Canterbury?
And thou, De Broc, that holdest Salt-
wood Castle—

De Broc. And mean to hold it, or—

Becket. To have my life.

De Broc. The King is quick to anger;
if thou anger him,

We wait but the King's word to strike
thee dead.

Becket. Strike, and I die the death of martyrdom;
Strike, and ye set these customs by my death
Ringing their own death-knell thro' all the realm.

Herbert. And I can tell you, lords, ye are all as like

To lodge a fear in Thomas Becket's heart
As find a hare's form in a lion's cave.

John of Oxford. Ay, sheathe your swords, ye will displease the King.

De Broc. Why down then thou! but an he come to Saltwood,

By God's death, thou shalt stick him like a calf! [*Sheathing his sword.*]

Hilary. O my good lord, I do entreat thee — sign.

Save the King's honour here before his barons.

He hath sworn that thou shouldst sign, and now but shuns

The semblance of defeat; I have heard him say

He means no more; so if thou sign, my lord,

That were but as the shadow of an assent.

Becket. 'Twould seem too like the substance, if I sign'd.

Philip de Eleemosyna. My lord, thine ear! I have the ear of the Pope.

As thou hast honour for the Pope our master,

Have pity on him, sorely prest upon
By the fierce Emperor and his Antipope.
Thou knowest he was forced to fly to France;

He pray'd me to pray thee to pacify
Thy King; for if thou go against thy King,

Then must he likewise go against thy King,

And then thy King might join the Antipope,

And that would shake the Papacy as it stands.

Besides, thy King swore to our cardinals
He meant no harm nor damage to the Church.

Smooth thou his pride — thy signing is but form;

Nay, and should harm come of it, is the Pope

2 Y

Will be to blame — not thou. Over and over

He told me thou shouldst pacify the King,

Lest there be battle between Heaven and Earth,

And Earth should get the better — for the time.

Cannot the Pope absolve thee if thou sign?

Becket. Have I the orders of the Holy Father?

Philip de Eleemosyna. Orders, my lord — why, no; for what am I?

The secret whisper of the Holy Father.
Thou, that hast been a statesman, couldst thou always

Blurt thy free mind to the air?

Becket. If Rome be feeble, then should I be firm.

Philip. Take it not that way — balk not the Pope's will.

When he hath shaken off the Emperor,
He heads the Church against the King with thee.

Richard de Hastings (kneeling).
Becket, I am the oldest of the Templars;

I knew thy father; he would be mine age
Had he lived now; think of me as thy father!

Behold thy father kneeling to thee, Becket.

Submit; I promise thee on my salvation
That thou wilt hear no more o' the customs.

Becket. What!

Hath Henry told thee? hast thou talk'd with him?

Another Templar (kneeling). Father, I am the youngest of the Templars,

Look on me as I were thy bodily son,
For, like a son, I lift my hands to thee.

Philip. Wilt thou hold out for ever, Thomas Becket?

Dost thou not hear?

Becket (signs). Why — there then — there — I sign,

And swear to obey the customs.

Foliot. Is it thy will,

My lord Archbishop, that we too should sign?

Becket. O ay, by that canonical obedience
Thou still hast owed thy father, Gilbert Foliot.

Foliot. Loyalty and with good faith,
my lord Archbishop?

Becket. O ay, with all that loyalty and good faith
Thou still hast shown thy primate, Gilbert Foliot.

[*Becket draws apart with Herbert.*
Herbert, Herbert, have I betray'd the Church?

I'll have the paper back — blot out my name.

Herbert. Too late, my lord: you see they are signing there.

Becket. False to myself — it is the will of God

To break me, prove me nothing of myself!

This Almoner hath tasted Henry's gold.
The cardinals have finger'd Henry's gold.
And Rome is venal ev'n to rottenness.

I see it, I see it.

I am no soldier, as he said — at least

No leader. Herbert, till I hear from the Pope

I will suspend myself from all my functions.

If fast and prayer, the lacerating scourge —

Foliot (from the table). My lord Archbishop, thou hast yet to seal.

Becket. First, Foliot, let me see what I have sign'd. [*Goes to the table.*

What, this! and this! — what! new and old together!

Seal? If a seraph shouted from the sun,
And bade me seal against the rights of the Church,

I would anathematise him. I will not seal.
[*Exit with Herbert.*

Enter KING HENRY.

Henry. Where's Thomas? hath he sign'd? show me the papers!

Sign'd and not seal'd! How's that?

John of Oxford. He would not seal.

And when he sign'd, his face was stormy-red —

Shame, wrath, I know not what. He sat down there

And dropt it in his hands, and then a paleness,

Like the wan twilight after sunset, crept
Up even to the tonsure, and he groan'd,
'False to myself! It is the will of God!'

Henry. God's will be what it will,
the man shall seal,

Or I will seal his doom. My burgher's son —

Nay, if I cannot break him as the prelate,
I'll crush him as the subject. Send for him back. [*Sits on his throne.*

Barons and bishops of our realm of England,

After the nineteen winters of King Stephen —

A reign which was no reign, when none could sit

By his own hearth in peace; when murder common

As nature's death, like Egypt's plague, had fill'd

All things with blood; when every doorway blush'd,

Dash'd red with that unhallow'd passover;
When every baron ground his blade in blood;

The household dough was kneaded up with blood;

The mill wheel turn'd in blood; the wholesome plow

Lay rusting in the furrow's yellow weeds,
Till famine dwarf'd the race — I came, your King!

Nor dwelt alone, like a soft lord of the East,

In mine own hall, and sucking thro' fools' ears

The flatteries of corruption — went abroad
Thro' all my counties, spied my people's ways;

Yea, heard the churl against the baron — yea,

And did him justice; sat in mine own courts

Judging my judges, that had found a King

Who ranged confusions, made the twilight day.

And struck a shape from out the vague, and law

From madness. And the event — our fallows till'd,

Much corn, repeopled towns, a realm again.

So far my course, albeit not glassy-smooth,

Had prosper'd in the main, but suddenly jarr'd on this rock. A cleric violated

The daughter of his host, and murder'd him.

Bishops—York, London, Chichester, Westminster—

Ye haled this tunsured devil into your courts;

But since your canon will not let you take Life for a life, ye but degraded him

Where I had hang'd him. What doth hard murder care

For degradation? and that made me muse,

Being bounden by my coronation oath To do men justice. Look to it, your own selves!

Say that a cleric murder'd an archbishop, What could ye do? Degrade, imprison him—

Not death for death.

John of Oxford. But I, my liege, could swear,

To death for death.

Henry. And, looking thro' my reign, I found a hundred ghastly murders done

By men, the scum and offal of the Church;

Then, glancing thro' the story of this realm,

I came on certain wholesome usages, Lost in desuetude, of my grandsire's day,

Good royal customs—had them written fair

For John of Oxford here to read to you.

John of Oxford. And I can easily swear to these as being

The King's will and God's will and justice; yet

I could but read a part to-day, because—

Fitzurse. Because my lord of Canterbury—

De Tracy. Ay, This lord of Canterbury—

De Brito. As is his wont Too much of late whene'er your royal rights

Are mooted in our councils—

Fitzurse. —made an uproar.

Henry. And Becket had my bosom on all this;

If ever man by bonds of gratefulness— I raised him from the puddle of the gutter,

I made him porcelain from the clay of the city—

Thought that I knew him, err'd thro' love of him,

Hoped, were he chosen archbishop, Church and Crown,

Two sisters gliding in an equal dance, Two rivers gently flowing side by side—

But no! The bird that moults sings the same song again,

The snake that sloughs comes out a snake again.

Snake—ay, but he that lookt a fangless one,

Issues a venomous adder.

For he, when having doff'd the Chancellor's robe—

Flung the Great Seal of England in my face—

Claim'd some of our crown lands for Canterbury—

My comrade, boon companion, my co-reveller,

The master of his master, the King's king.—

God's eyes! I had meant to make him all but king.

Chancellor-Archbishop, he might well have sway'd

All England under Henry, the young King,

When I was hence. What did the traitor say?

False to himself, but ten-fold false to me! The will of God—why, then it is my will—

Is he coming?

Messenger (entering). With a crowd of worshippers,

And holds his cross before him thro' the crowd,

As one that puts himself in sanctuary.

Henry. His cross!

Roger of York. His cross! I'll front him, cross to cross.

[Exit Roger of York.]

Henry. His cross! it is the traitor
that imputes
Treachery to his King!
It is not safe for me to look upon him.
Away — with me!

[*Goes in with his Barons to the
Council-Chamber, the door of
which is left open.*]

*Enter BECKET, holding his cross of silver
before him. The BISHOPS come round
him.*

Hereford. The King will not abide
thee with thy cross.
Permit me, my good lord, to bear it for
thee,
Being thy chaplain.

Becket. No: it must protect me.

Herbert. As once he bore the stand-
ard of the Angles,
So now he bears the standard of the
angels.

Foliot. I am the Dean of the province:
let me bear it.

Make not thy King a traitorous murderer.

Becket. Did not your barons draw
their swords against me?

*Enter ROGER OF YORK, with his cross,
advancing to BECKET.*

Becket. Wherefore dost thou presume
to bear thy cross,
Against the solemn ordinance from Rome,
Out of thy province?

Roger of York. Why dost thou pre-
sume,
Arm'd with thy cross, to come before the
King?

If Canterbury bring his cross to court,
Let York bear his to mate with Canter-
bury.

Foliot (seizing hold of Becket's cross).
Nay, nay, my lord, thou must not
brave the King.

Nay, let me have it. I will have it!

Becket. Away!

[*Flinging him off.*]

Foliot. He fasts, they say, this mitred
Hercules!

He fast! is that an arm of fast? My
lord,
Hadst thou not sign'd, I had gone along
with thee;

But thou the shepherd hast betray'd the
sheep,
And thou art perjured, and thou wilt not
seal.

As Chancellor thou wast against the
Church,
Now as Archbishop goest against the
King;

For, like a fool, thou knowst no middle
way.

Ay, ay! but art thou stronger than the
King?

Becket. Strong — not in mine own
self, but in heaven; true

To either function, holding it; and thou
Fast, scourge thyself, and mortify thy
flesh,

Not spirit — thou remainest Gilbert Foliot,
A worldly follower of the worldly strong,
I, bearing this great ensign, make it clear
Under what Prince I fight.

Foliot. My lord of York,
Let us go in to the Council, where our
bishops

And our great lords will sit in judgment
on him.

Becket. Sons sit in judgment on their
father! — then

The spire of Holy Church may prick the
graves —

Her crypt among the stars. Sign? seal?
I promised

The King to obey these customs, not yet
written,

Saving mine order; true too, that when
written

I sign'd them — being a fool, as Foliot
call'd me.

I hold not by my signing. Get ye hence,
Tell what I say to the King.

[*Exeunt Hereford, Foliot, and other
Bishops.*]

Roger of York. The Church
will hate thee. [Exit.]

Becket. Serve my best friend and
make him my worst foe;

Fight for the Church, and set the Church
against me!

Herbert. To be honest is to set all
knaves against thee.

Ah! Thomas, excommunicate them all!

Hereford (re-entering). I cannot
brook the turmoil thou hast raised.

I would, my lord Thomas of Canterbury,
Thou wert plain Thomas and not Canterbury,

Or that thou wouldst deliver Canterbury
To our King's hands again, and be at peace.

Hilary (re-entering). For hath not
thine ambition set the Church
This day between the hammer and the anvil —

Faalty to the King, obedience to thyself?
Herbert. What say the bishops?

Hilary. Some have pleaded for him,
But the King rages — most are with the King;

And some are reeds, that one time sway
to the current,

And to the wind another. But we hold
Thou art forsworn; and no forsworn
Archbishop

Shall helm the Church. We therefore
place ourselves

Under the shield and safeguard of the
Pope,

And cite thee to appear before the Pope,
And answer thine accusers. . . . Art
thou deaf?

Becket. I hear you. [*Clash of arms.*]

Hilary. Dost thou hear those others?

Becket. Ay!

Roger of York (re-entering). The
King's 'God's eyes!' come now
so thick and fast,

We fear that he may reave thee of thine
own.

Come on, come on! it is not fit for us
To see the proud Archbishop mutilated.
Say that he blind thee and tear out thy
tongue.

Becket. So be it. He begins at top
with me:

They crucified St. Peter downward.

Roger of York. Nay,

But for their sake who stagger betwixt
thine

Appeal, and Henry's anger, yield.

Becket. Hence, Satan!

[*Exit Roger of York.*]

Fitzurse (re-entering). My lord, the

King demands three hundred
marks,

Due from his castles of Berkhamstead and
Eye

When thou thereof wast warden.

Becket. Tell the King
I spent thrice that in fortifying his castles.

De Tracy (re-entering). My lord, the
King demands seven hundred
marks,

Lent at the siege of Thoulouse by the
King.

Becket. I led seven hundred knights
and fought his wars.

De Brito (re-entering). My lord, the
King demands five hundred marks,
Advanced thee at his instance by the
Jews,

For which the King was bound security.

Becket. I thought it was a gift; I
thought it was a gift.

*Enter LORD LEICESTER (followed by
BARONS and BISHOPS).*

Leicester. My lord, I come unwillingly.
The King
Demands a strict account of all those
revenues

From all the vacant sees and abbacies,
Which came into thy hands when Chan-
cellor.

Becket. How much might that amount
to, my lord Leicester?

Leicester. Some thirty — forty thou-
sand silver marks.

Becket. Are these your customs? O
my good lord Leicester,
The King and I were brothers. All I
had

I lavish'd for the glory of the King;
I shone from him, for him, his glory, his
Reflection: now the glory of the Church
Hath swallow'd up the glory of the King;
I am his no more, but hers. Grant me
one day

To ponder these demands.

Leicester. Hear first thy sentence!
The King and all his lords —

Becket. Son, first hear me:

Leicester. Nay, nay, canst thou, that
holdest thine estates

In fee and barony of the King, decline
The judgment of the King?

Becket. The King! I hold
Nothing in fee and barony of the King.
Whatever the Church owns — she holds
it in

Free and perpetual alms, unsubject to
One earthly sceptre.

Leicester. Nay, but hear thy judgment.
The King and all his barons —

Becket. Judgment! Barons!
Who but the bridegroom dares to judge
the bride,

Or he the bridegroom may appoint? Not
he

That is not of the house, but from the
street

Stain'd with the mire thereof.

I had been so true
To Henry and mine office that the King
Would throne me in the great Arch-
bishoprick:

And I, that knew mine own infirmity,
For the King's pleasure rather than God's
cause

Took it upon me — err'd thro' love of
him.

Now therefore God from me withdraws
Himself,

And the King too.

What! forty thousand marks!
Why thou, the King, the Pope, the
Saints, the world,
Know that when made Archbishop I was
freed,

Before the Prince and chief Justiciary,
From every bond and debt and obligation
Incurr'd as Chancellor.

Hear me, son.

As gold
Outvalues dross, light darkness, Abel
Cain,

The soul the body, and the Church the
Throne,

* I charge thee, upon pain of mine anath-
ema,

That thou obey, not me, but God in me,
Rather than Henry. I refuse to stand
By the King's censure, make my cry to
the Pope,

By whom I will be judged; refer myself,
The King, these customs, all the Church,
to him,

And under his authority — I depart.

[*Going.*
Leicester looks at him doubtingly.

Am I a prisoner?

Leicester. By St. Lazarus, no!
I am confounded by thee. Go in peace.

De Broc. In peace now — but after
Take that for earnest.

[*Flings a bone at him from the rushes.*
De Brito, Fitzurse, De Tracy, and
others (flinging wisps of rushes). Ay,
go in peace, caitiff, caitiff! And that
too, perjured prelate — and that, turncoat
shaveling! There, there, there! traitor,
traitor, traitor!

Becket. Mannerless wolves!

[*Turning and facing them.*
Herbert. Enough, my lord, enough!

Becket. Barons of England and of
Normandy,

When what ye shake at doth but seem to
fly,

True test of coward, ye follow with a yell.
But I that threw the mightiest knight of
France,

Sir Engelram de Trie, —

Herbert. Enough, my lord.

Becket. More than enough. I play
the fool again.

Enter HERALD.

Herald. The King commands you,
upon pain of death,
That none should wrong or injure your
Archbishop.

Foliot. Deal gently with the young
man Absalom.

[*Great doors of the Hall at the back*
open, and discover a crowd. They
shout:

Blessed is he that cometh in the name of
the Lord!

SCENE IV. — REFECTORY OF THE MONASTERY AT NORTHAMPTON.

A banquet on the Tables.

Enter BECKET. BECKET'S RETAINERS.

1st Retainer. Do thou speak first.

2nd Retainer. Nay, thou! Nay,
thou! Hast not thou drawn the short
straw?

1st Retainer. My lord Archbishop,
wilt thou permit us —

Becket. To speak without stammering
and like a free man? Ay.

1st Retainer. My lord, permit us then
to leave thy service.

Becket. When?

1st Retainer. Now.

Becket. To-night?

1st Retainer. To-night, my lord.

Becket. And why?

1st Retainer. My lord, we leave thee not without tears.

Becket. Tears? Why not stay with me then?

1st Retainer. My lord, we cannot yield thee an answer altogether to thy satisfaction.

Becket. I warrant you, or your own either. Shall I find you one? The King hath frowned upon me.

1st Retainer. That is not altogether our answer, my lord.

Becket. No; yet all but all. Go, go! Ye have eaten of my dish and drunken of my cup for a dozen years.

1st Retainer. And so we have. We mean thee no wrong. Wilt thou not say, 'God bless you,' ere we go?

Becket. God bless you all! God redder your pale blood! But mine is human-red; and when ye shall hear it is poured out upon earth, and see it mounting to Heaven, my God bless you, that seems sweet to you now, will blast and blind you like a curse.

1st Retainer. We hope not, my lord. Our humblest thanks for your blessing. Farewell!

[*Exeunt Retainers.*]

Becket. Farewell, friends! farewell, swallows! I wrong the bird; she leaves only the nest she built, they leave the builder. Why? Am I to be murdered to-night?

[*Knocking at the door.*]

Attendant. Here is a missive left at the gate by one from the castle.

Becket. Cornwall's hand or Leicesters's: they write marvellously alike.

[*Reading.*]

'Fly at once to France, to King Louis of France: there be those about our King who would have thy blood.'

Was not my lord of Leicester bidden to our supper?

Attendant. Ay, my lord, and divers other earls and barons. But the hour is past, and our brother, Master Cook,

he makes moan that all be a-getting cold.

Becket. And I make my moan along with him. Cold after warm, winter after summer, and the golden leaves, these earls and barons, that clung to me, frosted off me by the first cold frown of the King. Cold, but look how the table steams, like a heathen altar; nay, like the altar at Jerusalem. Shall God's good gifts be wasted? None of them here! Call in the poor from the streets, and let them feast.

Herbert. That is the parable of our blessed Lord.

Becket. And why should not the parable of our blessed Lord be acted again? Call in the poor! The Church is ever at variance with the kings, and ever at one with the poor. I marked a group of lazars in the marketplace—half-rag, half-sore—beggars, poor rogues (Heaven bless 'em) who never saw nor dreamed of such a banquet. I will amaze them. Call them in, I say. They shall henceforward be my earls and barons—our lords and masters in Christ Jesus.

[*Exit Herbert.*]

If the King hold his purpose, I am myself a beggar. Forty thousand marks! forty thousand devils—and these craven bishops!

Enter a POOR MAN with his dog.

Man. My lord Archbishop, may I come in with my poor friend, my dog? The King's verdurer caught him a-hunting in the forest, and cut off his paws. The dog followed his calling, my lord. I ha' carried him ever so many miles in my arms, and he licks my face and moans and cries out against the King.

Becket. Better thy dog than thee. The King's courts would use thee worse than thy dog—they are too bloody. Were the Church king, it would be otherwise. Poor beast! poor beast! set him down. I will bind up his wounds with my napkin. Give him a bone, give him a bone! Who misuses a dog would misuse a child—they cannot speak for themselves. Past help! his paws are past help. God help him!

Enter the BEGGARS (and seat themselves at the Tables). BECKET and HERBERT wait upon them.

1st Beggar. Swine, sheep, ox — here's a French supper. When thieves fall out, honest men —

2nd Beggar. Is the Archbishop a thief who gives thee thy supper?

1st Beggar. Well, then, how does it go? When honest men fall out, thieves — no, it can't be that.

2nd Beggar. Who stole the widow's one sitting hen o' Sunday, when she was at mass?

1st Beggar. Come, come! thou hadst thy share on her. Sitting hen! Our Lord Becket's our great sitting-hen cock, and we shouldn't ha' been sitting here if the barons and bishops hadn't been a-sitting on the Archbishop.

Becket. Ay, the princes sat in judgment against me, and the Lord hath prepared your table — *Sederunt principes, ederunt pauperes.*

A voice. Becket, beware of the knife!

Becket. Who spoke?

3rd Beggar. Nobody, my lord. What's that, my lord?

Becket. Venison.

3rd Beggar. Venison?

Becket. Buck; deer, as you call it.

3rd Beggar. King's meat! By the Lord, won't we pray for your lordship!

Becket. And, my children, your prayers will do more for me in the day of peril that dawns darkly and drearily over the house of God — yea, and in the day of judgment also, than the swords of the craven sycophants would have done had they remained true to me whose bread they have partaken. I must leave you to your banquet. Feed, feast, and be merry. Herbert, for the sake of the Church itself, if not for my own, I must fly to France to-night. Come with me.

[Exit with Herbert.]

3rd Beggar. Here — all of you — my lord's health *(they drink)*. Well — if that isn't goodly wine —

1st Beggar. Then there isn't a goodly wench to serve him with it: they were fighting for her to-day in the street.

3rd Beggar. Peace!

1st Beggar. The black sheep baaed to the miller's ewe-lamb, The miller's away for to-night. Black sheep, quoth she, too black a sin for me.

And what said the black sheep, my masters?

We can make a black sin white.

3rd Beggar. Peace!

1st Beggar. 'Ewe lamb, ewe lamb, I am here by the dam.'

But the miller came home that night, And so dusted his back with the meal in his sack,

That he made the black sheep white.

3rd Beggar. Be we not of the family? be we not a-supping with the head of the family? be we not in my lord's own refractory? Out from among us; thou art our black sheep.

Enter the four KNIGHTS.

Fitzurse. Sheep, said he? And sheep without the shepherd, too. Where is my lord Archbishop? Thou the lustiest and lousiest of this Cain's brotherhood, answer.

3rd Beggar. With Cain's answer, my lord. Am I his keeper? Thou shouldst call him Cain, not me.

Fitzurse. So I do, for he would murder his brother the State.

3rd Beggar (rising and advancing). No, my lord; but because the Lord hath set his mark upon him that no man should murder him.

Fitzurse. Where is he? where is he?

3rd Beggar. With Cain belike, in the land of Nod, or in the land of France for aught I know.

Fitzurse. France! Ha! De Morville, Tracy, Brito — fled is he? Cross swords all of you! swear to follow him! Remember the Queen!

[The four Knights cross their swords.]

De Brito. They mock us; he is here.

[All the Beggars rise and advance upon them.]

Fitzurse. Come, you filthy knaves, let us pass.

3rd Beggar. Nay, my lord, let us pass. We be a-going home after our supper in all humbleness, my lord; for

the Archbishop loves humbleness, my lord; and though we be fifty to four, we daren't fight you with our crutches, my lord. There now, if thou hast not laid hands upon me! and my fellows know that I am all one scale like a fish. I pray God I haven't given thee my leprosy, my lord.

[*Fitzurse shrinks from him and another presses upon De Brito.*

De Brito. Away, dog!

4th Beggar. And I was bit by a mad dog o' Friday, an' I be half dog already by this token, that tho' I can drink wine I cannot bide water, my lord; and I want to bite, I want to bite, and they do say the very breath catches.

De Brito. Insolent clown! Shall I smite him with the edge of the sword?

De Morville. No, nor with the flat of it either. Smite the shepherd and the sheep are scattered. Smite the sheep and the shepherd will excommunicate thee.

De Brito. Yet my fingers itch to beat him into nothing.

5th Beggar. So do mine, my lord. I was born with it, and sulphur won't bring it out o' me. But for all that the Archbishop washed my feet o' Tuesday. He likes it, my lord.

6th Beggar. And see here, my lord, this rag fro' the gangrene i' my leg. It's humbling—it smells o' human natur'. Wilt thou smell it, my lord? for the Archbishop likes the smell on it, my lord; for I be his lord and master i' Christ, my lord.

De Morville. Faugh! we shall all be poisoned. Let us go.

[*They draw back, Beggars following.*

7th Beggar. My lord, I ha' three sisters a-dying at home o' the sweating sickness. They be dead while I be a-supping.

8th Beggar. And I ha' nine darters i' the spital that be dead ten times o'er i' one day wi' the putrid fever; and I bring the taint on it along wi' me, for the Archbishop likes it, my lord.

[*Pressing upon the Knights till they disappear thro' the door.*

3rd Beggar. Crutches, and itches, and

leprosy, and ulcers, and gangrenes, and running sores, praise ye the Lord, for to-night ye have saved our Archbishop!

1st Beggar. I'll go back again. I nain't half done yet.

Herbert of Bosham (entering). My friends, the Archbishop bids you good night. He hath retired to rest, and being in great jeopardy of his life, he hath made his bed between the altars, from whence he sends me to bid you this night pray for him who hath fed you in the wilderness.

3rd Beggar. So we will—so we will, I warrant thee. Becket shall be king, and the Holy Father shall be king, and the world shall live by the King's venison and the bread o' the Lord, and there shall be no more poor for ever. Hurrah! Vive le Roy! That's the English of it.

ACT II.

SCENE I.—ROSAMUND'S BOWER.

A Garden of Flowers. In the midst a bank of wild-flowers with a bench before it.

Voices heard singing among the trees.

Duet.

1. Is it the wind of the dawn that I hear in the pine overhead?
2. No; but the voice of the deep as it hollows the cliffs of the land.
1. Is there a voice coming up with the voice of the deep from the strand?
- One coming up with a song in the flush of the glimmering red?
2. Love that is born of the deep coming up with the sun from the sea.
1. Love that can shape or can shatter a life till the life shall have fled?
2. Nay, let us welcome him, Love that can lift up a life from the dead.
1. Keep him away from the lone little isle. Let us be, let us be.
2. Nay, let him make it his own, let him reign in it—he, it is he,
- Love that is born of the deep coming up with the sun from the sea.

Enter HENRY and ROSAMUND.

Rosamund. Be friends with him again
— I do beseech thee.

Henry. With Becket? I have but
one hour with thee —

Sceptre and crozier clashing, and the
mitre

Grappling the crown — and when I flee
from this

For a gasp of freer air, a breathing-
while

To rest upon thy bosom and forget
him —

Why thou, my bird, thou pipest Becket,
Becket —

Yea, thou my golden dream of Love's
own bower,

Must be the nightmare breaking on my
peace

With 'Becket.'

Rosamund. O my life's life, not to
smile

Is all but death to me. My sun, no
cloud!

Let there not be one frown in this one
hour.

Out of the many thine, let this be mine!
Look rather thou all-royal as when first
I met thee.

Henry. Where was that?

Rosamund. Forgetting that
Forgets me too.

Henry. Nay, I remember it well.
There on the moors.

Rosamund. And in a narrow path.
A plover flew before thee. Then I saw
Thy high black steed among the flaming
furze,

Like sudden night in the main glare of
day.

And from that height something was
said to me

I knew not what.

Henry. I ask'd the way.

Rosamund. I think so.
So I lost mine.

Henry. Thou wast too shamed to
answer.

Rosamund. Too scared — so young!

Henry. The rosebud of my rose! —
Well, well, no more of him — I have sent
his folk,

His kin, all his belongings, overseas;
Age, orphans, and babe-breasting mothers
— all

By hundreds to him — there to beg,
starve, die —

So that the fool King Louis feed them
not.

The man shall feel that I can strike him
yet.

Rosamund. Babes, orphans, mothers!
is that royal, Sire?

Henry. And I have been as royal
with the Church.

He shelter'd in the Abbey of Pontigny.
There wore his time studying the canon
law

To work it against me. But since he
cursed

My friends at Veselay, I have let them
know,

That if they keep him longer as their
guest,

I scatter all their cowls to all the hells.

Rosamund. And is that altogether
royal?

Henry. Traitor!

Rosamund. A faithful traitress to thy
royal fame.

Henry. Fame! what care I for fame?
Spite, ignorance, envy,

Yea, honesty too, paint her what way
they will.

Fame of to-day is infamy to-morrow;
Infamy of to-day is fame to-morrow;

And round and round again. What
matters? Royal —

I mean to leave the royalty of my crown
Unlessen'd to mine heirs.

Rosamund. Still — thy fame too:
I say that should be royal.

Henry. And I say,

I care not for thy saying.

Rosamund. And I say,
I care not for thy saying. A greater

King
Than thou art, Love, who cares not for
the word,

Makes 'care not' — care. There have I
spoken true?

Henry. Care dwell with me for ever,
when I cease

To care for thee as ever!

Rosamund. No need! no need! . . .

There is a bench. Come, wilt thou sit?

... My bank
Of wild-flowers (*he sits*). At thy feet!

[*She sits at his feet.*]

Henry. I bade them clear
A royal pleasance for thee, in the wood,
Not leave these countryfolk at court.

Rosamund. I brought them
In from the wood, and set them here. I
love them

More than the garden flowers, that seem
at most

Sweet guests, or foreign cousins, not half
speaking

The language of the land. I love *them*
too,

Yes. But, my liege, I am sure, of all
the roses —

Shame fall on those who gave it a dog's
name —

This wild one (*picking a briar-rose*) —
nay, I shall not prick myself —

Is sweetest. Do but smell!

Henry. Thou rose of the world!
Thou rose of all the roses! [*Muttering.*]

I am not worthy of her — this beast-
body

That God has plunged my soul in — I,
that taking

The Fiend's advantage of a throne, so
long

Have wander'd among women, — a foul
stream

Thro' fever-breeding levels, — at her side,
Among these happy dales, run clearer,

drop
The mud I carried, like yon brook, and
glass

The faithful face of heaven —

[*Looking at her, and unconsciously aloud,*
— thine! thine!

Rosamund. I know it.

Henry (muttering). Not hers. We
have but one bond, her hate of
Becket.

Rosamund (half hearing). Nay! nay!
what art thou muttering? I hate
Becket?

Henry (muttering). A sane and
natural loathing for a soul

Purer, and truer and nobler than herself;
And mine a bitterer illegitimate hate,

A bastard hate born of a former love.

Rosamund. My fault to name him!

O let the hand of one

To whom thy voice is all her music, stay it
But for a breath.

[*Puts her hand before his lips.*]

Speak only of thy love.

Why there — like some loud beggar at
thy gate —

The happy boldness of this hand hath
won it

Love's alms, thy kiss (*looking at her hand*)
— Sacred! I'll kiss it too.

[*Kissing it.*]

There! wherefore dost thou so peruse it?
Nay,

There may be crosses in my line of life.

Henry. Not half *her* hand — no hand
to mate with *her*,

If it should come to that.

Rosamund. With her? with whom?

Henry. Life on the hand is naked
gipsy-stuff;

Life on the face, the brows — clear inno-
cence!

Vein'd marble — not a furrow yet — and
hers

Croft and recroft, a venomous spider's
web —

Rosamund (springing up). Out of the
cloud, my Sun — out of the eclipse

Narrowing my golden hour!

Henry. O Rosamund,

I would be true — would tell thee all —
and something

I had to say — I love thee none the less —
Which will so vex thee.

Rosamund. Something against *me*?

Henry. No, no, against myself.

Rosamund. I will not hear it.

Come, come, mine hour! I bargain for
mine hour.

I'll call thee little Geoffrey.

Henry. Call him!

Rosamund. Geoffrey!

Enter GEOFFREY.

Henry. How the boy grows!

Rosamund. Ay, and his brows are
thine;

The mouth is only Clifford, my dear
father.

Geoffrey. My liege, what hast thou
brought me?

Henry. Venal imp!
What say'st thou to the Chancellorship of England?

Geoffrey. O yes, my liege.

Henry. 'O yes, my liege!' He speaks

As if it were a cake of gingerbread.

Dost thou know, my boy, what it is to be Chancellor of England?

Geoffrey. Something good, or thou wouldst not give it me.

Henry. It is, my boy, to side with the King when Chancellor, and then to be made Archbishop and go against the King who made him, and turn the world upside down.

Geoffrey. I won't have it then. Nay, but give it me, and I promise thee not to turn the world upside down.

Henry (giving him a ball). Here is a ball, my boy, thy world, to turn anyway and play with as thou wilt — which is more than I can do with mine. Go try it, play.

[Exit Geoffrey.]

A pretty lusty boy.

Rosamund. So like to thee;
Like to be liker.

Henry. Not in my chin, I hope!
That threatens double.

Rosamund. Thou art manlike
perfect.

Henry. Ay, ay, no doubt; and were
I humpt behind,
Thou'dst say as much — the goodly way
of women
Who love, for which I love them. May
God grant

No ill befall or him or thee when I
Am gone.

Rosamund. Is he thy enemy?

Henry. He? who? ay!

Rosamund. Thine enemy knows the
secret of my bower.

Henry. And I could tear him asunder
with wild horses
Before he would betray it. Nay — no fear!
More like is he to excommunicate me.

Rosamund. And I would creep, crawl
over knife-edge flint
Barefoot, a hundred leagues, to stay his
hand
Before he flash'd the bolt.

Henry. And when he flash'd it

Shrink from me, like a daughter of the
Church.

Rosamund. Ay, but he will not.

Henry. Ay! but if he did?

Rosamund. O then! O then! I
almost fear to say

That my poor heretic heart would ex-
communicate

His excommunication, clinging to thee
Closer than ever.

*Henry (raising Rosamund and kissing
her).* My brave-hearted Rose!

Hath he ever been to see thee?

Rosamund. Here? not he.

And it is so lonely here — no confessor.

Henry. Thou shalt confess all thy
sweet sins to me.

Rosamund. Besides, we came away
in such a heat,

I brought not ev'n my crucifix.

Henry. Take this.
[Giving her the Crucifix which Elea-
nor gave him.]

Rosamund. O beautiful! May I have
it as mine, till mine

Be mine again?

Henry (throwing it round her neck).
Thine — as I am — till death!

Rosamund. Death? no! I'll have it
with me in my shroud,

And wake with it, and show it to all the
Saints.

Henry. Nay — I must go; but when
thou layest thy lip
To this, remembering One who died for
thee,

Remember also one who lives for thee
Out there in France; for I must hence
to brave

Thè Pope, King Louis, and this turbu-
lent priest.

Rosamund (kneeling). O by thy love
for me, all mine for thee,

Fling not thy soul into the flames of hell:
I kneel to thee — be friends with him
again.

Henry. Look, look! if little Geoffrey
have not tost
His ball into the brook! makes after it too
To find it. Why, the child will drown
himself.

Rosamund. Geoffrey! Geoffrey!
[Exit

SCENE II. — MONTMIRAIL.

The Meeting of the Kings. JOHN OF OXFORD and HENRY. *Crowd in the distance.*

John of Oxford. You have not crown'd young Henry yet, my liege?

Henry. Crown'd! by God's eyes, we will not have him crown'd.

I spoke of late to the boy, he answer'd me,

As if he wore the crown already — No, We will not have him crown'd.

'Tis true what Becket told me, that the mother

Would make him play his kingship against mine.

John of Oxford. Not have him crown'd?

Henry. Not now — not yet! and Becket —

Becket should crown him were he crown'd at all:

But, since we would be lord of our own manor,

This Canterbury, like a wounded deer, Has fled our presence and our feeding-grounds.

John of Oxford. Cannot a smooth tongue lick him whole again
To serve your will?

Henry. He hates my will, not me.

John of Oxford. There's York, my liege.

Henry. But England scarce would hold

Young Henry king, if only crown'd by York,

And that would stilt up York to twice himself.

There is a movement yonder in the crowd —

See if our pious — what shall I call him, John? —

Husband-in-law, our smooth-shorn suzerain,

Be yet within the field.

John of Oxford. I will. [*Exit.*

Henry. Ay! Ay! Mince and go back! his politic Holiness Hath all but climb'd the Roman perch again,

And we shall hear him presently with clapt wing

Crow over Barbarossa — at last tongue-free

To blast my realms with excommunication And interdict. I must patch up a peace — A piece in this long-tugged-at, threadbare-worn

Quarrel of Crown and Church — to rend again.

His Holiness cannot steer straight thro' shoals,

Nor I. The citizen's heir hath conquer'd me

For the moment. So we make our peace with him.

Enter LOUIS.

Brother of France, what shall be done with Becket?

Louis. The holy Thomas! Brother, you have traffick'd

Between the Emperor and the Pope, between

The Pope and Antipope — a perilous game

For men to play with God.

Henry. Ay, ay, good brother, They call you the Monk-King.

Louis. Who calls me? she That was my wife, now yours? You have her Duchy,

The point you aim'd at, and pray God she prove

True wife to you. You have had the better of us

In secular matters.

Henry. Come, confess, good brother, You did your best or worst to keep her, Duchy.

Only the golden Leopard printed in it

Such hold-fast claws that you perforce again

Shrank into France. Tut, tut! did we convene

This conference but to babble of our wives?

They are plagues enough in-door.

Louis. We fought in the East, And felt the sun of Antioch scald our mail,

And push'd our lances into Saracen hearts.

We never hounded on the State at home
To spoil the Church.

Henry. How should you see this
rightly?

Louis. Well, well, no more! I am
proud of my 'Monk-King.'

Whoever named me; and, brother, Holy
Church

May rock, but will not wreck, nor our
Archbishop

Stagger on the slope decks for any rough
sea

Blown by the breath of kings. We do
forgive you

For aught you wrought against us.

[*Henry holds up his hand.*

Nay, I pray you,

Do not defend yourself. You will do
much

To rake out all old dying heats, if you,

At my requesting, will but look into

The wrongs you did him, and restore his
kin,

Reseat him on his throne of Canterbury,
Be, both, the friends you were.

Henry. The friends we were!
Co-mates we were, and had our sport
together,

Co-kings we were, and made the laws
together.

The world had never seen the like before.
You are too cold to know the fashion of it.

Well, well, we will be gentle with him,
gracious—

Most gracious.

*Enter BECKET, after him, JOHN OF
OXFORD, ROGER OF YORK, GILBERT
FOLIOT, DE BRÖC, FITZURSE, etc.*

Only that the rift he made
May close between us, here I am wholly
king,

The word should come from him.

Becket (kneeling). Then, my dear liege,
I here deliver all this controversy
Into your royal hands.

Henry. Ah, Thomas, Thomas,
Thou art thyself again, Thomas again.

Becket (rising). Saving God's honour!

Henry. Out upon thee, man!
Saving the Devil's honour, his yes and no.
Knights, bishops, earls, this London
spawn—by Mahound,

I had sooner have been born a Mussul-
man—

Less clashing with their priests—
I am half-way down the slope—will no
man stay me?

I dash myself to pieces—I stay myself—
Puff—it is gone. You, Master Becket,
you

That owe to me your power over me—
Nay, nay—

Brother of France, you have taken,
cherish'd him

Who thief-like fled from his own church
by night,

No man pursuing. I would have had
him back.

Take heed he do not turn and rend you
too:

For whatsoever may displease him—that
Is clean against God's honour—a shift, a
trick

Whereby to challenge, face me out of all
My regal rights. Yet, yet—that none
may dream

I go against God's honour—ay, or him-
self

In any reason, choose

A hundred of the wisest heads from
England,

A hundred, too, from Normandy and
Anjou:

Let these decide on what was customary
In olden days, and all the Church of
France

Decide on their decision, I am content.
More, what the mightiest and the holiest

Of all his predecessors may have done
Ev'n to the least and meanest of my
own,

Let him do the same to me—I am con-
tent.

Louis. Ay, ay! the King humbles
himself enough.

Becket. (Aside.) Words! he will
wriggle out of them like an eel

When the time serves. (*Aloud.*) My
liegés and my lords,

The thanks of Holy Church are due to
those

That went before us for their work, which
we

Inheriting reap an easier harvest
Yet—

Louis. My lord, wilt thou be greater
than the Saints,
More than St. Peter? whom — what is
it you doubt?

Behold your peace at hand.

Becket. I say that those
Who went before us did not wholly clear
The deadly growths of earth, which Hell's
own heat

So dwelt on that they rose and darken'd
Heaven.

Yet they did much. Would God they
had torn up all

By the hard root, which shoots again;
our trial

Had so been less; but, seeing they were
men

Defective or excessive, must we follow
All that they overdid or underdid?

Nay, if they were defective as St. Peter
Denying Christ, who yet defied the
tyrant,

We hold by his defiance, not his defect.
O good son Louis, do not counsel me,
No, to suppress God's honour for the sake
Of any king that breathes. No, God
forbid!

Henry. No! God forbid! and turn
me Mussulman!

No God but one, and Mahound is his
prophet.

But for your Christian, look you, you
shall have

None other God but me — me, Thomas,
son

Of Gilbert Becket, London merchant.
Out!

I hear no more. *[Exit.]*

Louis. Our brother's anger puts him,
Poor man, beside himself — not wise.

My lord,

We have claspt your cause, believing that
our brother

Had wrong'd you; but this day he
proffer'd peace.

You will have war; and tho' we grant
the Church

King over this world's kings, yet, my
good lord,

We that are kings are something in this
world,

And so we pray you, draw yourself from
under

The wings of France. We shelter you
no more. *[Exit.]*

John of Oxford. I am glad that
France hath scouted him at last:

I told the Pope what manner of man he
was. *[Exit.]*

Roger of York. Yea, since he flouts
the will of either realm,

Let either cast him away like a dead
dog! *[Exit.]*

Foliot. Yea, let a stranger spoil his
heritage,

And let another take his bishoprick!

[Exit.]
De Broc. Our castle, my lord, be-
longs to Canterbury.

I pray you come and take it. *[Exit.]*

Fitzurse. When you will. *[Exit.]*

Becket. Cursed be John of Oxford,
Roger of York,

And Gilbert Foliot! cursed those De
Brocs

That hold our Saltwood Castle from our
see!

Cursed Fitzurse, and all the rest of them
That sow this hate between my lord and
me!

Voices from the Crowd. Blessed be
the Lord Archbishop, who hath with-
stood two Kings to their faces for the
honour of God.

Becket. Out of the mouths of babes
and sucklings, praise!

I thank you, sons; when kings but hold
by crowns,

The crowd that hungers for a crown in
Heaven

Is my true king.

Herbert. Thy true King bade thee be
A fisher of men; thou hast them in thy
net.

Becket. I am too like the King here;
both of us

Too headlong for our office. Better have
been

A fisherman at Bosham, my good Herbert,
Thy birthplace — the sea-creek — the

petty rill

That falls into it — the green field — the
gray church —

The simple lobster-basket, and the
mesh —

The more or less of daily labour done —

The pretty gaping bills in the home-nest
Piping for bread — the daily want supplied —

The daily pleasure to supply it.

Herbert. Ah, Thomas,
You had not borne it, no, not for a day.

Becket. Well, maybe, no.

Herbert. But bear with Walter Map,
For here he comes to comment on the time.

Enter WALTER MAP.

Walter Map. Pity, my lord, that you have quenched the warmth of France toward you, tho' His Holiness, after much smouldering and smoking, be kindled again upon your quarter.

Becket. Ay, if he do not end in smoke again.

Walter Map. My lord, the fire, when first kindled, said to the smoke, 'Go up, my son, straight to Heaven.' And the smoke said, 'I go;' but anon the North-east took and turned him South-west, then the South-west turned him North-east, and so of the other winds; but it was in him to go up straight if the time had been quieter. Your lordship affects the unwavering perpendicular; but His Holiness, pushed one way by the Empire and another by England, if he move at all, Heaven stay him, is fain to diagonalise.

Herbert. Diagonalise! thou art a word-monger.

Our Thomas never will diagonalise.
Thou art a jester and a verse-maker.
Diagonalise!

Walter Map. Is the world any the worse for my verses if the Latin rhymes be rolled out from a full mouth? or any harm done to the people if my jest be in defence of the Truth?

Becket. Ay, if the jest be so done that the people
Delight to wallow in the grossness of it,
Till Truth herself be shamed of her defender.

Non defensoribus istis, Walter Map.

Walter Map. Is that my case? so if the city be sick, and I cannot call the kennel sweet, your lordship would suspend me from verse-writing, as you sus-

pended yourself after sub-writing to the customs.

Becket. I pray God pardon mine infirmity.

Walter Map. Nay, my lord, take heart; for tho' you suspended yourself, the Pope let you down again; and tho' you suspend Foliot or another, the Pope will not leave them in suspense, for the Pope himself is always in suspense, like Mahound's coffin hung between heaven and earth — always in suspense, like the scales, till the weight of Germany or the gold of England brings one of them down to the dust — always in suspense, like the tail of the horologe — to and fro — tick-tack — we make the time, we keep the time, ay, and we serve the time; for I have heard say that if you boxed the Pope's ears with a purse, you might stagger him, but he would pocket the purse. No saying of mine — Jocelyn of Salisbury. But the King hath bought half the College of Redhats. He warmed to you to-day, and you have chilled him again. Yet you both love God. Agree with him quickly again, even for the sake of the Church. My one grain of good counsel which you will not swallow. I hate a split between old friendships as I hate the dirty gap in the face of a Cistercian monk, that will swallow anything. Farewell. [*Exit.*]

Becket. Map scoffs at Rome. I all but hold with Map.

Save for myself no Rome were left in England,

All had been his. Why should this Rome, this Rome,

Still choose Barabbas rather than the Christ,

Absolve the left-hand thief and damn the right?

Take fees of tyranny, wink at sacrilege,

Which even Peter had not dared? condemn

The blameless exile? —

Herbert. Thee, thou holy Thomas! I would that thou hadst been the Holy Father.

Becket. I would have done my most to keep Rome holy,

I would have made Rome know she still
is Rome —

Who stands aghast at her eternal self
And shakes at mortal kings — her vacilla-
tion,

Avarice, craft — O God, how many an
innocent

Has left his bones upon the way to Rome
Unwept, uncared for. Yea — on mine
own self

The King had had no power except for
Rome.

'Tis not the King who is guilty of mine
exile,

But Rome, Rome, Rome!

Herbert. My lord, I see this Louis
Returning, ah! to drive thee from his
realm.

Becket. He said as much before.
Thou art no prophet,

Nor yet a prophet's son.

Herbert. Whatever he say,
Deny not thou God's honour for a king.
The King looks troubled.

Re-enter KING LOUIS.

Louis. My dear lord Archbishop,
I learn but now that those poor Poitevins,
That in thy cause were stirr'd against
King Henry,

Have been, despite his kingly promise
given

To our own self of pardon, evilly used
And put to pain. I have lost all trust in
him.

The Church alone hath eyes — and now
I see

That I was blind — suffer the phrase —
surrendering

God's honour to the pleasure of a man.

Forgive me and absolve me, holy father.
[*Kneels.*]

Becket. Son, I absolve thee in the
name of God.

Louis (rising). Return to Sens, where
we will care for you.

The wine and wealth of all our France
are yours;

Rest in our realm, and be at peace with
all. [*Exeunt.*]

Voices from the Crowd. Long live
the good King Louis! God bless the
great Archbishop!

Re-enter HENRY and JOHN OF OXFORD.

Henry (looking after King Louis and Becket). Ay, there they go — both
backs are turn'd to me —

Why then I strike into my former path
For England, crown young Henry there,
and make

Our waning Eleanor all but love me!

Thou hast served me heretofore with
John,
Rome — and well.

They call thee John the Swearer.

John of Oxford. For this reason,
That, being ever duteous to the King,
I evermore have sworn upon his side,
And ever mean to do it.

Henry (claps him on the shoulder).
Honest John!

To Rome again! the storm begins again.
Spare not thy tongue! be lavish with our
coins,

Threaten our junction with the Emperor
— flatter

And fright the Pope — bribe all the Car-
dinals — leave

Lateran and Vatican in one dust of gold —
Swear and unswear, state and misstate
thy best!

I go to have young Henry crown'd by
York.

ACT III.

SCENE I. — THE BOWER.

HENRY and ROSAMUND.

Henry. All that you say is just. I
cannot answer it.
Till better times, when I shall put
away —

Rosamund. What will you put away?

Henry. That which you ask me
Till better times. Let it content you
now

There is no woman that I love so well.

Rosamund. No woman but should be
content with that —

Henry. And one fair child to fondle!

Rosamund. O yes, the child
We waited for so long — heaven's gift at
last —

And how you doted on him then! To-day
 I almost fear'd your kiss was colder —
 yes —
 But then the child *is* such a child. What chance
 That he should ever spread into the man
 Here in our silence? I have done my best.
 I am not learn'd.

Henry. I am the King, his father,
 And I will look to it. Is our secret ours?
 Have you had any alarm? no stranger?

Rosamund. No.
 The warder of the bower hath given himself
 Of late to wine. I sometimes think he sleeps
 When he should watch; and yet what fear? the people
 Believe the wood enchanted. No one comes,
 Nor foe nor friend; his fond excess of wine
 Springs from the loneliness of my poor bower,
 Which weighs even on me.

Henry. Yet these tree-towers,
 Their long bird-echoing minster-aisles, — the voice
 Of the perpetual brook, these golden slopes
 Of Solomon-shaming flowers — that was your saying,
 All pleased you so at first.

Rosamund. Not now so much.
 My Anjou bower was scarce as beautiful.
 But you were oftener there. I have none but you.

The brook's voice is not yours, and no flower, not
 The sun himself, should he be changed to one,
 Could shine away the darkness of that gap
 Left by the lack of love.

Henry. The lack of love!
Rosamund. Of one we love. Nay, I would not be bold,
 Yet hoped ere this you might —

[*Looks earnestly at him.*]
Henry. Anything further?

Rosamund. Only my best bower-maiden died of late,

And that old priest whom John of Salis bury trusted
 Hath sent another.

Henry. Secret?

Rosamund. I but ask'd her
 One question, and she prim'd her mouth and put
 Her hands together — thus — and said,
 God help her,

That she was sworn to silence.

Henry. What did you ask her?

Rosamund. Some daily something-
 nothing.

Henry. Secret, then?

Rosamund. I do not love her. Must you go, my liege,

So suddenly?

Henry. I came to England suddenly,
 And on a great occasion sure to wake
 As great a wrath in Becket —

Rosamund. Always Becket!
 He always comes between us.

Henry. — And to meet it
 I needs must leave as suddenly. It is

raining,

Put on your hood and see me to the
 bounds. [*Exeunt.*]

Margery (singing behind scene).

Babble in bower
 Under the rose!
 Bee mustn't buzz,
 Whoop — but he knows.

Kiss me, little one,
 Nobody near!
 Grasshopper, grasshopper,
 Whoop — you can hear.

Kiss in the bower,
 Tit on the tree!
 Bird mustn't tell,
 Whoop — he can see.

Enter MARGERY.

I ha' been but a week here and I ha' seen what I ha' seen, for to be sure it's no more than a week since our old Father Philip that has confessed our mother for twenty years, and she was hard put to it, and to speak truth, nigh at the end of our last crust, and that mouldy, and she cried out on him to put

me forth in the world and to make me a woman of the world, and to win my own bread, whereupon he asked our mother if I could keep a quiet tongue i' my head, and not speak till I was spoke to, and I answered for myself that I never spoke more than was needed, and he told me he would advance me to the service of a great lady, and took me ever so far away, and gave me a great pat o' the cheek for a pretty wench, and said it was a pity to blindfold such eyes as mine, and such to be sure they be, but he blinded 'em for all that, and so brought me no-hows as I may say, and the more shame to him after his promise, into a garden and not into the world, and bade me whatever I saw not to speak one word, an' it 'ud be well for me in the end, for there were great ones who would look after me, and to be sure I ha' seen great ones to-day — and then not to speak one word, for that's the rule o' the garden, tho' to be sure if I had been Eve i' the garden I shouldn't ha' minded the apple, for what's an apple, you know, save to a child, and I'm no child, but more a woman o' the world than my lady here, and I ha' seen what I ha' seen — tho' to be sure if I hadn't minded it we should all on us ha' had to go, bless the Saints, wi' bare backs, but the backs 'ud ha' countenanced one another, and belike it 'ud ha' been always summer, and anyhow I am as well-shaped as my lady here, and I ha' seen what I ha' seen, and what's the good of my talking to myself, for here comes my lady (*enter Rosamund*), and, my lady, tho' I shouldn't speak one word, I wish you joy o' the King's brother.

Rosamund. What is it you mean?

Margery. I mean your Goodman, your husband, my lady, for I saw your ladyship a-parting wi' him even now i' the coppice, when I was a-getting o' bluebells for your ladyship's nose to smell on — and I ha' seen the King once at Oxford, and he's as like the King as fingernail to fingernail, and I thought at first it was the King, only you know the King's married, for King Louis —

Rosamund. Married!

Margery. Years and years, my lady, for her husband, King Louis —

Rosamund. Hush!

Margery. — And I thought if it were the King's brother he had a better bride than the King, for the people do say that his is bad beyond all reckoning, and —

Rosamund. The people lie.

Margery. Very like, my lady, but most on 'em know an honest woman and a lady when they see her, and besides they say, she makes songs, and that's against her, for I never knew an honest woman that could make songs, tho' to be sure our mother 'ill sing me old songs by the hour, but then, God help her, she had 'em from her mother, and her mother from her mother back and back for ever so long, but none of 'em ever made songs, and they were all honest.

Rosamund. Go, you shall tell me of her some other time.

Margery. There's none so much to tell on her, my lady, only she kept the seventh commandment better than some I know on, or I couldn't look your ladyship i' the face, and she brew'd the best ale in all Glo'ster, that is to say in her time when she had the 'Crown.'

Rosamund. The crown! who?

Margery. Mother.

Rosamund. I mean her whom you call — fancy — my husband's brother's wife.

Margery. Oh, Queen Eleanor. Yes, my lady; and tho' I be sworn not to speak a word, I can tell you all about her, if —

Rosamund. No word now. I am faint and sleepy. Leave me. Nay — go. What! will you anger me?

[*Exit Margery.*]

He charged me not to question any of those About me. Have I? no! she question'd me.

Did she not slander him? Should she stay here?

May she not tempt me, being at my side, To question her? Nay, can I send her hence

Without his kingly leave? I am in the dark.

I have lived, poor bird, from cage to
cage, and known
Nothing but him—happy to know no
more,
So that he loved me—and he loves me
—yes,
And bound me by his love to secrecy
Till his own time.

Eleanor, Eleanor, have I
Not heard ill things of her in France?
Oh, she's
The Queen of France. I see it—some
confusion,
Some strange mistake. I did not hear
aright,
Myself confused with parting from the
King.

Margery (behind scene). Bee mustn't
buzz,

Whoop—but he knows.

Rosamund. Yet her—what her? he
hinted of some her—
When he was here before—
Something that would displease me.
Hath he stray'd

From love's clear path into the common
bush,
And, being scratch'd, returns to his true
rose,
Who hath not thorn enough to prick him
for it,

Ev'n with a word?

Margery (behind scene). Bird mustn't
tell,

Whoop—he can see.

Rosamund. I would not hear him.

Nay—there's more—he frown'd
'No mate for her, if it should come to
that'—

To that—to what?

Margery (behind scene). Whoop—
but he knows,

Whoop—but he knows.

Rosamund. O God! some dreadful
truth is breaking on me—

Some dreadful thing is coming on me.

[*Enter Geoffrey.*

Geoffrey!

Geoffrey. What are you crying for,
when the sun shines?

Rosamund. Hath not thy father left
us to ourselves?

Geoffrey. Ay, but he's taken the rain

with him. I hear Margery: I'll go play
with her. [*Exit Geoffrey.*

Rosamund. Rainbow, stay,
Gleam upon gloom,
Bright as my dream,
Rainbow, stay!
But it passes away,
Gloom upon gleam,
Dark as my doom—
O rainbow, stay.

SCENE II.—OUTSIDE THE WOODS
NEAR ROSAMUND'S BOWER.

ELEANOR. FITZURSE.

Eleanor. Up from the salt lips of the
land we two
Have track'd the King to this dark inland
wood;
And somewhere hereabouts he vanish'd.
Here

His turtle builds; his exit is our adit:
Watch! he will out again, and presently,
Seeing he must to Westminster and
crown

Young Henry there to-morrow.

Fitzurse. We have watch'd
So long in vain, he hath pass'd out again,
And on the other side.

[*A great horn winded.*
Hark! Madam!

Eleanor. Ay,
How ghostly sounds that horn in the
black wood!

[*A countryman flying.*
Whither away, man? what are you flying
from?

Countryman. The witch! the witch!
she sits naked by a great heap of gold in
the middle of the wood, and when the
horn sounds she comes out as a wolf.
Get you hence! a man passed in there
to-day: I holla'd to him, but he didn't
hear me: he'll never out again, the witch
has got him. I daren't stay—I daren't
stay!

Eleanor. Kind of the witch to give
thee warning tho'. [*Man flies.*
Is not this wood-witch of the rustic's fear
Our woodland Circe that hath witch'd
the King?

[*Horn sounded. Another flying.*

Fitzurse. Again! stay, fool, and tell me why thou fliest.

Countryman. Fly thou too. The King keeps his forest head of game here, and when that horn sounds, a score of wolf-dogs are let loose that will tear thee piecemeal. Linger not till the third horn. Fly! [Exit.]

Eleanor. This is the likelier tale.

We have hit the place.

Now let the King's fine game look to itself. [Horn.]

Fitzurse. Again! —

And far on in the dark heart of the wood I hear the yelping of the hounds of hell.

Eleanor. I have my dagger here to still their throats.

Fitzurse. Nay, Madam, not to-night — the night is falling.

What can be done to-night?

Eleanor. Well — well — away.

SCENE III. — TRAITOR'S MEADOW AT FRÉTEVAL. PAVILIONS AND TENTS OF THE ENGLISH AND FRENCH BARONAGE.

BECKET and HERBERT OF BOSHAM.

Becket. See here!

Herbert. What's here?

Becket. A notice from the priest, To whom our John of Salisbury committed

The secret of the bower, that our wolf-Queen

Is prowling round the fold. I should be back

In England ev'n for this.

Herbert. These are by-things In the great cause.

Becket. The by-things of the Lord Are the wrong'd innocences that will cry From all the hidden by-ways of the world

In the great day against the wronger. I know

Thy meaning. Perish she, I, all, before The Church should suffer wrong!

Herbert. Do you see, my lord, There is the King talking with Walter Map?

Becket. He hath the Pope's last letters, and they threaten

The immediate thunder-blast of interdict: Yet he can scarce be touching upon those, Or scarce would smile that fashion.

Herbert. Winter sunshine! Beware of opening out thy bosom to it, Lest thou, myself, and all thy flock should catch

An after-ague-fit of trembling. Look! He bows, he bares his head, he is coming hither.

Still with a smile.

Enter KING HENRY and WALTER MAP.

Henry. We have had so many hours together, Thomas,

So many happy hours alone together, That I would speak with you once more alone.

Becket. My liege, your will and happiness are mine.

[Exit King and Becket.]

Herbert. The same smile still.

Walter Map. Do you see that great black cloud that hath come over the sun and cast us all into shadow?

Herbert. And feel it too.

Walter Map. And see you yon side-beam that is forced from under it, and sets the church-tower over there all a-hell-fire as it were?

Herbert. Ay.

Walter Map. It is this black, bell-silencing, anti-marrying, burial-hindering interdict that hath squeezed out this side-smile upon Canterbury, whereof may come conflagration. Were I Thomas, I wouldn't trust it. Sudden change is a house on sand; and tho' I count Henry honest enough, yet when fear creeps in, at the front, honesty steals out at the back, and the King at last is fairly scared by this cloud — this interdict. I have been more for the King than the Church in this matter — yea, even for the sake of the Church: for, truly, as the case stood, you had safelier have slain an archbishop than a she-goat: but our recoverer and upholder of customs hath in this crowning of young Henry by York and London so violated the immemorial usage of the Church, that, like the gravedigger's child I have heard of, trying to ring the bell, he hath half-hanged himself in the rope

of the Church, or rather pulled all the Church with the Holy Father astride of it down upon his own head.

Herbert. Were you there?

Walter Map. In the church rope?—no. I was at the crowning, for I have pleasure in the pleasure of crowds, and to read the faces of men at a great show.

Herbert. And how did Roger of York comport himself?

Walter Map. As magnificently and archiepiscopally as our Thomas would have done: only there was a dare-devil in his eye—I should say a dare-Becket. He thought less of two kings than of one Roger the king of the occasion. Foliot is the holier man, perhaps the better. Once or twice there ran a twitch across his face as who should say what's to follow? but Salisbury was a calf cowed by Mother Church, and every now and then glancing about him like a thief at night when he hears a door open in the house and thinks 'the master.'

Herbert. And the father-king?

Walter Map. The father's eye was so tender it would have called a goose off the green, and once he strove to hide his face, like the Greek king when his daughter was sacrificed, but he thought better of it: it was but the sacrifice of a kingdom to his son, a smaller matter; but as to the young crowning himself, he looked so malapert in the eyes, that had I fathered him I had given him more of the rod than the sceptre. Then followed the thunder of the captains and the shouting, and so we came on to the banquet, from whence there puffed out such an incense of unctuousity into the nostrils of our Gods of Church and State, that Lucullus or Apicius might have sniffed it in their Hades of heathenism, so that the smell of their own roast had not come across it—

Herbert. Map, tho' you make your butt too big, you overshoot it.

Walter Map. —For as to the fish, they de-miracled the miraculous draught, and might have sunk a navy—

Herbert. There again, Goliassing and Goliathising!

Walter Map. —And as for the flesh at table, a whole Peter's sheet, with all manner of game, and four-footed things, and fowls—

Herbert. And all manner of creeping things too?

Walter Map. —Well, there were Abbots—but they did not bring their women; and so we were dull enough at first, but in the end we flourished out into a merriment; for the old King would act servitor and hand a dish to his son; whereupon my Lord of York—his fine-cut face bowing and beaming with all that courtesy which hath less loyalty in it than the backward scrape of the clown's heel—'great honour,' says he, 'from the King's self to the King's son.' Did you hear the young King's quip?

Herbert. No, what was it?

Walter Map. Glancing at the days when his father was only Earl of Anjou, he answered:—'Should not an earl's son wait on a king's son?' And when the cold corners of the King's mouth began to thaw, there was a great motion of laughter among us, part real, part childlike, to be freed from the dulness—part royal, for King and kingling both laughed, and so we could not but laugh, as by a royal necessity—part childlike again—when we felt we had laughed too long and could not stay ourselves—many midriff-shaken even to tears, as springs gush out after earthquakes—but from those, as I said before, there may come a conflagration—tho', to keep the figure moist and make it hold water, I should say rather, the lacrymation of a lamentation; but look if Thomas have not flung himself at the King's feet. They have made it up again—for the moment.

Herbert. Thanks to the blessed Magdalen, whose day it is.

Re-enter HENRY and BECKET. (During their conference the BARONS and BISHOPS of FRANCE and ENGLAND come in at back of stage.)

Becket. Ay, King! for in thy kingdom, as thou knowest,

The spouse of the Great King, thy King,
hath fallen —

The daughter of Zion lies beside the
way —

The priests of Baal tread her under-
foot —

The golden ornaments are stolen from
her —

Henry. Have I not promised to re-
store her, Thomas,
And send thee back again to Canter-
bury?

Becket. Send back again those exiles
of my kin
Who wander famine-wasted thro' the
world.

Henry. Have I not promised, man,
to send them back?

Becket. Yet one thing more. Thou
hast broken thro' the pales
Of privilege, crowning thy young son by
York,

London and Salisbury — not Canterbury.

Henry. York crown'd the Conqueror
— not Canterbury.

Becket. There was no Canterbury in
William's time.

Henry. But Hereford, you know,
crown'd the first Henry.

Becket. But Anselm crown'd this
Henry o'er again.

Henry. And thou shalt crown my
Henry o'er again.

Becket. And is it then with thy good-
will that I

Proceed against thine evil councillors,
And hurl the dread ban of the Church
on those

Who made the second mitre play the first,
And acted me?

Henry. Well, well, then — have thy
way!

It may be they were evil councillors.
What more, my lord Archbishop? What
more, Thomas?

I make thee full amends. Say all thy say,
But blaze not out before the Frenchmen
here.

Becket. More? Nothing, so thy
promise be thy deed.

Henry (holding out his hand). Give
me thy hand. My Lords of
France and England,

My friend of Canterbury and myself
Are now once more at perfect amity.
Unkingly should I be, and most un-
knightly,

Not striving still, however much in vain,
To rival him in Christian charity.

Herbert. All praise to Heaven, and
sweet St. Magdalen!

Henry. And so farewell until we
meet in England.

Becket. I fear, my liege, we may not
meet in England.

Henry. How, do you make me a
traitor?

Becket. No, indeed!
That be far from thee.

Henry. Come, stay with us, then,
Before you part for England.

Becket. I am bound
For that one hour to stay with good
King Louis,
Who helpt me when none else.

Herbert. He said thy life
Was not one hour's worth in England
save

King Henry gave thee first the kiss of
peace.

Henry. He said so? Louis, did he?
look you, Herbert,

When I was in mine anger with King
Louis,

I swear I would not give the kiss of
peace,

Not on French ground, nor any ground
but English,

Where his cathedral stands. Mine old
friend, Thomas,

I would there were that perfect trust
between us,

That health of heart, once ours, ere
Pope or King

Had come between us! Even now —
who knows? —

I might deliver all things to thy hand —
If . . . but I say no more . . . fare-
well, my lord.

Becket. Farewell, my liege!

[*Exit Henry, then the Barons and
Bishops.*]

Walter Map. There again! when the
full fruit of the royal promise might
have dropt into thy mouth hadst thou
but opened it to thank him.

Becket. He fenced his royal promise with an *if*.

Walter Map. And is the King's *if* too high a stile for your lordship to overstep and come at all things in the next field?

Becket. Ay, if this *if* be like the Devil's '*if*' Thou wilt fall down and worship me.'

Herbert. Oh, Thomas, I could fall down and worship thee, my Thomas,
For thou hast trodden this wine-press alone.

Becket. Nay, of the people there are many with me.

Walter Map. I am not altogether with you, my lord, tho' I am none of those that would raise a storm between you, lest ye should draw together like two ships in a calm. You wrong the King: he meant what he said to-day. Who shall vouch for his to-morrows? One word further. Doth not the *fewness* of anything make the fulness of it in estimation? Is not virtue prized mainly for its rarity, and great baseness loathed as an exception? For were all, my lord, as noble as yourself, who would look up to you? and were all as base as—who shall I say—Fitzurse and his following—who would look down upon them? My lord, you have put so many of the King's household out of communion, that they begin to smile at it.

Becket. At their peril, at their peril——

Walter Map. —For tho' the drop may hollow out the dead stone, doth not the living skin thicken against perpetual whippings? This is the second grain of good counsel I ever proffered thee, and so cannot suffer by the rule of frequency. Have I sown it in salt? I trust not, for before God I promise you the King hath many more wolves than he can tame in his woods of England, and if it suit their purpose to howl for the King, and you still move against him, you may have no less than to die for it; but God and his free wind grant your lordship a happy home-return and the King's kiss of peace in Kent. Farewell! I must follow the King.

[*Exit.*]

Herbert. Ay, and I warrant the customs. Did the King Speak of the customs?

Becket. No! — To die for it — I live to die for it, I die to live for it. The State will die, the Church can never die.

The King's not like to die for that which dies;

But I must die for that which never dies. It will be so — my visions in the Lord: It must be so, my friend! the wolves of England

Must murder her one shepherd, that the sheep

May feed in peace. False figure, Map would say.

Earth's falses are heaven's truths. And when my voice

Is martyr'd mute, and this man disappears, That perfect trust may come again between us,

And there, there, there, not here I shall rejoice

To find my stray sheep back within the fold.

The crowd are scattering, let us move away!

And thence to England. [*Exeunt.*]

ACT IV.

SCENE I. — THE OUTSKIRTS OF THE BOWER.

Geoffrey (coming out of the wood). Light again! light again! Margery? no, that's a finer thing there. How it glitters!

Eleanor (entering). Come to me, little one. How camest thou hither?

Geoffrey. On my legs.

Eleanor. And mighty pretty legs too. Thou art the prettiest child I ever saw. Wilt thou love me?

Geoffrey. No; I only love mother.

Eleanor. Ay; and who is thy mother?

Geoffrey. They call her —— But she lives secret, you see.

Eleanor. Why?

Geoffrey. Don't know why.

Eleanor. Ay, but some one comes to see her now and then. Who is he?

Geoffrey. Can't tell.

Eleanor. What does she call him?

Geoffrey. My liege.

Eleanor. Pretty one, how camest thou?

Geoffrey. There was a bit of yellow silk here and there, and it looked pretty like a glowworm, and I thought if I followed it I should find the fairies.

Eleanor. I am the fairy, pretty one, a good fairy to thy mother. Take me to her.

Geoffrey. There are good fairies and bad fairies, and sometimes she cries, and can't sleep sound o' nights because of the bad fairies.

Eleanor. She shall cry no more; she shall sleep sound enough if thou wilt take me to her. I am her good fairy.

Geoffrey. But you don't look like a good fairy. Mother does. You are not pretty, like mother.

Eleanor. We can't all of us be as pretty as thou art — (*aside*) little bastard. Come, here is a golden chain I will give thee if thou wilt lead me to thy mother.

Geoffrey. No — no gold. Mother says gold spoils all. Love is the only gold.

Eleanor. I love thy mother, my pretty boy. Show me where thou camest out of the wood.

Geoffrey. By this tree; but I don't know if I can find the way back again.

Eleanor. Where's the warder?

Geoffrey. Very bad. Somebody struck him.

Eleanor. Ay? who was that?

Geoffrey. Can't tell. But I heard say he had had a stroke, or you'd have heard his horn before now. Come along, then; we shall see the silk here and there, and I want my supper. [*Exeunt.*]

SCENE II. — ROSAMUND'S BOWER.

Rosamund. The boy so late; pray God, he be not lost.

I sent this Margery, and she comes not back;

I sent another, and she comes not back. I go myself — so many alleys, crossings, Paths, avenues — nay, if I lost him, now

The folds have fallen from the mystery, And left all naked, I were lost indeed.

Enter GEOFFREY and ELEANOR.

Geoffrey, the pain thou hast put me to!

[*Seeing Eleanor.*

Ha, you!

How came you hither?

Eleanor. Your own child brought me hither!

Geoffrey. You said you couldn't trust Margery, and I watched her and followed her into the woods, and I lost her and went on and on till I found the light and the lady, and she says she can make you sleep o' nights.

Rosamund. How dared you? Know you not this bower is secret.

Of and belonging to the King of England, More sacred than his forests for the chase?

Nay, nay, Heaven help you; get you hence in haste

Lest worse befall you.

Eleanor. Child, I am mine own self Of and belonging to the King. The King

Hath divers ofs and ons, ofs and belongings,

Almost as many as your true Mussulman — Belongings, paramours, whom it pleases him

To call his wives; but so it chanches, child,

That I am his main paramour, his sultana. But since the fondest pair of doves will jar,

Ev'n in a cage of gold, we had words of late,

And thereupon he call'd my children bastards.

Do you believe that you are married to him?

Rosamund. I should believe it.

Eleanor. You must not believe it, Because I have a wholesome medicine here

Puts that belief asleep. Your answer, beauty!

Do you believe that you are married to him?

Rosamund. Geoffrey, my boy, I saw the ball you lost in the fork of the great willow over the brook. Go. See that you do not fall in. Go.

Geoffrey. And leave you alone with the good fairy. She calls you beauty, but I don't like her looks. Well, you bid me go, and I'll have my ball anyhow. Shall I find you asleep when I come back?

Rosamund. Go. [*Exit Geoffrey.*]

Eleanor. He is easily found again.

Do you believe it?

I pray you then to take my sleeping-draught;

But if you should not care to take it — See! [*Draws a dagger.*]

What! have I scared the red rose from your face

Into your heart? But this will find it there,

And dig it from the root for ever.

Rosamund. Help! help!

Eleanor. They say that walls have ears; but these, it seems, Have none! and I have none — to pity thee.

Rosamund. I do beseech you — my child is so young,

So backward too; I cannot leave him yet. I am not so happy I could not die myself,

But the child is so young. You have children — his;

And mine is the King's child; so, if you love him —

Nay, if you love him, there is great wrong done

Somehow; but if you do not — there are those

Who say you do not love him — let me go With my young boy, and I will hide my face,

Blacken and gipsyfy it; none shall know me;

The King shall never hear of me again, But I will beg my bread along the world

With my young boy, and God will be our guide.

I never meant you harm in any way.

See, I can say no more.

Eleanor. Will you not say you are not married to him?

Rosamund. Ay, Madam, I can say it, if you will.

Eleanor. Then is thy pretty boy a bastard?

Rosamund. No.

Eleanor. And thou thyself a proven wanton?

Rosamund. No.

I am none such. I never loved but one. I have heard of such that range from

love to love,

Like the wild beast — if you can call it love.

I have heard of such — yea, even among those

Who sit on thrones — I never saw any such,

Never knew any such, and howsoever You do misname me, match'd with any

such,

I am snow to mud.

Eleanor. The more the pity then That thy true home — the heavens — cry

out for thee

Who art too pure for earth.

Enter FITZURSE.

Fitzurse. Give her to me.

Eleanor. The Judas-lover of our passion-play

Hath track'd us hither.

Fitzurse. Well, why not? I follow'd You and the child: he babbled all the

way.

Give her to me to make my honey-moon.

Eleanor. Ay, as the bears love honey. Could you keep her

Indungeon'd from one whisper of the wind,

Dark even from a side glance of the moon,

And oblietted in the centre — No!

I follow out my hate and thy revenge.

Fitzurse. You bade me take revenge another way —

To bring her to the dust. . . . Come with me, love,

And I will love thee. . . . Madam, let her live.

I have a far-off burrow where the King Would miss her and for ever.

Eleanor. How sayest thou, sweetheart?

Wilt thou go with him? he will marry thee.

Rosamund. Give me the poison; set me free of him!

[*Eleanor offers the vial.*]

No, no! I will not have it.

Eleanor. Then this other,
The wiser choice, because my sleeping-
draught

May bloat thy beauty out of shape, and
make

Thy body loathsome even to thy child;
While this but leaves thee with a broken
heart;

A doll-face blanch'd and bloodless, over
which

If pretty Geoffrey do not break his own,
It must be broken for him.

Rosamund. O I see now
Your purpose is to fright me—a trouba-
dour

You play with words. You had never
used so many,

Not if you meant it, I am sure. The
child . . .

No . . . mercy! No! (*Kneels.*)

Eleanor. Play! . . . that
bosom never

Heaved under the King's hand with such
true passion

As at this loveless knife that stirs the riot
Which it will quench in blood! Slave,
if he love thee,

Thy life is worth the wrestle for it: arise,
And dash thyself against me that I may
slay thee!

The worm! shall I let her go? But
ha! what's here?

By very God, the cross I gave the King!
His village darling in some lewd caress
Has wheedled it off the King's neck to
her own.

By thy leave, beauty. Ay, the same!
I warrant

Thou hast sworn on this my cross a
hundred times

Never to leave him—and that merits
death,

False oath on holy cross—for thou must
leave him

To-day, but not quite yet. My good
Fitzurse,

The running down the chase is kindlier
sport

Ev'n than the death. Who knows but
that thy lover

May plead so pitifully, that I may spare
thee?

Come hither, man; stand there. (*To
Rosamund.*) Take thy one chance;
Catch at the last straw. Kneel to thy
lord Fitzurse;

Crouch even because thou hatest him;
fawn upon him

For thy life and thy son's.

Rosamund (rising). I am a Clifford,
My son a Clifford and Plantagenet.

I am to die then, tho' there stand beside
thee

One who might grapple with thy dagger,
if he

Had aught of man, or thou of woman;
or I

Would bow to such a baseness as would
make me

Most worthy of it: both of us will die,
And I will fly with my sweet boy to
heaven,

And shriek to all the saints among the
stars:

'Eleanor of Aquitaine, Eleanor of Eng-
land!

Murder'd by that adulteress Eleanor,
Whose doings are a horror to the east,
A hissing in the west!' Have we not
heard

Raymond of Poitou, thine own uncle—
nay,

Geoffrey Plantagenet, thine own hus-
band's father—

Nay, ev'n the accursed heathen Salad-
deen—

Strike!

I challenge thee to meet me before God.
Answer me there.

Eleanor (raising the dagger). This in
thy bosom, fool,

And after in thy bastard's!

*Enter BECKET from behind. Catches
hold of her arm.*

Becket. Murderess!

[*The dagger falls; they stare at one
another. After a pause.*

Eleanor. My lord, we know you
proud of your fine hand,
But having now admired it long enough,
We find that it is mightier than it
seems—

At least mine own is frailer: you are
laming it.

Becket. And lamed and maim'd to
dislocation, better
Than raised to take a life which Henry
bade me
Guard from the stroke that dooms thee
after death
To wail in deathless flame.

Eleanor. Nor you, nor I
Have now to learn, my lord, that our
good Henry
Says many a thing in sudden heats,
which he

Gainsays by next sunrising — often ready
To tear himself for having said as much.
My lord, Fitzurse —

Becket. He too! what dost thou here?
Dares the bear slouch into the lion's den?
One downward plunge of his paw would
rend away
Eyesight and manhood, life itself, from
thee.

Go, lest I blast thee with anathema,
And make thee a world's horror.

Fitzurse. My lord, I shall
Remember this.

Becket. I do remember thee;
Lest I remember thee to the lion, go.
[*Exit Fitzurse.*
Take up your dagger; put it in the
sheath.

Eleanor. Might not your courtesies
stoop to hand it me?
But crowns must bow when mitres sit so
high.

Well — well — too costly to be left or lost.
[*Picks up the dagger.*

I had it from an Arab soldan, who,
When I was there in Antioch, marvell'd
at
Our unfamiliar beauties of the west;
But wonder'd more at my much constancy
To the monk-king, Louis, our former
burthen,
From whom, as being too kin, you know,
my lord,
God's grace and Holy Church deliver'd
us.

I think, time given, I could have talk'd
him out of
His ten wives into one. Look at the
hilt.

What excellent workmanship. In our
poor west

We cannot do it so well.

Becket. We can do worse.
Madam, I saw your dagger at her throat,
I heard your savage cry.

Eleanor. Well acted, was it?
A comedy meant to seem a tragedy —
A feint, a farce. My honest lord, you
are known

Thro' all the courts of Christendom as
one

That mars a cause with over-violence.
You have wrong'd Fitzurse. I speak not
of myself.

We thought to scare this minion of the
King

Back from her churchless commerce with
the King

To the fond arms of her first love,
Fitzurse,

Who swore to marry her. You have
spoil'd the farce.

My savage cry? Why, she — she — when
I strove

To work against her license for her
good,

Bark'd out at me such monstrous charges,
that

The King himself, for love of his own
sons,

If hearing, would have spurn'd her;
whereupon

I menaced her with this, as when we
threaten

A yelper with a stick. Nay, I deny not,
That I was somewhat anger'd. Do you
hear me?

Believe or no, I care not. You have
lost

The ear of the King. I have it. . . .
My lord Paramount,

Our great High-priest, will not your
Holiness

Vouchsafe a gracious answer to your
Queen?

Becket. Rosamund hath not answer'd
you one word;

Madam, I will not answer you one word.
Daughter, the world hath trick'd thee.

Leave it, daughter;
Come thou with me to Godstow nunnery,
And live what may be left thee of a life

Saved as by miracle alone with Him
Who gave it.

Re-enter GEOFFREY.

Geoffrey. Mother, you told me a great fib: it wasn't in the willow.

Becket. Follow us, my son, and we will find it for thee —

Or something manlier.

[*Exeunt* Becket, Rosamund, and Geoffrey.

Eleanor. The world hath trick'd her — that's the King; if so,
There was the farce, the feint — not mine.
And yet

I am all but sure my dagger was a feint
Till the worm turn'd — not life shot up
in blood,

But death drawn in; — (*looking at the vial*) this was no feint then? no.

But can I swear to that, had she but given

Plain answer to plain query? nay, methinks

Had she but bow'd herself to meet the wave

Of humiliation, worshipt whom she loathed,

I should have let her be, scorn'd her too much

To harm her. Henry — Becket tells him this —

To take my life might lose him Aquitaine.
Too politic for that. Imprison me?

No, for it came to nothing — only a feint.
Did she not tell me I was playing on her?

I'll swear to mine own self it was a feint.

Why should I swear, Eleanor, who am, or was,

A sovereign power? The King plucks out their eyes

Who anger him, and shall not I, the Queen,

Tear out her heart — kill, kill with knife or venom

One of his slanderous harlots? 'None of such?'

I love her none the more. Tut, the chance gone,

She lives — but not for him; one point is gain'd.

O I, that thro' the Pope divorced King Louis,

Scorning his monkery, — I that wedded Henry,

Honouring his manhood, — will he not mock at me

The jealous fool balk'd of her will — with him?

But he and he must never meet again.

Reginald Fitzurse!

Re-enter FITZURSE.

Fitzurse. Here, Madam, at your pleasure.

Eleanor. My pleasure is to have a man about me.

Why did you slink away so like a cur?

Fitzurse. Madam, I am as much man as the King.

Madam, I fear Church-censures like your King.

Eleanor. He grovels to the Church when he's black-blooded,

But kinglike fought the proud archbishop, — kinglike

Defied the Pope, and, like his kingly sires, The Normans, striving still to break or bind

The spiritual giant with our island laws And customs, made me for the moment

proud

Ev'n of that stale Church-bond which link'd me with him

To bear him kingly sons. I am not so sure

But that I love him still. Thou as much man!

No more of that; we will to France and be Beforehand with the King, and brew from

out

This Godstow-Becket intermeddling such A strong hate-philtre as may madden him

— madden

Against his priest beyond all hellebore.

ACT V.

SCENE I.—CASTLE IN NORMANDY.
KING'S CHAMBER.

HENRY, ROGER OF YORK, FOLIOT,
JOCELYN OF SALISBURY.

Roger of York. Nay, nay, my liege.
He rides abroad with armed followers,
Hath broken all his promises to thyself,

Cursed and anathematised us right and left,

Stirr'd up a party there against your son——

Henry. Roger of York, you always hated him,

Even when you both were boys at Theobald's.

Roger of York. I always hated boundless arrogance.

In mine own cause I strove against him there,

And in thy cause I strive against him now.

Henry. I cannot think he moves against my son,

Knowing right well with what a tenderness

He loved my son.

Roger of York. Before you made him king,

But Becket ever moves against a king.

The Church is all—the crime to be a king.

We trust your Royal Grace, lord of more land

Than any crown in Europe, will not yield

To lay your neck beneath your citizen's heel.

Henry. Not to a Gregory of my throne! No.

Foliot. My royal liege, in aiming at your love,

It may be sometimes I have overshot
My duties to our Holy Mother Church,
Tho' all the world allows I fall no inch
Behind this Becket, rather go beyond
In scourgings, macerations, mortifyings,
Fasts, disciplines that clear the spiritual
eye,

And break the soul from earth. Let all that be.

I boast not: but you know thro' all this quarrel

I still have cleaved to the crown, in hope the crown

Would cleave to me that but obey'd the crown,

Crowning your son; for which our loyal service,

And since we likewise swore to obey the customs,

York and myself, and our good Salisbury here,

Are push'd from out communion of the Church.

Jocelyn of Salisbury. Becket hath trodden on us like worms, my liege;

Trodden one half dead; one half, but half-alive,

Cries to the King.

Henry (aside). Take care o' thyself, O King.

Jocelyn of Salisbury. Being so crush'd and so humiliated

We scarcely dare to bless the food we eat
Because of Becket.

Henry. What would ye have me do?

Roger of York. Summon your barons; take their counsel: yet

I know—could swear—as long as Becket breathes,

Your Grace will never have one quiet hour.

Henry. What? . . . Ay . . . but pray you do not work upon me.

I see your drift . . . it may be so . . . and yet

You know me easily anger'd. Will you hence?

He shall absolve you . . . you shall have redress.

I have a dizzying headache. Let me rest.

I'll call you by and by.

[*Exeunt Roger of York, Foliot, and Jocelyn of Salisbury.*]

Would he were dead! I have lost all love for him.

If God would take him in some sudden way—

Would he were dead. [*Lies down.*]

Page (entering). My liege, the Queen of England.

Henry. God's eyes! [*Starting up.*]

Enter ELEANOR.

Eleanor. Of England? Say of Aquitaine.

I am no Queen of England. I had dream'd

I was the bride of England, and a queen.

Henry. And,—while you dream'd you were the bride of England,—

Stirring her baby-king against me? ha!

Eleanor. The brideless Becket is thy king and mine:

I will go live and die in Aquitaine.

Henry. Except I clap thee into prison here,

Lest thou shouldst play the wanton there again.

Ha, you of Aquitaine! O you of Aquitaine!

You were but Aquitaine to Louis — no wife;

You are only Aquitaine to me — no wife.

Eleanor. And why, my lord, should I be wife to one

That only wedded me for Aquitaine?

Yet this no wife — her six and thirty sail

Of Provence blew you to your English throne;

And this no wife has borne you four brave sons,

And one of them at least is like to prove Bigger in our small world than thou art.

Henry. Ay —

Richard, if he be mine — I hope him mine.

But thou art like enough to make him thine.

Eleanor. Becket is like enough to make all his.

Henry. Methought I had recover'd of the Becket,

That all was planed and bevell'd smooth again,

Save from some hateful cantrip of thine own.

Eleanor. I will go live and die in Aquitaine.

I dream'd I was the consort of a king, Not one whose back his priest has broken.

Henry. What!

Is the end come? You, will you crown my foe

My victor in mid-battle? I will be Sole master of my house. The end is mine.

What game, what juggle, what devilry are you playing?

Why do you thrust this Becket on me again?

Eleanor. Why? for I am true wife, and have my fears

Lest Becket thrust you even from your throne.

Do you know this cross, my liege?

Henry (turning his head). Away! Not I.

Eleanor. Not ev'n the central diamond, worth, I think,

Half of the Antioch whence I had it?

Henry. That?

Eleanor. I gave it you, and you your paramour;

She sends it back, as being dead to earth,

So dead henceforth to you.

Henry. Dead! you have murder'd her,

Found out her secret bower and murder'd her!

Eleanor. Your Becket knew the secret of your bower.

Henry (calling out). Ho there! thy rest of life is hopeless prison.

Eleanor. And what would my own Aquitaine say to that?

First, free thy captive from her hopeless prison.

Henry. O devil, can I free her from the grave?

Eleanor. You are too tragic: both of us are players

In such a comedy as our court of Provence

Had laugh'd at. That's a delicate Latin lay

Of Walter Map: the lady holds the cleric

Lovelier than any soldier, his poor tonsure

A crown of Empire. Will you have it again?

(Offering the cross. He dashes it down.) St. Cupid, that is too irreverent.

Then mine once more. (Puts it on.)

Your cleric hath your lady.

Nay, what uncomely faces, could he see you!

Foam at the mouth because King Thomas, lord

Not only of your vassals but amours,

Thro' chastest honour of the Decalogue Hath used the full authority of his Church

To put her into Godstow nunnery.

Henry. To put her into Godstow nunnery!
He dared not — liar! yet, yet I remember —

I do remember.

He bade me put her into a nunnery —
Into Godstow, into Hellstow, Devilstow!
The Church! the Church!
God's eyes! I would the Church were
down in hell! [Exit.]

Eleanor. Aha!

Enter the four KNIGHTS.

Fitzurse. What made the King cry
out so furiously?

Eleanor. Our Becket, who will not
absolve the Bishops.

I think ye four have cause to love this
Becket.

Fitzurse. I hate him for his insolence
to all.

De Tracy. And I for all his insolence
to thee.

De Brito. I hate him for I hate him
is my reason,
And yet I hate him for a hypocrite.

De Morville. I do not love him, for
he did his best

To break the barons, and now braves the
King.

Eleanor. Strike, then, at once, the
King would have him — See!

Re-enter HENRY.

Henry. No man to love me, honour
me, obey me!

Sluggards and fools!

The slave that eat my bread has kick'd
his King!

The dog I cramm'd with dainties worried
me!

The fellow that on a lame jade came to
court,

A ragged cloak for saddle — he, he, he,
To shake my throne, to push into my
chamber —

My bed, where ev'n the slave is private
— he —

I'll have her out again, he shall absolve
The bishops — they but did my will —

not you —

Sluggards and fools, why do you stand
and stare?

You are no King's men — you — you —
you are Becket's men.

Down with King Henry! up with the
Archbishop!

Will no man free me from this pestilent
priest? [Exit.]

[The Knights draw their swords.]

Eleanor. Are ye king's men? I am
king's woman, I.

The Knights. King's men! King's
men!

SCENE II. — A ROOM IN CANTERBURY MONASTERY.

BECKET and JOHN OF SALISBURY.

Becket. York said so?

John of Salisbury. Yes: a man may
take good counsel

Ev'n from his foe.

Becket. York will say anything.
What is he saying now? gone to the
King

And taken our anathema with him. York!
Can the King de-anathematise this York?

John of Salisbury. Thomas, I would
thou hadst return'd to England,

Like some wise prince of this world from
his wars,

With more of olive-branch and amnesty
For foes at home — thou hast raised the
world against thee.

Becket. Why, John, my kingdom is
not of this world.

John of Salisbury. If it were more of
this world it might be

More of the next. A policy of wise
pardon

Wins here as well as there. To bless
thine enemies —

Becket. Ay, mine, not Heaven's.

John of Salisbury. And may there
not be something

Of this world's leaven in thee too, when
crying

On Holy Church to thunder out her
rights

And thine own wrong so pitilessly? Ah,
Thomas,

The lightnings that we think are only
Heaven's

Flash sometimes out of earth against the
heavens.

The soldier, when he lets his whole self go
 Lost in the common good, the common
 wrong,
 Strikes truest ev'n for his own self. I
 crave
 Thy pardon — I have still thy leave to
 speak.
 Thou hast waged God's war against the
 King; and yet
 We are self-uncertain creatures, and we
 may,
 Yea, even when we know not, mix our
 spites
 And private hates with our defence of
 Heaven.

Enter EDWARD GRIM.

Becket. Thou art but yesterday from
 Cambridge, Grim;
 What say ye there of Becket?

Grim. I believe him
 The bravest in our roll of Primates down
 From Austin — there are some — for
 there are men
 Of canker'd judgment everywhere —

Becket. Who hold
 With York, with York against me.

Grim. Well, my lord,
 A stranger monk desires access to you.

Becket. York against Canterbury,
 York against God!

I am open to him. [*Exit Grim.*]

Enter ROSAMUND as a Monk.

Rosamund. Can I speak with you
 Alone, my father?

Becket. Come you to confess?

Rosamund. Not now.

Becket. Then speak; this
 is my other self,

Who like my conscience never lets me be.

Rosamund (throwing back the cowl). I
 know him; our good John of
 Salisbury.

Becket. Breaking already from thy
 noviciate

To plunge into this bitter world again —
 These wells of Marah. I am grieved,
 my daughter.

I thought that I had made a peace for
 thee.

Rosamund. Small peace was mine in
 my noviciate, father.

Thro' all closed doors a dreadful whisper
 crept

That thou wouldst excommunicate the
 King.

I could not eat, sleep, pray: I had with me
 The monk's disguise thou gavest me for
 my bower:

I think our Abbess knew it and allow'd it.
 I fled, and found thy name a charm to
 get me

Food, roof, and rest. I met a robber
 once,

I told him I was bound to see the Arch-
 bishop;

'Pass on,' he said, and in thy name I
 pass'd

From house to house. In one a son
 stone-blind

Sat by his mother's hearth: he had gone
 too far

Into the King's own woods; and the
 poor mother,

Soon as she learnt I was a friend of
 thine,

Cried out against the cruelty of the
 King.

I said it was the King's courts, not the
 King;

But she would not believe me, and she
 wish'd

The Church were king: she had seen
 the Archbishop once,

So mild, so kind. The people love thee,
 father.

Becket. Alas! when I was Chan-
 cellor to the King,

I fear I was as cruel as the King.

Rosamund. Cruel? Oh, no — it is
 the law, not he;

The customs of the realm.

Becket. The customs! customs!

Rosamund. My lord, you have not
 excommunicated him?

Oh, if you have, absolve him!

Becket. Daughter, daughter,
 Deal not with things you know not.

Rosamund. I know him.
 Then you have done it, and I call you
 cruel.

John of Salisbury. No, daughter, you
 mistake our good Archbishop;

For once in France the King had been
 so harsh,

He thought to excommunicate him—
Thomas,

You could not—old affection master'd
you,

You falter'd into tears.

Rosamund. God bless him for it.

Becket. Nay, make me not a woman,
John of Salisbury,

Nor make me traitor to my holy office.

Did not a man's voice ring along the
aisle,

'The King is sick and almost unto
death'?

How could I excommunicate him then?

Rosamund. And wilt thou excom-
municate him now?

Becket. Daughter, my time is short,
I shall not do it.

And were it longer—well—I should not
do it.

Rosamund. Thanks in this life, and
in the life to come.

Becket. Get thee back to thy nunnery
with all haste;

Let this be thy last trespass. But one
question—

How fares thy pretty boy, the little
Geoffrey?

No fever, cough, croup, sickness?

Rosamund. No, but saved
From all that by our solitude. The
plagues

That smite the city spare the solitudes.

Becket. God save him from all sick-
ness of the soul!

Thee too, thy solitude among thy nuns,
May that save thee! Doth he remember
me?

Rosamund. I warrant him.

Becket. He is marvellously like thee.

Rosamund. Liker the King.

Becket. No, daughter.

Rosamund. Ay, but wait
Till his nose rises; he will be very
king.

Becket. Ev'n so: but think not of
the King: farewell!

Rosamund. My lord, the city is full
of armed men.

Becket. Ev'n so: farewell!

Rosamund. I will but pass to vespers,
And breathe one prayer for my liege-lord
the King,

His child and mine own soul, and so
return.

Becket. Pray for me too: much need
of prayer have I.

[*Rosamund kneels and goes.*]

Dan John, how much we lose, we celi-
bates,

Lacking the love of woman and of child!

John of Salisbury. More gain than
loss; for of your wives you shall

Find one a slut whose fairest linen seems
Foul as her dust-cloth, if she used it—

one

So charged with tongue, that every thread
of thought

Is broken ere it joins—a shrew to boot,
Whose evil song far on into the night

Thrills to the topmost tile—no hope but
death;

One slow, fat, white, a burthen of the
hearth;

And one that being thwarted ever swoons
And weeps herself into the place of

power;

And one an *uxor pauperis* *Ibyci*.

So rare the household honeymaking
bee,

Man's help! but we, we have the blessed
Virgin

For worship, and our Mother Church
for bride;

And all the souls we saved and father'd
here

Will greet us as our babes in Paradise.

What noise was that? she told us of
arm'd men

Here in the city. Will you not with-
draw?

Becket. I once was out with Henry
in the days

When Henry loved me, and we came
upon

A wild-fowl sitting on her nest, so still
I reach'd my hand and touch'd; she did

not stir;

The snow had frozen round her, and she
sat

Stone-dead upon a heap of ice-cold
eggs.

Look! how this love, this mother, runs
thro' all

The world God made—even the beast
—the bird!

John of Salisbury. Ay, still a lover of the beast and bird?
But these arm'd men — will you not hide yourself?

Perchance the fierce De Brocs from Saltwood Castle,

To assail our Holy Mother lest she brood

Too long o'er this hard egg, the world, and send

Her whole heart's heat into it, till it break

Into young angels. Pray you, hide yourself.

Becket. There was a little fair-hair'd Norman maid

Lived in my mother's house: if Rosamund is

The world's rose, as her name imports her — she

Was the world's lily.

John of Salisbury. Ay, and what of her?

Becket. She died of leprosy.

John of Salisbury. I know not why You call these old things back again, my lord.

Becket. The drowning man, they say, remembers all

The chances of his life, just ere he dies.

John of Salisbury. Ay — but these arm'd men — will you drown yourself?

He loses half the meed of martyrdom Who will be martyr when he might escape.

Becket. What day of the week? Tuesday?

John of Salisbury. Tuesday, my lord.

Becket. On a Tuesday was I born, and on a Tuesday

Baptized; and on a Tuesday did I fly Forth from Northampton; on a Tuesday pass'd

From England into bitter banishment; On a Tuesday at Pontigny came to me

The ghostly warning of my martyrdom; On a Tuesday from mine exile I return'd, And on a Tuesday —

[*Tracy enters, then Fitzurse, De Brito, and De Morville. Monks following.*

— on a Tuesday — Tracy!

[*A long silence broken by Fitzurse saying, contemptuously*]

God help thee!

John of Salisbury (aside). How the good Archbishop reddens!

He never yet could brook the note of scorn.

Fitzurse. My lord, we bring a message from the King

Beyond the water; will you have it alone,

Or with these listeners near you?

Becket. As you will.

Fitzurse. Nay, as you will.

Becket. Nay, as you will.

John of Salisbury. Why then Better perhaps to speak with them apart. Let us withdraw.

[*All go out except the four Knights and Becket.*

Fitzurse. We are all alone with him. Shall I not smite him with his own cross-staff?

De Morville. No, look! the door is open: let him be.

Fitzurse. The King condemns your excommunicating —

Becket. This is no secret, but a public matter.

In here again!

[*John of Salisbury and Monks return.*

Now, sirs, the King's commands!

Fitzurse. The King beyond the water, thro' our voices,

Commands you to be dutiful and leal To your young King on this side of the water,

Not scorn him for the foibles of his youth. What! you would make his coronation void

By cursing those who crown'd him! Out upon you!

Becket. Reginald, all men know I loved the Prince.

His father gave him to my care, and I Became his second father: he had his faults,

For which I would have laid mine own life down

To help him from them, since indeed I loved him,

And love him next after my lord his father

Rather than dim the splendour of his crown

I fain would treble and quadruple it
With revenues, realms, and golden provinces

So that were done in equity.

Fitzurse. You have broken
Your bond of peace, your treaty with the King—

Wakening such brawls and loud disturbances

In England, that he calls you oversea

To answer for it in his Norman courts.

Becket. Prate not of bonds, for never,
oh, never again

Shall the waste voice of the bond-breaking sea

Divide me from the mother church of England,

My Canterbury. Loud disturbances!

Oh, ay—the bells rang out even to deafening,

Organ and pipe, and dulcimer, chants and hymns

In all the churches, trumpets in the halls,
Sobs, laughter, cries: they spread their raiment down

Before me—would have made my pathway flowers,

Save that it was mid-winter in the street,
But full mid-summer in those honest hearts.

Fitzurse. The King commands you
to absolve the bishops

Whom you have excommunicated.

Becket. I?

Not I, the Pope. Ask *him* for absolution.

Fitzurse. But you advised the Pope.

Becket. And so I did.

They have but to submit.

The four Knights. The King commands you.

We are all King's men.

Becket. King's men at least
should know

That their own King closed with me last July

That I should pass the censures of the Church

On those that crown'd young Henry in this realm,

And trampled on the rights of Canterbury.

Fitzurse. What! dare you charge
the King with treachery?

He sanction thee to excommunicate

The prelates whom he chose to crown
his son!

Becket. I spake no word of treachery,
Reginald.

But for the truth of this I make appeal
To all the archbishops, bishops, prelates,
barons,

Monks, knights, five hundred, that were
there and heard.

Nay, you yourself were there: you heard
yourself.

Fitzurse. I was not there.

Becket. I saw you there.

Fitzurse. I was not.

Becket. You were. I never forget
anything.

Fitzurse. He makes the King a
traitor, me a liar.

How long shall we forbear him?

John of Salisbury (drawing Becket aside). O my good lord,

Speak with them privately on this here-
after.

You see they have been revelling, and I
fear

Are braced and brazen'd up with
Christmas wines

For any murderous brawl.

Becket. And yet they prate
Of mine, my brawls, when those, that
name themselves

Of the King's part, have broken down
our barns,

Wasted our diocese, outraged our tenants,
Lifted our produce, driven our clerics
out—

Why they, your friends, those ruffians,
the De Brocs,

They stood on Dover beach to murder
me,

They slew my stags in mine own manor
here,

Mutilated, poor brute, my sumpter-mule,
Plunder'd the vessel full of Gascon wine,

The old King's present, carried off the
casks,

Kill'd half the crew, dungeon'd the other
half

In Pevensey Castle—

De Morville. Why not rather then,

If this be so, complain to your young King,

Not punish of your own authority?

Becket. Mine enemies barr'd all access to the boy.

They knew he loved me.

Hugh, Hugh, how proudly you exalt your head!

Nay, when they seek to overturn our rights,

I ask no leave of king, or mortal man, To set them straight again. Alone I do it.

Give to the King the things that are the King's,

And those of God to God.

Fitzurse. Threats! threats! ye hear him.

What! will he excommunicate all the world?

[*The Knights come round Becket.*

De Tracy. He shall not.

De Brito. Well, as yet —

I should be grateful —

He hath not excommunicated me.

Becket. Because thou wast born excommunicate.

I never spied in thee one gleam of grace.

De Brito. Your Christian's Christian charity!

Becket. By St. Denis —

De Brito. Ay, by St. Denis, now will he flame out,

And lose his head as old St. Denis did.

Becket. Ye think to scare me from my loyalty

To God and to the Holy Father. No! Tho' all the swords in England flash'd above me

Ready to fall at Henry's word or yours — Tho' all the loud-lung'd trumpets upon earth

Blared from the heights of all the thrones of her kings,

Blowing the world against me, I would stand

Clothed with the full authority of Rome, Mail'd in the perfect panoply of faith,

First of the foremost of their files, who die

For God, to people heaven in the great day

When God makes up his jewels. Once I fled —

Never again, and you — I marvel at you — Ye know what is between us. Ye have sworn

Yourselves my men when I was Chancellor —

My vassals — and yet threaten your Archbishop

In his own house.

Knights. Nothing can be between us That goes against our fealty to the King.

Fitzurse. And in his name we charge you that ye keep

This traitor from escaping.

Becket. Rest you easy, For I am easy to keep. I shall not fly.

Here, here, here will you find me.

De Morville. Know you not You have spoken to the peril of your life?

Becket. As I shall speak again.

Fitzurse, De Tracy, and De Brito. To arms!

[*They rush out, De Morville lingers.*

Becket. De Morville, I had thought so well of you; and even now

You seem the least assassin of the four. Oh, do not damn yourself for company!

Is it too late for me to save your soul? I pray you for one moment stay and speak.

De Morville. Becket, it is too late.

[*Exit.*

Becket. Is it too late? Too late on earth may be too soon in hell.

Knights (in the distance). Close the great gate — ho, there — upon the town.

Becket's Retainers. Shut the hall-doors.

[*A pause.*

Becket. You hear them, brother John; Why do you stand so silent, brother John?

John of Salisbury. For I was musing on an ancient saw,

Suaviter in modo, fortiter in re,

Is strength less strong when hand-in-hand with grace?

Gratior in pulchro corpore virtus.

Thomas, Why should you heat yourself for such as these?

Becket. Methought I answer'd moderately enough.

John of Salisbury. As one that blows the coal to cool the fire.

My lord, I marvel why you never lean On any man's advising but your own.

Becket. Is it so, Dan John? well, what should I have done?

John of Salisbury. You should have taken counsel with your friends Before these bandits brake into your presence.

They seek — you make — occasion for your death.

Becket. My counsel is already taken, John.

I am prepared to die.

John of Salisbury. We are sinners all, The best of all not all-prepared to die.

Becket. God's will be done!

John of Salisbury. Ay, well. God's will be done!

Grim (re-entering). My lord, the knights are arming in the garden Beneath the sycamore.

Becket. Good! let them arm.

Grim. And one of the De Brocs is with them, Robert,

The apostate monk that was with Rاندulf here.

He knows the twists and turnings of the place.

Becket. No fear!

Grim. No fear, my lord.

[*Crashes on the hall-doors. The Monks flee.*]

Becket (rising). Our dove-cote flown! I cannot tell why monks should all be cowards.

John of Salisbury. Take refuge in your own cathedral, Thomas.

Becket. Do they not fight the Great Fiend day by day?

Valour and holy life should go together. Why should all monks be cowards?

John of Salisbury. Are they so?

I say, take refuge in your own cathedral.

Becket. Ay, but I told them I would wait them here.

Grim. May they not say you dared not show yourself

In your old place? and vespers are beginning.

[*Bell rings for vespers till end of scene.*]
You should attend the office, give them heart.

They fear you slain: they dread they know not what.

Becket. Ay, monks, not men.

Grim. I am a monk, my lord

Perhaps, my lord, you wrong us.

Some would stand by you to the death.

Becket. Your pardon.

John of Salisbury. He said, 'Attend the office.'

Becket. Attend the office?

Why then — The Cross! — who bears my Cross before me?

Methought they would have brain'd me with it, John. [*Grim takes it.*]

Grim. I! Would that I could bear thy cross indeed!

Becket. The Mitre!

John of Salisbury. Will you wear it? — there!

[*Becket puts on the mitre.*]

Becket. The Pall!

I go to meet my King!

[*Puts on the pall.*]

Grim. To meet the King!

[*Crashes on the doors as they go out.*]

John of Salisbury. Why do you move with such a stateliness?

Can you not hear them yonder like a storm,

Battering the doors, and breaking thro' the walls?

Becket. Why do the heathen rage? My two good friends,

What matters murder'd here, or murder'd there?

And yet my dream foretold my martyrdom

In mine own church. It is God's will. Go on.

Nay, drag me not. We must not seem to fly.

SCENE III. — NORTH TRANSEPT OF CANTERBURY CATHEDRAL.

On the right hand a flight of steps leading to the Choir, another flight on the left, leading to the North Aisle. Winter afternoon slowly darkening. Low

thunder now and then of an approaching storm. MONKS heard chanting the service. ROSAMUND kneeling.

Rosamund. O blessed saint, O glorious Benedict, —
These arm'd men in the city, these fierce faces —

Thy holy follower founded Canterbury —
Save that dear head which now is Canterbury,

Save him, he saved my life, he saved my child,

Save him, his blood would darken Henry's name;

Save him till all as saintly as thyself
He miss the searching flame of purgatory,
And pass at once perfect to Paradise.

[*Noise of steps and voices in the cloisters.*
Hark! Is it they? Coming! He is not here —

Not yet, thank heaven. O save him!
[*Goes up steps leading to choir.*

Becket (entering, forced along by John of Salisbury and Grim). No, I tell you!

I cannot bear a hand upon my person,
Why do you force me thus against my will?

Grim. My lord, we force you from your enemies.

Becket. As you would force a king from being crown'd.

John of Salisbury. We must not force the crown of martyrdom.

[*Service stops. Monks come down from the stairs that lead to the choir.*

Monks. Here is the great Archbishop!
He lives! he lives!

Die with him, and be glorified together.

Becket. Together? . . . get you back!
go on with the office.

Monks. Come, then, with us to vespers.

Becket. How can I come
When you so block the entry? Back, I say!

Go on with the office. Shall not Heaven be served

Tho' earth's last earthquake clash'd the minster-bells,

And the great deeps were broken up again,

And hiss'd against the sun?

[*Noise in the cloisters.*
Monks. The murderers, hark!
Let us hide! let us hide!

Becket. What do these people fear?

Monks. Those arm'd men in the cloister.

Becket. Be not such cravens!
I will go out and meet them.

Grim and others. Shut the doors!
We will not have him slain before our face.

[*They close the doors of the transept.*
Knocking.

Fly, fly, my lord, before they burst the doors!

[*Knocking.*
Becket. Why, these are our own monks who follow'd us!

And will you bolt them out, and have them slain?

Undo the doors: the church is not a castle:

Knock, and it shall be open'd. Are you deaf?

What, have I lost authority among you?
Stand by, make way!

[*Opens the doors. Enter Monks from cloister.*

Come in, my friends, come in!
Nay, faster, faster!

Monks. Oh, my lord Archbishop,
A score of knights all arm'd with swords and axes —

To the choir, to the choir!

[*Monks divide, part flying by the stairs on the right, part by those on the left. The rush of these last bears Becket along with them some way up the steps, where he is left standing alone.*

Becket. Shall I too pass to the choir,
And die upon the Patriarchal throne
Of all my predecessors?

John of Salisbury. No, to the crypt!
Twenty steps down. Stumble not in the darkness,

Lest they should seize thee.

Grim. To the crypt? no — no,
To the chapel of St. Blaise beneath the roof!

John of Salisbury (pointing upward and downward). That way, or this! Save thyself either way.

Becket. Oh, no, not either way, nor any way
Save by that way which leads thro' night to light.
Not twenty steps, but one.
And fear not I should stumble in the darkness,
Not tho' it be their hour, the power of darkness,
But my hour too, the power of light in darkness!
I am not in the darkness but the light,
Seen by the Church in Heaven, the Church on earth —
The power of life in death to make her free!

[*Enter the four Knights. John of Salisbury flies to the altar of St. Benedict.*]

Fitzurse. Here, here, King's men!

[*Catches hold of the last flying Monk.*]

Where is the traitor Becket?

Monk. I am not he! I am not he, my lord.

I am not he indeed!

Fitzurse. Hence to the fiend!

[*Pushes him away.*]

Where is this treble traitor to the King?

De Tracy. Where is the Archbishop, Thomas Becket?

Becket. Here.

N, traitor to the King, but Priest of God.

Primate of England.

[*Descending into the transept.*]

I am he ye seek.

What would ye have of me?

Fitzurse. Your life.

De Tracy. Your life.

De Morville. Save that you will absolve the bishops.

Becket. Never, —

Except they make submission to the Church.

You had my answer to that cry before.

De Morville. Why, then you are a dead man; flee!

Becket. I will not.

I am readier to be slain, than thou to slay.
Hugh, I know well thou hast but half a heart

To bathe this sacred pavement with my blood.

God pardon thee and these, but God's full curse

Shatter you all to pieces if ye harm

One of my flock!

Fitzurse. Was not the great gate shut?

They are thronging in to vespers — half the town.

We shall be overwhelm'd. Seize him and carry him!

Come with us — nay — thou art our prisoner — come!

De Morville. Ay, make him prisoner, do not harm the man.

[*Fitzurse lays hold of the Archbishop's pall.*]

Becket. Touch me not!

De Brito. How the good priest gods himself!

He is not yet ascended to the Father.

Fitzurse. I will not only touch, but drag thee hence.

Becket. Thou art my man, thou art my vassal. Away!

[*Flings him off till he reels, almost to falling.*]

De Tracy (lays hold of the pall). Come; as he said, thou art our prisoner.

Becket. Down!

[*Throws him headlong.*]

Fitzurse (advances with drawn sword).

I told thee that I should remember thee!

Becket. Profligate pander!

Fitzurse. Do you hear that? strike, strike.

[*Strikes off the Archbishop's mitre, and wounds him in the forehead.*]

Becket (covers his eyes with his hand).

I do commend my cause to God, the Virgin,

St. Denis of France and St. Alphege of England,

And all the tutelar Saints of Canterbury.

[*Grim wraps his arms about the Archbishop.*]

Spare this defence, dear brother.

[*Tracy has arisen, and approaches, hesitatingly, with his sword raised.*]

Fitzurse. Strike him, Tracy!

Rosamund (rushing down steps from the choir). No, No, No, No!

Fitzurse. This wanton here. De Morville,
Hold her away.

De Morville. I hold her.
Rosamund (held back by De Morville, and stretching out her arms).

Mercy, mercy,
As you would hope for mercy.

Fitzurse. Strike, I say.
Grim. O God, O noble knights, O sacrilege!

Strike our Archbishop in his own cathedral!

The Pope, the King, will curse you — the whole world

Abhor you; ye will die the death of dogs!
Nay, nay, good Tracy. [*Lifts his arm.*

Fitzurse. Answer not, but strike.
De Tracy. There is my answer then.

[*Sword falls on Grim's arm, and glances from it, wounding Becket.*

Grim. Mine arm is sever'd.
I can no more — fight out the good fight — die
Conqueror.

[*Staggers into the chapel of St. Benedict. Becket (falling on his knees).* At the right hand of Power —

Power and great glory — for thy Church, O Lord —

Into Thy hands, O Lord — into Thy hands! — [*Sinks prone.*

De Brito. This last to rid thee of a world of brawls! [*Kills him.*

The traitor's dead, and will arise no more.
Fitzurse. Nay, have we still'd him?

What! the great Archbishop!
Does he breathe? No?

De Tracy. No, Reginald, he is dead.
[*Storm bursts.*¹

De Morville. Will the earth gape and swallow us?

De Brito. The deed's done — Away!

[*De Brito, De Tracy, Fitzurse, rush out, crying 'King's men!' De Morville follows slowly. Flashes of lightning thro' the Cathedral. Rosamund seen kneeling by the body of Becket.*

¹ A tremendous thunderstorm actually broke over the Cathedral as the murderers were leaving it.

THE CUP.

A TRAGEDY.

DRAMATIS PERSONÆ.

GALATIANS.

SYNORIX, an *ex-Tetrarch*.
SINNATUS, a *Tetrarch*.
Attendant.
Boy.

Maid.
PHŒBE.
CAMMA, wife of *Sinnatus*, afterwards
Priestess in the Temple of Artemis.

ROMANS.

ANTONIUS, a *Roman General*.
PUBLIUS.

Nobleman.
Messenger.

ACT I.

SCENE I. — DISTANT VIEW OF A CITY OF GALATIA.

As the curtain rises, Priestesses are heard singing in the Temple. Boy discovered on a pathway among Rocks, picking grapes. A party of Roman Soldiers, guarding a prisoner in chains, come down the pathway and exeunt.

Enter SYNORIX (looking round). Singing ceases.

Synorix. Pine, beech and plane, oak,
walnut, apricot,
Vine, cypress, poplar, myrtle, bowering-in
The city where she dwells. She past me
here
Three years ago when I was flying from
My tetrarchy to Rome. I almost touch'd
her —
A maiden slowly moving on to music
Among her maidens to this Temple —
O Gods!
She is my fate — else wherefore has my
fate
Brought me again to her own city? —
married
Since — married *Sinnatus*, the *Tetrarch*
here —
But if he be conspirator, Rome will
chain,
Or slay him. I may trust to gain her
then
When I shall have my tetrarchy restored

By Rome, our mistress, grateful that I
show'd her
The weakness and the dissonance of our
clans,
And how to crush them easily. Wretched
race!
And once I wish'd to scourge them to the
bones.
But in this narrow breathing-time of life
Is vengeance for its own sake worth the
while,
If once our ends are gain'd? and now
this cup —
I never felt such passion for a woman.

[Brings out a cup and scroll from under his cloak.

What have I written to her?

[Reading the scroll.

'To the admired *Camma*, wife of
Sinnatus, the *Tetrarch*, one who years
ago, himself an adorer of our great god-
dess, *Artemis*, beheld you afar off worship-
ping in her Temple, and loved you for it,
sends you this cup rescued from the burn-
ing of one of her shrines in a city thro'
which he past with the Roman army: it
is the cup we use in our marriages.
Receive it from one who cannot at present
write himself other than

'A GALATIAN SERVING BY FORCE IN
THE ROMAN LEGION.'

[Turns and looks up to Boy.

Boy, dost thou know the house of
Sinnatus?

Boy. These grapes are for the house
of *Sinnatus* —

Close to the Temple.

Synorix. Yonder?

Boy. Yes.

Synorix (aside). That I

With all my range of women should yet
shun

To meet her face to face at once! My
boy,

[*Boy comes down rocks to him.*]

Take thou this letter and this cup to
Camma,

The wife of Sinnatus.

Boy. Going or gone to-day

To hunt with Sinnatus.

Synorix. That matters not.

Take thou this cup and leave it at her
doors.

[*Gives the cup and scroll to the Boy.*]

Boy. I will, my lord.

[*Takes his basket of grapes and exit.*]

Enter ANTONIUS.

*Antonius (meeting the Boy as he goes
out).* Why, whither runs the boy?

Is that the cup you rescued from the fire?

Synorix. I send it to the wife of

Sinnatus,

One half besotted in religious rites.

You come here with your soldiers to
enforce

The long-withholden tribute: you suspect

This Sinnatus of playing patriotism,

Which in your sense is treason. You
have yet

No proof against him: now this pious cup
Is passport to their house, and open

arms

To him who gave it; and once there I
warrant

I worm thro' all their windings.

Antonius. If you prosper,

Our Senate, wearied of their tetrarchies,

Their quarrels with themselves, their

spites at Rome,

Is like enough to cancel them, and throne

One king above them all, who shall be
true

To the Roman: and from what I heard
in Rome,

This tributary crown may fall to you.

Synorix. The king, the crown! their
talk in Rome? is it so?

[*Antonius nods.*]

Well—I shall serve Galatia taking it,
And save her from herself, and be to

Rome

More faithful than a Roman.

[*Turns and sees Camma coming.*]

Stand aside,

Stand aside; here she comes!

[*Watching Camma as she enters
with her Maid.*]

Camma (to Maid). Where is he, girl?

Maid. You know the waterfall
That in the summer keeps the mountain
side,

But after rain o'erleaps a jutting rock

And shoots three hundred feet.

Camma. The stag is there?

Maid. Seen in the thicket at the
bottom there

But yester-even.

Camma. Good then, we will climb
The mountain opposite and watch the
chase.

[*They descend the rocks and exeunt.*]

Synorix (watching her). (*Aside.*) The

bust of Juno and the brows and

eyes

Of Venus; face and form unmatchable!

Antonius. Why do you look at her
so lingeringly?

Synorix. To see if years have changed
her.

Antonius (sarcastically). Love her, do
you?

Synorix. I envied Sinnatus when he
married her.

Antonius. She knows it? Ha!

Synorix. She—no, nor ev'n my face.

Antonius. Nor Sinnatus either?

Synorix. No, nor Sinnatus.

Antonius. Hot-blooded! I have
heard them say in Rome,

That your own people cast you from their
bounds,

For some unprinciply violence to a woman,
As Rome did Tarquin.

Synorix. Well, if this were so,
I here return like Tarquin—for a crown.

Antonius. And may be foil'd like

Tarquin, if you follow

Not the dry light of Rome's straight-going
policy,

But the fool-fire of love or lust, which
well

May make you lose yourself, may even
drown you

In the good regard of Rome.

Synorix. Tut — fear me not;
I ever had my victories among women.
I am most true to Rome.

Antonius (aside). I hate the man!
What filthy tools our Senate works with!
Still

I must obey them. (*Aloud.*) Fare you
well. [*Going.*]

Synorix. Farewell!

Antonius (stopping). A moment! If
you track this Sinnatus

In any treason, I give you here an
order [*Produces a paper.*]

To seize upon him. Let me sign it.
(*Signs it.*) There

'Antonius leader of the Roman Legion.'
[*Hands the paper to Synorix. Goes
up pathway and exit.*]

Synorix. Woman again! — but I am
wiser now.

No rushing on the game — the net, — the
net.

[*Shouts of 'Sinnatus! Sinnatus!'*
Then horn.]

[*Looking off stage.*] He comes, a rough,
bluff, simple-looking fellow.

If we may judge the kernel by the
husk,

Not one to keep a woman's fealty when
Assailed by Craft and Love. I'll join
with him:

I may reap something from him — come
upon her

Again, perhaps, to-day — her. Who are
with him?

I see no face that knows me. Shall I
risk it?

I am a Roman now, they dare not touch
me.

I will.

Enter SINNATUS, HUNTSMEN and hounds.

Fair Sir, a happy day to you!
You reck but little of the Roman here,
While you can take your pastime in the
woods.

Sinnatus. Ay, ay, why not? What
would you with me, man?

Synorix. I am a life-long lover of the
chase,

And tho' a stranger fain would be allow'd
To join the hunt.

Sinnatus. Your name?

Synorix. Strato, my name.

Sinnatus. No Roman name?

Synorix. A Greek, my lord; you
know

That we Galatians are both Greek and
Gaul.

[*Shouts and horns in the distance.*]

Sinnatus. Hillo, the stag! (*To
Synorix.*) What, you are all un-
furnish'd?

Give him a bow and arrows — follow —
follow.

[*Exit, followed by Huntsmen.*]

Synorix. Slowly but surely — till I
see my way.

It is the one step in the dark beyond
Our expectation, that amazes us.

[*Distant shouts and horns.*]

Hillo! Hillo!

[*Exit Synorix. Shouts and horns.*]

SCENE II. — A ROOM IN THE TETRARCH'S HOUSE.

*Frescoed figures on the walls. Evening.
Moonlight outside. A couch with
cushions on it. A small table with a
flagon of wine, cups, plate of grapes,
etc., also the cup of Scene I. A chair
with drapery on it.*

*CAMMA enters, and opens curtains of
window.*

Camma. No Sinnatus yet — and there
the rising moon.

[*Takes up a cithern and sits on couch.
Plays and sings.*]

Moon on the field and the foam,
Moon on the waste and the wold,
Moon bring him home, bring him home
Safe from the dark and the cold,
Home, sweet moon, bring him home,
Home with the flock to the fold —
Safe from the wolf —

(*Listening.*) Is he coming? I thought
I heard

A footstep. No, not yet. They say that
Rome

Sprang from a wolf. I fear my dear
lord mixt

With some conspiracy against the wolf.
This mountain shepherd never dream'd
of Rome.

(Sings.) Safe from the wolf to the
fold —

And that great break of precipice that
runs

Thro' all the wood, where twenty years
ago

Huntsman, and hound, and deer were all
neck-broken!

Nay, here he comes.

Enter SINNATUS followed by SYNORIX.

Sinnatus (angrily). I tell thee, my
good fellow,

My arrow struck the stag.

Synorix. But was it so?

Nay, you were further off: besides the
wind

Went with my arrow.

Sinnatus. I am sure I struck him.

Synorix. And I am just as sure, my
lord, I struck him.

(*Aside.*) And I may strike your game
when you are gone.

Camma. Come, come, we will not
quarrel about the stag.

I have had a weary day in watching you.
Yours must have been a wearier. Sit
and eat,

And take a hunter's vengeance on the
meats.

Sinnatus. No, no — we have eaten
— we are heated. Wine!

Camma. Who is our guest?

Sinnatus. Strato he calls himself.

[*Camma offers wine to Synorix, while
Sinnatus helps himself.*]

Sinnatus. I pledge you, Strato.

[*Drinks.*]

Synorix. And I you, my lord.

[*Drinks.*]

*Sinnatus (seeing the cup sent to Cam-
ma).* What's here?

Camma. A strange gift sent to me
to-day.

A sacred cup saved from a blazing
shrine

Of our great Goddess, in some city where
Antonius past. I had believed that
Rome

Made war upon the peoples not the Gods.

Synorix. Most like the city rose
against Antonius,
Whereon he fired it, and the sacred
shrine

By chance was burnt along with it.

Sinnatus. Had you then
No message with the cup?

Camma.

Why, yes, see here.

[*Gives him the scroll.*]

Sinnatus (reads). 'To the admired
Camma, — beheld you afar off — loved
you — sends you this cup — the cup we
use in our marriages — cannot at present
write himself other than

'A GALATIAN SERVING BY FORCE IN
THE ROMAN LEGION.'

Serving by force! Were there no boughs
to hang on,

Rivers to drown in? Serve by force?
No force

Could make me serve by force.

Synorix. How then, my lord?
The Roman is encampt without your
city —

The force of Rome a thousand-fold our
own.

Must all Galatia hang or drown herself?
And you a Prince and Tetrarch in this
province —

Sinnatus. Province!

Synorix. Well, well, they
call it so in Rome.

Sinnatus (angrily). Province!

Synorix. A noble anger! but An-
tonius

To-morrow will demand your tribute —
you,

Can you make war? Have you alliances?
Bithynia, Pontus, Paphlagonia?

We have had our leagues of old with
Eastern kings.

There is my hand — if such a league
there be.

What will you do?

Sinnatus. Not set myself abroad
And run my mind out to a random guest
Who join'd me in the hunt. You saw
my bounds

True to the scent; and we have two-
legg'd dogs

Among us who can smell a true occasion,
And when to bark and how.

Synorix. My good Lord Sinnatus

I once was at the hunting of a lion.
 Roused by the clamour of the chase he
 woke,
 Came to the front of the wood — his
 monarch mane
 Bristled about his quick ears — he stood
 there
 Staring upon the hunter. A score of
 dogs
 Gnaw'd at his ankles: at the last he felt
 The trouble of his feet, put forth one
 paw,
 Slew four, and knew it not, and so
 remain'd
 Staring upon the hunter: and this Rome
 Will crush you if you wrestle with her;
 then
 Save for some slight report in her own
 Senate
 Scarce know what she has done.

(*Aside.*) Would I could move him,
 Provoke him any way! (*Aloud.*) The
 Lady Camma,
 Wise I am sure as she is beautiful,
 Will close with me that to submit at
 once
 Is better than a wholly-hopeless war,
 Our gallant citizens murder'd all in vain,
 Son, husband, brother gash'd to death in
 vain,
 And the small state more cruelly trampled
 on
 Than had she never moved.

Camma. Sir, I had once
 A boy who died a babe; but were he
 living
 And grown to man and Sinnatus will'd
 it, I

Would set him in the front rank of the
 fight

With scarce a pang. (*Rises.*) Sir, if a
 state submit

At once, she may be blotted out at once
 And swallow'd in the conqueror's chron-
 icle.

Whereas in wars of freedom and defence
 The glory and grief of battle won or lost
 Solders a race together — yea — tho' they
 fail,

The names of those who fought and fell
 are like

A bank'd-up fire that flashes out again
 From century to century, and at last

May lead them on to victory — I hope
 so —

Like phantoms of the Gods.

Sinnatus. Well spoken, wife.

Synorix (bowing). Madam, so well I
 yield.

Sinnatus. I should not wonder
 If Synorix, who has dwelt three years in
 Rome

And wrought his worst against his native
 land,

Returns with this Antonius.

Synorix. What is Synorix?

Sinnatus. Galatian, and not know?

This Synorix

Was Tetrarch here, and tyrant also — did
 Dishonour to our wives.

Synorix. Perhaps you judge him
 With feeble charity: being as you tell
 me

Tetrarch, there might be willing wives
 enough

To feel dishonour, honour.

Camma. Do not say so.

I know of no such wives in all Galatia.

There may be courtesans for aught I
 know

Whose life is one dishonour.

Enter ATTENDANT.

Attendant (aside). My lord, the men!

Sinnatus (aside). Our anti-Roman
 faction?

Attendant (aside). Ay, my lord.

Synorix (overhearing). (*Aside.*) I
 have enough — their anti-Roman
 faction.

Sinnatus (aloud). Some friends of
 mine would speak with me with-
 out.

You, Strato, make good cheer till I re-
 turn. [*Exit.*]

Synorix. I have much to say, no
 time to say it in.

First, lady, know myself am that Galatian
 Who sent the cup.

Camma. I thank you from my heart.

Synorix. Then that I serve with
 Rome to serve Galatia.

That is my secret: keep it, or you sell
 me

To torment and to death. [*Coming closer.*]

For your ear only —

I love you — for your love to the great Goddess.

The Romans sent me here a spy upon you,

To draw you and your husband to your doom.

I'd sooner die than do it.

[*Takes out paper given him by Antonius.*

This paper sign'd Antonius — will you take it, read it? there!

Camma. (*Reads.*) 'You are to seize on Sinnatus, — if —'

Synorix. (*Snatches paper.*) No more. What follows is for no wife's eyes. O *Camma,*

Rome has a glimpse of this conspiracy; Rome never yet hath spar'd conspirator. Horrible! flaying, scourging, crucifying —

Camma. I am tender enough. Why do you practise on me?

Synorix. Why should I practise on you? How you wrong me! I am sure of being every way malign'd. And if you should betray me to your husband —

Camma. Will you betray him by this order?

Synorix. See, I tear it all to pieces, never dream'd Of acting on it. [*Tears the paper.*

Camma. I owe you thanks for ever.

Synorix. Hath Sinnatus never told you of this plot?

Camma. What plot?

Synorix. A child's sand-castle on the beach For the next wave — all seen, — all calculated,

All known by Rome. No chance for Sinnatus.

Camma. Why said you not as much to my brave Sinnatus?

Synorix. Brave — ay — too brave, too over-confident,

Too like to ruin himself, and you, and me!

Who else, with this black thunderbolt of Rome

Above him, would have chased the stag to-day

In the full face of all the Roman camp?

A miracle that they let him home again, Not caught, maim'd, blinded him.

[*Camma shudders.*

(*Aside.*) I have made her tremble. (*Aloud.*) I know they mean to torture him to death.

I dare not tell him how I came to know it;

I durst not trust him with — my serving Rome

To serve Galatia: you heard him on the letter.

Not say as much? I all but said as much.

I am sure I told him that his plot was folly.

I say it to you — you are wiser — Rome knows all,

But you know not the savagery of Rome.

Camma. O — have you power with Rome? use it for him!

Synorix. Alas! I have no such power with Rome. All that

Lies with Antonius.

[*As if struck by a sudden thought.*
Comes over to her.

He will pass to-morrow In the gray dawn before the Temple doors.

You have beauty, — O great beauty, — and Antonius,

So gracious toward women, never yet Flung back a woman's prayer. Plead to him,

I am sure you will prevail.

Camma. Still — I should tell My husband.

Synorix. Will he let you plead for him

To a Roman?

Camma. I fear not.

Synorix. Then do not tell him. Or tell him, if you will, when you return,

When you have charm'd our general into mercy,

And all is safe again. O dearest lady,

[*Murmurs of 'Synorix! Synorix!'*
heard outside.

Think, — torture, — death, — and come.

Camma. I will, I will. And I will not betray you.

Synorix (aside). (*As Sinnatus enters.*) Stand apart

Enter SINNATUS and ATTENDANT.

Sinnatus. Thou art that Synorix!

One whom thou hast wrong'd
Without there, knew thee with Antonius.
They howl for thee, to rend thee head
from limb.

Synorix. I am much malign'd. I
thought to serve Galatia.

Sinnatus. Serve thyself first, villain!

They shall not harm
My guest within my house. There!
(*points to door*) there! this door
Opens upon the forest! Out, begone!
Henceforth I am thy mortal enemy.

Synorix. However I thank thee
(*draws his sword*); thou hast
saved my life. [*Exit.*

Sinnatus. (*To Attendant.*) Return
and tell them Synorix is not here.
[*Exit Attendant.*

What did that villain Synorix say to you?

Camma. Is he—that—Synorix?

Sinnatus. Wherefore should you
doubt it?

One of the men there knew him.

Camma. Only one,
And he perhaps mistaken in the face.

Sinnatus. Come, come, could he
deny it? What did he say?

Camma. What should he say?

Sinnatus. What should he say, my
wife!

He should say this, that being Tetrarch
once

His own true people cast him from their
doors

Like a base coin.

Camma. Not kindly to them?

Sinnatus. Kindly? Kindly?
O the most kindly Prince in all the
world!

Would clap his honest citizens on the
back,

Bandy their own rude jests with them,
be curious

About the welfare of their babes, their
wives,

O ay—their wives—their wives. What
should he say?

He should say nothing to my wife if I
Were by to throttle him! He steep'd
himself

In all the lust of Rome. How should
you guess

What manner of beast it is?

Camma. Yet he seem'd kindly,
And said he loathed the cruelties that
Rome

Wrought on her vassals.

Sinnatus. Did he, *honest* man?

Camma. And you, that seldom brook
the stranger here,

Have let him hunt the stag with you to-
day.

Sinnatus. I warrant you now, he said
he struck the stag.

Camma. Why no, he never touch'd
upon the stag.

Sinnatus. Why so I said, my arrow.
Well, to sleep.

Camma. [*Goes to close door.*
Nay, close not yet the door
upon a night

That looks half day.

Sinnatus. True; and my friends may
spy him

And slay him as he runs.

Camma. He is gone already.
Oh look,—yon grove upon the moun-
tain,—white

In the sweet moon as with a lovelier
snow!

But what a blotch of blackness under-
neath!

Sinnatus, you remember—yea, you must,
That there three years ago—the vast
vine-bowers

Ran to the summit of the trees, and
dropt

Their streamers earthward, which a
breeze of May

Took ever and anon, and open'd out
The purple zone of hill and heaven;
there

You told your love; and like the sway-
ing vines—

Yea,—with our eyes,—our hearts, our
prophet hopes

Let in the happy distance, and that all
But cloudless heaven which we have
found together

In our three married years! You kiss'd
me there

For the first time. *Sinnatus,* kiss me
now.

Sinnatus. First kiss. (*Kisses her.*)

There then. You talk almost as if it

Might be the last.

Camma. Will you not eat a little?

Sinnatus. No, no, we found a goat-herd's hut and shared

His fruits and milk. Liar! You will believe

Now that he never struck the stag — a brave one

Which you shall see to-morrow.

Camma. I rise to-morrow

In the gray dawn, and take this holy cup To lodge it in the shrine of Artemis.

Sinnatus. Good!

Camma. If I be not back in half an hour,

Come after me.

Sinnatus. What! is there danger?

Camma. Nay, None that I know: 'tis but a step from here

To the Temple.

Sinnatus. All my brain is full of sleep.

Wake me before you go, I'll after you — After me now! [*Closes door and exit.*]

Camma (*drawing curtains*). Your shadow. *Synorix* —

His face was not malignant, and he said That men malign'd him. Shall I go?

Shall I go?

Death, torture —

'He never yet flung back a woman's prayer' —

I go, but I will have my dagger with me. [*Exit.*]

SCENE III. — SAME AS SCENE I.

DAWN.

Music and Singing in the Temple.

Enter SYNORIX watchfully, after him PUBLIUS and SOLDIERS.

Synorix. Publius!

Publius. Here!

Synorix. Do you remember what I told you?

Publius. When you cry 'Rome, Rome,' to seize

On whomsoever may be talking with you,

Or man, or woman, as traitors unto Rome.

Synorix. Right. Back again. How many of you are there?

Publius. Some half a score.

[*Exeunt Soldiers and Publius.*]

Synorix. I have my guard about me.

I need not fear the crowd that hunted me

Across the woods, last night. I hardly gain'd

The camp at midnight. Will she come to me

Now that she knows me *Synorix*? Not if *Sinnatus*

Has told her all the truth about me. Well,

I cannot help the mould that I was cast in.

I fling all that upon my fate, my star.

I know that I am genial, I would be

Happy, and make all others happy so

They did not thwart me. Nay, she will not come.

Yet if she be a true and loving wife

She may, perchance, to save this husband. Ay!

See, see, my white bird stepping toward the snare.

Why now I count it all but miracle,

That this brave heart of mine should shake me so,

As helplessly as some unbearded boy's

When first he meets his maiden in a bower.

[*Enter Camma* (*with cup*).]

The lark first takes the sunlight on his wing,

But you, twin sister of the morning star,

Forelead the sun.

Camma.

Where is Antonius?

Synorix. Not here as yet. You are too early for him.

[*She crosses towards Temple.*]

Synorix. Nay, whither go you now?

Camma. To lodge this cup

Within the holy shrine of Artemis,

And so return.

Synorix. To find Antonius here.

[*She goes into the Temple, he looks after her.*]

The loveliest life that ever drew the light
From heaven to brood upon her, and enrich
Earth with her shadow! I trust she will return.
These Romans dare not violate the Temple.

No, I must lure my game into the camp.
A woman I could live and die for.

What!

Die for a woman, what new faith is this?
I am not mad, not sick, not old enough
To dote on one alone. Yes, mad for her,

Camma the stately, Camma the great-hearted,

So mad, I fear some strange and evil chance

Coming upon me, for by the Gods I seem

Strange to myself.

Re-enter CAMMA.

Camma. Where is Antonius?

Synorix. Where? As I said before, you are still too early.

Camma. Too early to be here alone with thee;

For whether men malign thy name, or no,

It bears an evil savour among women.

Where is Antonius? (*Loud.*)

Synorix. Madam, as you know
The camp is half a league without the city;

If you will walk with me we needs must meet

Antonius coming, or at least shall find him

There in the camp.

Camma. No, not one step with thee.
Where is Antonius? (*Louder.*)

Synorix (*advancing towards her*).

Then for your own sake,
Lady, I say it with all gentleness,
And for the sake of Sinnatus your husband,

I must compel you.

Camma (*drawing her dagger*). Stay!
— too near is death.

Synorix (*disarming her*). Is it not easy to disarm a woman?

Enter SINNATUS (*seizes him from behind by the throat*).

Synorix (*throttled and scarce audible*).
Rome! Rome!

Sinnatus. Adulterous dog!

Synorix (*stabbing him with Camma's dagger*). What! will you have it?

[*Camma utters a cry and runs to Sinnatus.*]

Sinnatus (*falls backward*). I have it in my heart — to the Temple — fly —

For my sake — or they seize on thee.
Remember!

Away — farewell! [*Dies.*]

Camma (*runs up the steps into the Temple, looking back*). Farewell!

Synorix (*seeing her escape*). The women of the Temple drag her in.

Publius! Publius! No,
Antonius would not suffer me to break
Into the sanctuary. She hath escaped.

[*Looking down at Sinnatus.*]
'Adulterous dog!' that red-faced rage at me!

Then with one quick short stab — eternal peace.

So end all passions. Then what use in passions?

To warm the cold bounds of our dying life
And, lest we freeze in mortal apathy,
Employ us, heat us, quicken us, help us,
keep us

From seeing all too near that urn, those ashes

Which all must be. Well used, they serve us well.

I hea'd a saying in Egypt, that ambition
Is like the sea wave, which the more you drink,

The more you thirst — yea — drink too much, as men

Have done on rafts of wreck — it drives you mad.

I will be no such wreck, am no such gamester

As, having won the stake, would dare the chance

Of double, or losing all. The Roman Senate,

For I have always play'd into their hands,

Means me the crown. And Camma for my bride —

The people love her — if I win her love, They too will cleave to me, as one with her.

There then I rest, Rome's tributary king.

[*Looking down on Sinnatus.*]

Why did I strike him? — having proof enough

Against the man, I surely should have left

That stroke to Rome. He saved my life too. Did he?

It seem'd so. I have play'd the sudden fool.

And that sets her against me — for the moment.

Camma — well, well, I never found the woman.

I could not force or wheedle to my will.

She will be glad at last to wear my crown.

And I will make Galatia prosperous too, And we will chirp among our vines, and smile

At bygone things till that (*pointing to Sinnatus*) eternal peace.

Rome! Rome!

[*Enter Publius and Soldiers.*]

Twice I cried 'Rome.' Why came ye not before?

Publius. Why come we now? Whom shall we seize upon?

Synorix (*pointing to the body of Sinnatus*). The body of that dead traitor Sinnatus.

Bear him away.

Music and Singing in Temple.

ACT II.

SCENE.—INTERIOR OF THE TEMPLE OF ARTEMIS.

Small gold gates on platform in front of the veil before the colossal statue of the Goddess, and in the centre of the Temple a tripod altar, on which is a lighted lamp. Lamps (lighted) suspended between each pillar. Tripods, vases,

garlands of flowers, etc., about stage. Altar at back close to Goddess, with two cups. Solemn music. Priestesses decorating the Temple.

(*The Chorus of PRIESTESSES sing as they enter.*)

Artemis, Artemis, hear us, O Mother, hear us, and bless us!

Artemis, thou that art life to the wind, to the wave, to the glebe, to the fire!

Hear thy people who praise thee! O help us from all that oppress us!

Hear thy priestesses hymn thy glory! O yield them all their desire!

Priestess. Phoebe, that man from Synorix, who has been

So oft to see the Priestess, waits once more Before the Temple.

Phoebe. We will let her know.

[*Signs to one of the Priestesses, who goes out.*]

Since Camma fled from Synorix to our Temple,

And for her beauty, stateliness, and power Was chosen Priestess here, have you not mark'd

Her eyes were ever on the marble floor? To-day they are fixt and bright — they look straight out.

Hath she made up her mind to marry him?

Priestess. To marry him who stabb'd her Sinnatus!

You will not easily make me credit that.

Phabe. Ask her.

Enter CAMMA as Priestess (in front of the curtains).

Priestess. You will not marry Synorix?

Camma. My girl, I am the bride of Death, and only

Marry the dead.

Priestess. Not Synorix then?

Camma. My girl, At times this oracle of great Artemis Has no more power than other oracles To speak directly.

Phabe. Will you speak to him, The messenger from Synorix who waits Before the Temple?

Camma. Why not? Let him enter.

[*Comes forward on to step by tripod.*]

Enter a MESSENGER.

Messenger (kneels). Greeting and health from Synorix! More than once

You have refused his hand. When last I saw you,
You all but yielded. He entreats you now

For your last answer. When he struck at Sinnatus —

As I have many a time declared to you — He knew not at the moment who had fasten'd

About his throat — he begs you to forget it

As scarce his act: — a random stroke: all else

Was love for you: he prays you to believe him.

Camma. I pray him to believe — that I believe him.

Messenger. Why that is well. You mean to marry him?

Camma. I mean to marry him — if that be well.

Messenger. This very day the Romans crown him king

For all his faithful services to Rome.

He wills you then this day to marry him, And so be throned together in the sight

Of all the people, that the world may know

You twain are reconciled, and no more feuds

Disturb our peaceful vassalage to Rome.

Camma. To-day? Too sudden. I will brood upon it.

When do they crown him?

Messenger. Even now.

Camma. And where?

Messenger. Here by your temple.

Camma. Come once more to me Before the crowning, — I will answer you.

[*Exit Messenger.*]

Phæbe. Great Artemis! O Camma, can it be well,

Or good, or wise, that you should clasp a hand

Red with the sacred blood of Sinnatus?

Camma. Good! mine own dagger driven by Synorix found

All good in the true heart of Sinnatus,

And quench'd it there for ever. Wise! Life yields to death and wisdom bows to

Fate,

Is wisest, doing so. Did not this man Speak well? We cannot fight imperial

Rome,

But he and I are both Galatian-born, And tributary sovereigns, he and I

Might teach this Rome — from knowledge of our people —

Where to lay on her tribute — heavily here

And lightly there. Might I not live for that,

And drown all poor self-passion in the sense

Of public good?

Phæbe. I am sure you will not marry him.

Camma. Are you so sure? I pray you wait and see.

[*Shouts (from the distance), 'Synorix! Synorix!'*]

Camma. Synorix, Synorix! So they cried Sinnatus

Not so long since — they sicken me. The One

Who shifts his policy suffers something, must

Accuse himself, excuse himself; the Many

Will feel no shame to give themselves the lie.

Phæbe. Most like it was the Roman soldiers shouted.

Camma. Their shield-borne patriot of the morning star

Hang'd at mid-day, their traitor of the dawn

The clamour'd darling of their afternoon! And that same head they would have

play'd at ball with

And kick'd it featureless — they now would crown.

[*Flourish of trumpets.*]

Enter a Galatian NOBLEMAN with crown on a cushion.

Noble (kneels). Greeting and health from Synorix. He sends you This diadem of the first Galatian Queen, That you may feed your fancy on the glory of it,

And join your life this day with his, and wear it

Beside him on his throne. He waits your answer.

Camma. Tell him there is one shadow among the shadows,
One ghost of all the ghosts — as yet so new,

So strange among them — such an alien there,

So much of husband in it still — that if
The shout of Synorix and Camma sitting
Upon one throne, should reach it, it would rise

He! . . . *HE*, with that red star between the ribs,

And my knife there — and blast the king and me,

And blanch the crowd with horror. I dare not, sir!

Throne him — and then the marriage — ay and tell him

That I accept the diadem of Galatia —
[*All are amazed.*

Yea, that ye saw me crown myself withal. [*Puts on the crown.*

I wait him his crown'd queen.

Noële. So will I tell him. [*Exit.*

Music. Two Priestesses go up the steps before the shrine, draw the curtains on either side (discovering the Goddess), then open the gates and remain on steps, one on either side, and kneel. A Priestess goes off and returns with a veil of marriage, then assists Phæbe to veil Camma. At the same time Priestesses enter and stand on either side of the Temple. Camma and all the Priestesses kneel, raise their hands to the Goddess, and bow down.

[*Shouts, 'Synorix! Synorix!'* All rise.

Camma. Fling wide the doors and let the new-made children
Of our imperial mother see the show.

[*Sunlight pours through the doors.*
I have no heart to do it. (*To Phæbe.*)
Look for me!

[*Crouches.* Phæbe looks out.

[*Shouts, 'Synorix! Synorix!'*

Phæbe. He climbs the throne. Hot blood, ambition, pride

So bloat and redden his face — O would it were

His third last apoplexy! O bestial!

O how unlike our goodly Sinnatus.

Camma (*on the ground*). You wrong him surely; far as the face goes

A goodlier-looking man than Sinnatus.

Phæbe (*aside*). How dare she say it?

I could hate her for it

But that she is distracted.

[*A flourish of trumpets.*

Camma. Is he crown'd?

Phæbe. Ay, there they crown him.

[*Crowd without shout, 'Synorix! Synorix!'*

[*A Priestess brings a box of spices to Camma, who throws them on the altar-flame.*

Camma. Rouse the dead altar-flame, fling in the spices,

Nard, Cinnamon, amomum, benzoin.

Let all the air reel into a mist of odour,

As in the midmost heart of Paradise.

Lay down the Lydian carpets for the king.

The king should pace on purple to his bride,

And music there to greet my lord the king. [*Music.*

(*To Phæbe*). Dost thou remember when I wedded Sinnatus?

Ay, thou wast there — whether from maiden fears

Or reverential love for him I loved,

Or some strange second-sight, the marriage cup

Wherefrom we make libation to the Goddess

So shook within my hand, that the red wine

Ran down the marble and lookt like blood, like blood.

Phæbe. I do remember your first-marriage fears.

Camma. I have no fears at this my second marriage.

See here — I stretch my hand out — hold it there.

How steady it is!

Phæbe. Steady enough to stab him!

Camma. O hush! O peace! This violence ill becomes

The silence of our Temple. Gentleness,
Low words best chime with this solemnity.

Enter a procession of Priestesses and Children bearing garlands and golden goblets, and strewing flowers.

Enter SYNORIX (as King, with gold laurel-wreath crown and purple robes), followed by ANTONIUS, PUBLIUS, Noblemen, Guards, and the Populace.

Camma. Hail, King!

Synorix. Hail, Queen!
The wheel of Fate has roll'd me to the top.

I would that happiness were gold, that I
Might cast my largess of it to the crowd!
I would that every man made feast to-day
Beneath the shadow of our pines and planes!

For all my truer life begins to-day.
The past is like a travell'd land now sunk
Below the horizon — like a barren shore
That grew salt weeds, but now all
drown'd in love

And glittering at full tide — the bounteous
bays

And havens filling with a blissful sea.
Nor speak I now too mightily, being
King

And happy! happiest, Lady, in my
power

To make you happy.

Camma. Yes, sir.

Synorix. Our Antonius,
Our faithful friend of Rome, tho' Rome
may set

A free foot where she will, yet of his
courtesy

Entreats he may be present at our
marriage.

Camma. Let him come — a legion
with him, if he will.

(*To Antonius.*) Welcome, my lord Antonius, to our Temple.

(*To Synorix.*) You on this side the altar.
(*To Antonius.*) You on that.

— first upon the Goddess, Synorix.

[*All face the Goddess. Priestesses, Children, Populace, and Guards kneel — the others remain standing.*]

Synorix. O Thou, that dost inspire
the germ with life,

The child, a thread within the house of
birth,

And give him limbs, then air, and send
him forth

The glory of his father — Thou whose
breath

Is balmy wind to robe our hills with
grass,

And kindle all our vales with myrtle-
blossom,

And roll the golden oceans of our grain,
And sway the long grape-bunches of our
vines,

And fill all hearts with fatness and the lust
Of plenty — make me happy in my
marriage!

Chorus (chanting). Artemis, Artemis,
hear him, Ionian Artemis!

Camma. O Thou that slayest the
babe within the womb

Or in the being born, or after slayest him
As boy or man, great Goddess, whose
storm-voice

Unsockets the strong oak, and rears his
root

Beyond his head, and strows our fruits,
and lays

Our golden grain, and runs to sea and
makes it

Foam over all the fleet wealth of kings
And peoples, hear.

Whose arrow is the plague — whose quick
flash splits

The mid-sea mast, and rifts the tower to
the rock,

And hurls the victor's column down with
him

That crowns it, hear.
Who causes the safe earth to shudder
and gape,

And gulf and flatten in her closing chasm
Domed cities, hear.

Whose lava-torrents blast and blacken a
province

To a cinder, hear.
Whose winter-cataracts find a realm and
leave it

A waste of rock and ruin, hear. I call
thee

To make my marriage prosper to my
wish!

Chorus. Artemis, Artemis, hear her,
Ephesian Artemis!

Camma. Artemis, Artemis, hear me,
Galatian Artemis!

I call on our own Goddess in our own
Temple.

Chorus. Artemis, Artemis, hear her,
Galatian Artemis!

[*Thunder. All rise.*

Synorix (aside). Thunder! Ay, ay,
the storm was drawing hither
Across the hills when I was being
crown'd.

I wonder if I look as pale as she?

Camma. Art thou—still bent—on
marrying?

Synorix. Surely—yet
These are strange words to speak to
Artemis.

Camma. Words are not always what
they seem, my King.

I will be faithful to thee till thou die.

Synorix. I thank thee, Camma,—I
thank thee.

Camma (turning to Antonius). An-
tonius,

Much graced are we that our Queen
Rome in you

Deigns to look in upon our barbarisms.

[*Turns, goes up steps to altar before
the Goddess. Takes a cup from
off the altar. Holds it towards
Antonius. Antonius goes up to
the foot of the steps opposite to
Synorix.*

You see this cup, my lord.

[*Gives it to him.*

Antonius. Most curious!

The many-breasted mother Artemis
Emboss'd upon it.

Camma. It is old, I know not
How many hundred years. Give it me
again.

It is the cup belonging our own Temple.

[*Puts it back on altar, and takes up
the cup of Act I. Showing it to
Antonius.*

Here is another sacred to the Goddess,
The gift of Synorix; and the Goddess,
being

For this most grateful, wills, thro' me
her Priestess,

In honour of his gift and of our marriage,

That Synorix should drink from his own
cup.

Synorix. I thank thee, Camma,—I
thank thee.

Camma. For—my lord—

It is our ancient custom in Galatia
That ere two souls be knit for life and
death,

They two should drink together from one
cup,

In symbol of their married unity,
Making libation to the Goddess. Bring
me

The costly wines we use in marriages.

[*They bring in a large jar of wine.*

Camma pours wine into cup.

(*To Synorix.*) See here, I fill it. (*To
Antonius.*) Will you drink, my
lord?

Antonius. I? Why should I? I
am not to be married.

Camma. But that might bring a
Roman blessing on us.

Antonius (refusing cup). Thy pardon,
Priestess!

Camma. Thou art in the right.
This blessing is for Synorix and for me.
See first I make libation to the Goddess.

[*Makes libation.*

And now I drink.

[*Drinks and fills the cup again.*

Thy turn, Galatian King.

Drink and drink deep—our marriage will
be fruitful.

Drink and drink deep, and thou wilt
make me happy.

[*Synorix goes up to her. She hands
him the cup. He drinks.*

Synorix. There, Camma! I have,
almost drain'd the cup—

A few drops left.

Camma. Libation to the Goddess.

[*He throws the remaining drops on
the altar and gives Camma the cup.*

Camma (placing the cup on the altar).
Why then the Goddess hears.

[*Comes down and forward to tripod.
Antonius follows.*

Antonius,

Where wast thou on that morning when
I came

To plead to thee for Sinnatus's life,
Beside this temple half a year ago?

Antonius. I never heard of this request of thine.

Synorix (coming forward hastily to foot of tripod steps). I sought him and I could not find him. Pray you,

Go on with the marriage rites.

Camma. Antonius —

'Camma!' who spake?

Antonius. Not I.

Phæbe.

Nor any here.

Camma. I am all but sure that some one spake. Antonius,

If you had found him plotting against Rome,

Would you have tortured Sinnatus to death?

Antonius. No thought was mine of torture or of death,

But had I found him plotting, I had counsel'd him

To rest from vain resistance. Rome is fated

To rule the world. Then, if he had not listen'd,

I might have sent him prisoner to Rome.

Synorix. Why do you palter with the ceremony?

Go on with the marriage rites.

Camma.

They are finish'd.

Synorix.

How!

Camma. Thou hast drunk deep enough to make me happy.

Dost thou not feel the love I bear to thee
Glow thro' thy veins?

Synorix. The love I bear to thee
Glow thro' my veins since first I look'd
on thee.

But wherefore slur the perfect ceremony?
The sovereign of Galatia weds his Queen.
Let all be done to the fullest in the sight
Of all the Gods.

Nay, rather than so clip
The flowery robe of Hymen, we would
add

Some golden fringe of gorgeousness
beyond

Old use, to make the day memorial,
when

Synorix, first King, *Camma,* first Queen
o' the Realm,

Drew here the richest lot from Fate, to
live

And die together.

This pain — what is it? — again?
I had a touch of this last year — in —
Rome.

Yes, yes. (*To Antonius.*) Your arm —
a moment — it will pass.

I reel beneath the weight of utter joy —
This all too happy day, crown — queen
at once. [*Staggers.*]

O all ye Gods — Jupiter! — Jupiter!
[*Falls backward.*]

Camma. Dost thou cry out upon the
Gods of Rome?

Thou art Galatian-born. Our Artemis
Has vanquish'd their Diana.

Synorix (on the ground). I am
poison'd.

She — close the Temple door. Let her
not fly.

Camma (leaning on tripod). Have I
not drunk of the same cup with
thee?

Synorix. Ay, by the Gods of Rome
and all the world,

She too — she too — the bride! the
Queen! and I —

Monstrous! I that loved her.

Camma.

I loved him.

Synorix. O murderous mad-woman!

I pray you lift me

And make me walk awhile. I have
heard these poisons

May be walk'd down.

[*Antonius and Publius raise him up.*]

My feet are tons of lead,
They will break in the earth — I am
sinking — hold me —

Let me alone.

[*They leave him; he sinks down on ground.*]

'Too late — thought myself wise —
A woman's dupe. Antonius, tell the
Senate

I have been most true to Rome — would
have been true

To her — if — [*Falls as if dead.*]

Camma (coming and leaning over him).
So falls the throne of an hour.

Synorix (half rising). Throne? is it
thou? the Fates are throned,
not we —

Not guilty of ourselves — thy doom and
mine —

Thou — coming my way too — Camma —
good-night. *[Dies.*

Camma (upheld by weeping Priestesses). Thy way? poor worm,
crawl down thine own black hole
To the lowest Hell. Antonius, is *he*
there?

I meant thee to have follow'd — better
thus.

Nay, if my people must be thralls of
Rome,

He is gentle, tho' a Roman.

[Sinks back into the arms of the Priestesses.

Antonius. Thou art one
With thine own people, and though a
Roman I

Forgive thee, Camma.

Camma (raising herself). 'CAMMA!'
— why there again

I am most sure that some one call'd. O
women,

Ye will have Roman masters. I am
glad

I shall not see it. Did not some old
Greek

Say death was the chief good? He had
my fate for it,

Poison'd. *(Sinks back again.)* Have I
the crown on? I will go

To meet him, crown'd! crown'd victor
of my will —

On my last voyage — but the wind has
fail'd —

Growing dark too — but light enough to
row.

Row to the blessed Isles! the blessed
Isles! —

Sinnatus!

Why comes he not to meet me? It is
the crown

Offends him — and my hands are too
sleepy

To lift it off. *[Phœbe takes the crown off.*
Who touch'd me then? I thank you.

[Rises, with outspread arms.
There — league on league of ever-shining
shore

Beneath an ever-rising sun — I see him —
'Camma, Camma!' Sinnatus, Sinnatus!

[Dies.

THE FALCON.

DRAMATIS PERSONÆ.

THE COUNT FEDERIGO DEGLI ALBERIGHI.

FILIPPO, *Count's foster-brother.*

THE LADY GIOVANNA.

ELISABETTA, *the Count's nurse.*

SCENE. — AN ITALIAN COTTAGE.
CASTLE AND MOUNTAINS SEEN
THROUGH WINDOW.

ELISABETTA *discovered seated on stool in window, darning. The Count with Falcon on his hand comes down through the door at back. A withered wreath on the wall.*

Elisabetta. So, my lord, the Lady Giovanna, who hath been away so long, came back last night with her son to the castle.

Count. Hear that, my bird! Art thou not jealous of her?
My princess of the cloud, my plumed purveyor,
My far-eyed queen of the winds — thou that canst soar
Beyond the morning lark, and howsoever
Thy quarry wind and wheel, swoop down upon him
Eagle-like, lightning-like — strike, make his feathers
Glance in mid heaven.

[*Crosses to chair.*
I would thou hadst a mate!
Thy breed will die with thee, and mine with me:

I am as lone and loveless as thyself.
[*Sits in chair.*
Giovanna here! Ay, ruffle thyself — be jealous!

Thou should'st be jealous of her. Tho' I bred thee
The full-train'd marvel of all falconry,
And love thee and thou me, yet if Giovanna
Be here again — No, no! Buss me, my bird!

The stately widow has no heart for me.
Thou art the last friend left me upon earth —

No, no again to that. [*Rises and turns.*

My good old nurse,

I had forgotten thou wast sitting there.

Elisabetta. Ay, and forgotten thy foster-brother too.

Count. Bird-babble for my falcon!

Let it pass.

What art thou doing there?

Elisabetta. Darning, your lordship.
We cannot flaunt it in new feathers now:

Nay, if we *will* buy diamond necklaces
To please our lady, we must darn, my lord.

This old thing here (*points to necklace round her neck*),
they are but blue beads — my Piero,
God rest his honest soul, he bought 'em for me,

Ay, but he knew I meant to marry him.
How couldst thou do it, my son? How couldst thou do it?

Count. She saw it at a dance, upon a neck
Less lovely than her own, and long'd for it.

Elisabetta. She told thee as much?

Count. No, no — a friend of hers.

Elisabetta. Shame on her that she took it at thy hands,
She rich enough to have bought it for herself!

Count. She would have robb'd me then of a great pleasure.

Elisabetta. But hath she yet return'd thy love?

Count. Not yet!

Elisabetta. She should return thy necklace then.

Count. Ay, if
She knew the giver; but I bound the seller

To silence, and I left it privily

At Florence, in her palace.

Elisabetta. And sold thine own
To buy it for her. She not know? She
knows

There's none such other —

Count. Madman anywhere.
Speak freely, tho' to call a madman
mad

Will hardly help to make him sane again.

Enter FILIPPO.

Filippo. Ah, the women, the women!
Ah, Monna Giovanna, you here again!
you that have the face of an angel and
the heart of a — that's too positive! You
that have a score of lovers and have not
a heart for any of them — that's positive-
negative: you that have *not* the head of
a toad, and *not* a heart like the jewel in
it — that's too negative; you that have a
cheek like a peach and a heart like the
stone in it — that's positive again — that's
better!

Elisabetta. Sh — sh — Filippo!

Filippo (turns half round). Here has
our master been a-glorifying and a-velvet-
ing and a-silking himself, and a-peacock-
ing and a-spreading to catch her eye for
a dozen year, till he hasn't an eye left in
his own tail to flourish among the pea-
hens, and all along o' you, Monna Gio-
vanna, all along o' you!

Elisabetta. Sh — sh — Filippo! Can't
you hear that you are saying behind his
back what you see you are saying afore
his face?

Count. Let him — he never spares
me to my face!

Filippo. No, my lord, I never spare
your lordship to your lordship's face, nor
behind your lordship's back, nor to right,
nor to left, nor to round about and back
to your lordship's face again, for I'm
honest, your lordship.

Count. Come, come, Filippo, what
is there in the larder?

[*Elisabetta crosses to fireplace and
puts on wood.*]

Filippo. Shelves and hooks, shelves
and hooks, and when I see the shelves I
am like to hang myself on the hooks.

Count. No bread?

Filippo. Half a breakfast for a rat!

Count. Milk?

Filippo. Three laps for a cat!

Count. Cheese?

Filippo. A supper for twelve mites.

Count. Eggs?

Filippo. One, but addled.

Count. No bird?

Filippo. Half a tit and a hern's bill.

Count. Let be thy jokes and thy
jerks, man! Anything or nothing?

Filippo. Well, my lord, if all-but-
nothing be anything, and one plate of
dried prunes be all-but-nothing, then
there is anything in your lordship's larder
at your lordship's service, if your lord-
ship care to call for it.

Count. Good mother, happy was the
prodigal son,

For he return'd to the rich father; I
But add my poverty to thine. And all
Thro' following of my fancy. Pray thee
make

Thy slender meal out of those scraps and
shreds

Filippo spoke of. As for him and me,
There sprouts a salad in the garden still.
(*To the Falcon.*) Why didst thou miss
thy quarry yester-even?

To-day, my beauty, thou must dash us
down

Our dinner from the skies. Away,
Filippo!

[*Exit, followed by Filippo.*]

Elisabetta. I knew it would come to
this. She has beggared him. I always
knew it would come to this! (*Goes up
to table as if to resume darning, and
looks out of window.*) Why, as I live,
there is Monna Giovanna coming down
the hill from the castle. Stops and
stares at our cottage. Ay, ay! stare at
it: it's all you have left us. Shame
on you! *She* beautiful: sleek as a
miller's mouse! Meal enough, meat
enough, well fed; but beautiful — bah!
Nay, see, why she turns down the path
through our little vineyard, and I sneezed
three times this morning. Coming to
visit my lord, for the first time in her
life too! Why, bless the saints! I'll
be bound to confess her love to him at
last. I forgive her, I forgive her! I
knew it would come to this — I always

knew it must come to this! (*Goes up to door during latter part of speech and opens it.*) Come in, Madonna, come in. (*Retires to front of table and curtsies as the Lady Giovanna enters, then moves chair towards the hearth.*) Nay, let me place this chair for your ladyship.

[*Lady Giovanna moves slowly down stage, then crosses to chair, looking about her, bows as she sees the Madonna over fireplace, then sits in chair.*

Lady Giovanna. Can I speak with the Count?

Elisabetta. Ay, my lady, but won't you speak with the old woman first, and tell her all about it and make her happy? for I've been on my knees every day for these half-dozen years in hope that the saints would send us this blessed morning; and he always took you so kindly, he always took the world so kindly. When he was a little one, and I put the bitters on my breast to wean him, he made a wry mouth at it, but he took it so kindly, and your ladyship has given him bitters enough in this world, and he never made a wry mouth at you, he always took you so kindly—which is more than I did, my lady, more than I did—and he so handsome—and bless your sweet face, you look as beautiful this morning as the very Madonna her own self—and better late than never—but come when they will—then or now—it's all for the best, come when they will—they are made by the blessed saints—these marriages.

[*Raises her hands.*

• *Lady Giovanna.* Marriages? I shall never marry again!

Elisabetta (rises and turns). Shame on her then!

Lady Giovanna. Where is the Count?
Elisabetta. Just gone

To fly his falcon.

Lady Giovanna. Call him back and say

I come to breakfast with him.

Elisabetta. Holy mother! To breakfast! Oh, sweet saints! one plate of prunes!

Well, Madam, I will give your message to him.

[*Exit.*

Lady Giovanna. His falcon, and I come to ask for his falcon, The pleasure of his eyes—boast of his hand—

Pride of his heart—the solace of his hours—

His one companion here—nay, I have heard

That, thro' his late magnificence of living

And this last costly gift to mine own self,
[*Shows diamond necklace.*

He hath become so beggar'd, that his falcon

Ev'n wins his dinner for him in the field.

That must be talk, not truth, but truth or talk,

How can I ask for his falcon?

[*Rises and moves as she speaks.*

O my sick boy!

My daily fading Florio, it is thou Hath set me this hard task, for when I say

What can I do—what can I get for thee?

He answers, 'Get the Count to give me his falcon,

And that will make me well.' Yet if I ask,

He loves me, and he knows I know he loves me!

Will he not pray me to return his love—

To marry him?—(*pause*)—I can never marry him.

His grandsire struck my grandsire in a brawl

At Florence, and my grandsire stabb'd him there.

The feud between our houses is the bar I cannot cross; I dare not brave my brother,

Break with my kin. My brother hates him, scorns

The noblest-natured man alive, and I—Who have that reverence for him that I scarce

Dare beg him to receive his diamonds back—

How can I, dare I, ask him for his falcon?

[*Puts diamonds in her casket.*

Re-enter COUNT and FILIPPO. COUNT turns to FILIPPO.

Count. Do what I said; I cannot do it myself.

Filippo. Why then, my lord, we are pauper'd out and out.

Count. Do what I said!

[Advances and bows low.]

Welcome to this poor cottage, my dear lady.

Lady Giovanna. And welcome turns a cottage to a palace.

Count. 'Tis long since we have met!

Lady Giovanna. To make amends I come this day to break my fast with you.

Count. I am much honour'd — yes —

[Turns to Filippo.]

Do what I told thee. Must I do it myself?

Filippo. I will, I will. *(Sighs.)* Poor fellow! *[Exit.]*

Count. Lady, you bring your light into my cottage

Who never deign'd to shine into my palace.

My palace wanting you was but a cottage;

My cottage, while you grace it, is a palace.

Lady Giovanna. In cottage or in palace, being still

Beyond your fortunes, you are still the king

Of courtesy and liberality.

Count. I trust I still maintain my courtesy;

My liberality perforce is dead

Thro' lack of means of giving.

Lady Giovanna. Yet I come To ask a gift.

[Moves toward him a little.]

Count. It will be hard, I fear, To find one shock upon the field when all The harvest has been carried.

Lady Giovanna. But my boy — *(Aside.)* No, no! not yet — I cannot!

Count. Ay, how is he, That bright inheritor of your eyes — your boy?

Lady Giovanna. Alas, my Lord Federigo, he hath fallen Into a sickness, and it troubles me.

Count. Sick! is it so? why, when he came last year To see me hawking, he was well enough: And then I taught him all our hawking-phrases.

Lady Giovanna. Oh yes, and once you let him fly your falcon.

Count. How charm'd he was! what wonder? — A gallant boy, A noble bird, each perfect of the breed.

Lady Giovanna (sinks in chair). What do you rate her at?

Count. My bird? a hundred Gold pieces once were offer'd by the Duke.

I had no heart to part with her for money.

Lady Giovanna. No, not for money.

[Count turns away and sighs.] Wherefore do you sigh?

Count. I have lost a friend of late.

Lady Giovanna. I could sigh with you

For fear of losing more than friend, a son;

And if he leave me — all the rest of life —

That wither'd wreath were of more worth to me.

[Looking at wreath on wall.]

Count. That wither'd wreath is of more worth to me

Than all the blossom, all the leaf of this New-wakening year.

[Goes and takes down wreath.]

Lady Giovanna. And yet I never saw The land so rich in blossom as this year.

Count (holding wreath toward her). Was not the year when this was gather'd richer?

Lady Giovanna. How long ago was that?

Count. Alas, ten summers!

A lady that was beautiful as day

Sat by me at a rustic festival

With other beauties on a mountain meadow,

And she was the most beautiful of all;

Then but fifteen, and still as beautiful.

The mountain flowers grew thickly round about.

I made a wreath with some of these; I ask'd

A ribbon from her hair to bind it with;
I whisper'd, Let me crown you Queen of
Beauty,
And softly placed the chaplet on her
head.

A colour, which has colour'd all my life,
Flush'd in her face; then I was call'd
away;

And presently all rose, and so departed.
Ah! she had thrown my chaplet on the
grass,

And there I found it.

[*Lets his hands fall, holding wreath
despondingly.*]

Lady Giovanna (after pause). How
long since do you say?

Count. That was the very year before
you married.

Lady Giovanna. When I was married
you were at the wars.

Count. Had she not thrown my
chaplet on the grass,
It may be I had never seen the wars.

[*Replaces wreath whence he has taken it.*]

Lady Giovanna. Ah, but, my lord,
there ran a rumour then
That you were kill'd in battle. I can
tell you

True tears that year were shed for you in
Florence.

Count. It might have been as well for
me. Unhappily

I was but wounded by the enemy there
And then imprison'd.

Lady Giovanna. Happily, however,
I see you quite recover'd of your wound.

Count. No, no, not quite, Madonna,
not yet, not yet.

• *Re-enter FILIPPO.*

Filippo. My lord, a word with you.

Count. Pray, pardon me!

[*Lady Giovanna crosses and passes
behind chair and takes down
wreath; then goes to chair by
table.*]

Count (to Filippo). What is it, Fi-
lippo?

Filippo. Spoons, your lordship.

Count. Spoons!

Filippo. Yes, my lord, for wasn't my
lady born with a golden spoon in her
ladyship's mouth, and we haven't never

so much as a silver one for the golden
lips of her ladyship.

Count. Have we not half a score of
silver spoons?

Filippo. Half o' one, my lord!

Count. How half of one?

Filippo. I trod upon him even now,
my lord, in my hurry, and broke him.

Count. And the other nine?

Filippo. Sold! but shall I not mount
with your lordship's leave to her lady-
ship's castle, in your lordship's and her
ladyship's name, and confer with her
ladyship's seneschal, and so descend again
with some of her ladyship's own appur-
tenances?

Count. Why — no, man. Only see
your cloth be clean. [*Exit Filippo.*]

Lady Giovanna. Ay, ay, this faded
ribbon was the mode

In Florence, ten years back. What's
here? a scroll

Pinn'd to the wreath.

My lord, you have said so much
Of this poor wreath that I was bold
enough

To take it down, if but to guess what
flowers

Had made it; and I find a written scroll
That seems to run in rhymings. Might

I read?

Count. Ay, if you will.

Lady Giovanna. It should be if you
can.

(*Reads.*) 'Dead mountain.' Nay, for
who could trace a hand

So wild and staggering?

Count. This was penn'd, Madonna,
Close to the grating on a winter morn

In the perpetual twilight of a prison,
When he that made it, having his right

hand

Lamed in the battle, wrote it with his
left.

Lady Giovanna. O heavens! the
very letters seem to shake

With cold, with pain perhaps, poor
prisoner! Well,

Tell me the words — or better — for I see
There goes a musical score along with

them,

Repeat them to their music.

Count.

You can touch

No chord in me that would not answer you

In music.

Lady Giovanna. That is musically said.

[*Count takes guitar. Lady Giovanna sits listening with wreath in her hand, and quietly removes scroll and places it on table at the end of the song.*

Count (sings, playing guitar). 'Dead mountain flowers, dead mountain-meadow flowers,

Dearer than when you made your mountain gay,

Sweeter than any violet of to-day,
Richer than all the wide world-wealth of May,

To me, tho' all your bloom has died away,

You bloom again, dead mountain-meadow flowers.'

Enter ELISABETTA with cloth.

Elisabetta. A word with you, my lord!

Count (singing). 'O mountain flowers!'

Elisabetta. A word, my lord! (*Louder.*)

Count (sings). 'Dead flowers!'

Elisabetta. A word, my lord!

(*Louder.*)

Count. I pray you pardon me again!

[*Lady Giovanna looking at wreath.*

Count (to Elisabetta). What is it?

Elisabetta. My lord, we have but one piece of earthenware to serve the salad in to my lady, and that cracked!

Count. Why then, that flower'd bowl my ancestor

Fetch'd from the farthest east — we never use it

For fear of breakage — but this day has brought

A great occasion. You can take it, nurse!

Elisabetta. I did take it, my lord, but what with my lady's coming that had so flurried me, and what with the fear of breaking it, I did break it, my lord: it is broken!

Count. My one thing left of value in the world!

No matter! see your cloth be white as snow!

Elisabetta (pointing thro' window). White? I warrant thee, my son, as the snow yonder on the very tip-top o' the mountain.

Count. And yet to speak white truth, my good old mother,

I have seen it like the snow on the moraine.

Elisabetta. How can your lordship say so? There, my lord!

[*Lays cloth.*

O my dear son, be not unkind to me.

And one word more. [*Going — returns.*

Count (touching guitar). Good! let it be but one.

Elisabetta. Hath she return'd thy love?

Count. Not yet!

Elisabetta. And will she?

Count (looking at Lady Giovanna). I scarce believe it!

Elisabetta. Shame upon her then!

[*Exit.*

Count (sings). 'Dead mountain flowers' —

Ah well, my nurse has broken The thread of my dead flowers, as she has broken

My china bowl. My memory is as dead.

[*Goes and replaces guitar.* Strange that the words at home with me so long

Should fly like bosom friends when needed most.

So by your leave if you would hear the rest,

The writing.

Lady Giovanna (holding wreath toward him). There! my lord, you are a poet,

And can you not imagine that the wreath, Set, as you say, so lightly on her head, Fell with her motion as she rose, and she, A girl, a child, then but fifteen, however Flutter'd or flatter'd by your notice of her, Was yet too bashful to return for it?

Count. Was it so indeed? was it so? was it so?

[*Leans forward to take wreath, and touches Lady Giovanna's hand, which she withdraws hastily; he places wreath on corner of chair.*

Lady Giovanna (with dignity). I did not say, my lord, that it was so; I said you might imagine it was so.

Enter FILIPPO with bowl of salad, which he places on table.

Filippo. Here's a fine salad for my lady, for tho' we have been a soldier, and ridden by his lordship's side, and seen the red of the battle-field, yet are we now drill-sergeant to his lordship's lettuces, and profess to be great in green things and in garden-stuff.

Lady Giovanna. I thank thee, good Filippo. *[Exit Filippo.]*

Enter ELISABETTA with bird on a dish which she places on table.

Elisabetta (close to table). Here's a fine fowl for my lady; I had scant time to do him in. I hope he be not underdone, for we be undone in the doing of him.

Lady Giovanna. I thank you, my good nurse.

Filippo (re-entering with plate of prunes). And here are fine fruits for my lady — prunes, my lady, from the tree that my lord himself planted here in the blossom of his boyhood — and so I, Filippo, being, with your ladyship's pardon, and as your ladyship knows, his lordship's own foster-brother, would commend them to your ladyship's most peculiar appreciation.

[Puts plate on table.]

Elisabetta. Filippo!

Lady Giovanna (Count leads her to table). Will you not eat with me, my lord?

Count. I cannot, Not a morsel, not one morsel. I have broken

My fast already. I will pledge you.

Wine!

Filippo, wine!

[Sits near table; Filippo brings flask, fills the Count's goblet, then Lady Giovanna's; Elisabetta stands at the back of Lady Giovanna's chair.]

Count. It is but thin and cold, Not like the vintage blowing round your castle.

We lie too deep down in the shadow here.

Your ladyship lives higher in the sun.

[They pledge each other and drink.]

Lady Giovanna. If I might send you down a flask or two

Of that same vintage? There is iron in it. It has been much commended as a medicine.

I give it my sick son, and if you be Not quite recover'd of your wound, the wine

Might help you. None has ever told me yet

The story of your battle and your wound.

Filippo (coming forward). I can tell you, my lady, I can tell you.

Elisabetta. Filippo! will you take the word out of your master's own mouth?

Filippo. Was it there to take? Put it there, my lord.

Count. Giovanna, my dear lady, in this same battle

We had been beaten — they were ten to one.

The trumpets of the fight had echo'd down,

I and Filippo here had done our best, And, having passed unwounded from the field,

Were seated sadly at a fountain side, Our horses grazing by us, when a troop, Laden with booty and with a flag of ours Ta'en in the fight —

Filippo. Ay, but we fought for it back, And kill'd —

Elisabetta. Filippo!

Count. A troop of horse —

Filippo. Five hundred!

Count. Say fifty!

Filippo. And we kill'd 'em by the score!

Elisabetta. Filippo!

Filippo. Well, well, well!

I bite my tongue.

Count. We may have left their fifty less by five.

However, staying not to count how many, But anger'd at their flaunting of our flag, We mounted, and we dash'd into the heart of 'em.

I wore the lady's chaplet round my neck; It served me for a blessed rosary.

I am sure that more than one brave fellow
ow'd

His death to the charm in it.

Elisabetta. Hear that, my lady!

Count. I cannot tell how long we
strove before

Our horses fell beneath us; down we
went

Crush'd, hack'd at, trampled underfoot.
The night,

As some cold-manner'd friend may
strangely do us

The truest service, had a touch of frost
That help'd to check the flowing of the
blood.

My last sight ere I swoon'd was one
sweet face

Crown'd with the wreath. *That seem'd*
to come and go.

They left us there for dead!

Elisabetta. Hear that, my lady!

Filippo. Ay, and I left two fingers
there for dead. See, my lady! (*Showing his hand.*)

Lady Giovanna. I see, Filippo!

Filippo. And I have small hope of
the gentleman gout in my great toe.

Lady Giovanna. And why, Filippo?

[*Smiling absently.*]

Filippo. I left him there for dead, too!

Elisabetta. She smiles at him — how
hard the woman is!

My lady, if your ladyship were not
Too proud to look upon the garland, you

Would find it stain'd —

Count (rising). Silence, Elisabetta!

Elisabetta. — Stain'd with the blood
of the best heart that ever

Beat for one woman.

[*Points to wreath on chair.*]

Lady Giovanna (rising slowly). I can
eat no more!

Count. You have but trifled with our
homely salad,

But dallied with a single lettuce-leaf;
Not eaten anything.

Lady Giovanna. Nay, nay, I cannot.
You know, my lord, I told you I was

troubled.

My one child Florio lying still so sick,
I bound myself, and by a solemn vow,

That I would touch no flesh till he were
well

Here, or else well in Heaven, where all
is well.

[*Elisabetta clears table of bird and
salad: Filippo snatches up the
plate of prunes and holds them to
Lady Giovanna.*]

Filippo. But the prunes, my lady,
from the tree that his lordship —

Lady Giovanna. Not now, Filippo.

My lord Federigo,

Can I not speak with you once more
alone?

Count. You hear, Filippo? My good
fellow, go!

Filippo. But the prunes that your
lordship —

Elisabetta. Filippo!

Count. Ay, prune our company of
thine own and go!

Elisabetta. Filippo!

Filippo (turning). Well, well! the
women! [*Exit.*]

Count. And thou too leave us, my
dear nurse, alone.

Elisabetta (folding up cloth and going).

And me too! Ay, the dear nurse will
leave you alone; but, for all that, she
that has eaten the yolk is scarce like to
swallow the shell.

[*Turns and curtsies stiffly to Lady
Giovanna, then exit.* Lady Gio-
vanna takes out diamond necklace
from casket.

Lady Giovanna. I have anger'd your
good nurse; these old-world

servants

Are all but flesh and blood with those they
serve.

My lord, I have a present to return you,
And afterwards a boon to crave of you.

Count. No, my most honour'd and
long-worshipt lady,

Poor Federigo degli Alberighi

Takes nothing in return from you except
Return of his affection — can deny

Nothing to you that you require of
him.

Lady Giovanna. Then I require you
to take back your diamonds —

[*Offering necklace.*]

I doubt not they are yours. No other
heart

Of such magnificence in courtesy

Beats — out of heaven. They seem'd too rich a prize

To trust with any messenger. I came
In person to return them.

[*Count draws back.*

If the phrase

'Return' displease you, we will say —
exchange them

For your — for your —

Count (takes a step toward her and then back). For mine — and what of mine?

Lady Giovanna. Well, shall we say this wreath and your sweet rhymes?

Count. But have you ever worn my diamonds?

Lady Giovanna. No!

For that would seem accepting of your love.

I cannot brave my brother — but be sure
That I shall never marry again, my lord!

Count. Sure?

Lady Giovanna. Yes!

Count. Is this your brother's order?

Lady Giovanna. No!

For he would marry me to the richest man

In Florence; but I think you know the saying —

'Better a man without riches, than riches
without a man.'

Count. A noble saying — and acted
on would yield

A nobler breed of men and women.

Lady,

I find you a shrewd bargainer. The wreath

That once you wore outvalues twenty-fold

The diamonds that you never deign'd to wear.

But lay them there for a moment!

[*Points to table.* *Lady Giovanna places necklace on table.*

And be you

Gracious enough to let me know the boon
By granting which, if aught be mine to grant,

I should be made more happy than I hoped

Ever to be again.

Lady Giovanna. Then keep your wreath,

But you will find me a shrewd bargainer still.

I cannot keep your diamonds, for the gift

I ask for, to my mind and at this present
Outvalues all the jewels upon earth.

Count. It should be love that thus
outvalues all.

You speak like love, and yet you love
me not.

I have nothing in this world but love for
you.

Lady Giovanna. Love? it is love,
love for my dying boy,

Moves me to ask it of you.

Count. What? my time?

Is it my time? Well, I can give my
time

To him that is a part of you, your son.

Shall I return to the castle with you?
Shall I

Sit by him, read to him, tell him my
tales,

Sing him my songs? You know that I
can touch

The glitter to some purpose.

Lady Giovanna. No, not that!

I thank you heartily for that — and
you,

I doubt not from your nobleness of
nature,

Will pardon me for asking what I ask.

Count. Giovanna, dear Giovanna, I
that once

The wildest of the random youth of
Florence

Before I saw you — all my nobleness

Of nature, as you deign to call it, draws
From you, and from my constancy to you.

No more, but speak.

Lady Giovanna. I will. You know
sick people,

More specially sick children, have strange
fancies,

Strange longings; and to thwart them
in their mood

May work them grievous harm at times,
may even

Hasten their end. I would you had a
son!

It might be easier then for you to make
Allowance for a mother — her — who
comes

To rob you of your one delight on earth.
How often has my sick boy yearn'd for
this!

I have put him off as often; but to-day
I dared not — so much weaker, so much
worse

For last day's journey. I was weeping
for him;

He gave me his hand: 'I should be well
again

If the good Count would give me ——'

Count. Give me.

Lady Giovanna. His falcon.

Count (starts back). My falcon!

Lady Giovanna. Yes, your falcon,
Federigo!

Count. Alas, I cannot!

Lady Giovanna. Cannot? Even so!

I fear'd as much. O this unhappy
world!

How shall I break it to him? how shall
I tell him?

The boy may die: more blessed were
the rags

Of some pale beggar-woman seeking alms
For her sick son, if he were like to live,
Than all my childless wealth, if mine
must die.

I was to blame — the love you said you
bore me —

My lord, we thank you for your enter-
tainment [*With a stately curtsy.*]

And so return — Heaven help him! — to
our son. [*Turns.*]

Count (rushes forward). Stay, stay,

I am most unlucky, most unhappy.

You never had look'd in on me before,
And when you came and dipt your
sovereign head

Thro' these low doors, you ask'd to eat
with me.

I had but emptiness to set before you,
No not a draught of milk, no not an egg,
Nothing but my brave bird, my noble
falcon,

My comrade of the house, and of the field.
She had to die for it — she died for you.
Perhaps I thought with those of old, the
nobler

The victim was, the more acceptable
Might be the sacrifice. I fear you scarce
Will thank me for your entertainment
now.

Lady Giovanna (returning). I bear
with him no longer.

Count. No, Madonna!
And he will have to bear with it as he
may.

Lady Giovanna. I break with him
for ever!

Count. Yes, Giovanna,

But he will keep his love for you for
ever!

Lady Giovanna. You? you? not
you! My brother! my hard
brother!

O Federigo, Federigo, I love you!
Spite of ten thousand brothers, Federigo.

[*Falls at his feet.*]

Count (impetuously). Why then the
dying of my noble bird

Hath served me better than her living —
then

[*Takes diamonds from table.*]

These diamonds are both yours and mine
— have won

Their value again — beyond all markets
— there

I lay them for the first time round your
neck.

[*Lays necklace round her neck.*]

And then this chaplet — No more feuds,
but peace,

Peace and conciliation! I will make
Your brother love me. See, I tear away

The leaves were darken'd by the bat-
tle —

[*Pulls leaves off and throws them down.*]
— crown you

Again with the same crown my Queen
of Beauty.

[*Places wreath on her head.*]

Rise — I could almost think that the
dead garland

Will break once more into the living
blossom.

Nay, nay, I pray you rise.

[*Raises her with both hands.*]

We two together

Will help to heal your son — your son
and mine —

We shall do it — we shall do it.

[*Embraces her.*]

The purpose of my being is accomplish'd,
And I am happy!

Lady Giovanna. And I too, Federigo

THE PROMISE OF MAY.

'A surface man of theories, true to none.'

DRAMATIS PERSONÆ.

FARMER DOBSON.

Mr. PHILIP EDGAR (*afterwards Mr. HAROLD*).

FARMER STEER (*DORA and EVA's Father*).

Mr. WILSON (*a Schoolmaster*).

HIGGINS

JAMES

DAN SMITH

JACKSON

ALLEN

DORA STEER.

EVA STEER.

SALLY ALLEN

MILLY

} *Farm Labourers.*

} *Farm Servants.*

Farm Servants, Labourers, etc.

ACT I.

SCENE. — BEFORE FARMHOUSE.

Farming Men and Women. Farming Men carrying forms, etc. Women carrying baskets of knives and forks, etc.

1st Farming Man. Be thou a-gawin' to the long barn?

2nd Farming Man. Ay, to be sewer! Be thou?

1st Farming Man. Why, o' coorse, fur it be the owd man's birthdaäy. He be heighty this very daäy, and 'e telled all on us to be i' the long barn by one o'clock, fur he'll gie us a big dinner, and haäfe th' parish 'll be theer, an' Miss Dora, an' Miss Eva, an' all!

2nd Farming Man. Miss Dora be coomed back, then?

1st Farming Man. Ay, haäfe an hour ago. She be in theer now. (*Pointing to house.*) Owd Steer wur afeärd she wouldn't be back i' time to keep his birthdaäy, and he wur in a tew about it all the murnin'; and he sent me wi' the gig to Littlechester to fetch 'er; and 'er an' the owd man they fell a-kissin' o' one another like two sweet'arts i' the porch as soon as he clapt eyes of 'er.

2nd Farming Man. Foäłks says he likes Miss Eva the best.

1st Farming Man. Naäy, I knaws nowt o' what foäłks says, an' I caäres nowt neither. Foäłks doesn't hallus know thessens; but sewer I be, they be two o' the purtiest gels ye can see of a summer murnin'.

2nd Farming Man. Beänt Miss Eva gone off a bit of 'er good looks o' laäte?

1st Farming Man. Noä, not a bit.

2nd Farming Man. Why coöm awaäy, then, to the long barn.

[*Exeunt.*]

DORA looks out of window. Enter DOBSON.

Dora (singing).

The tawn lay still in the low sun-light,
The hen cluckt late by the white farm gate,
The maid to her dairy came in from the
cow,

The stock-dove coo'd at the fall of night,
The blossom had open'd on every bough;
O joy for the promise of May, of May,
O joy for the promise of May.

(*Nodding at Dobson.*) I'm coming down, Mr. Dobson. I haven't seen Eva yet. Is she anywhere in the garden?

Dobson. Noä, Miss. I ha'n't seed 'er neither.

Dora (enters singing).

But a red fire woke in the heart of the town,

And a fox from the glen ran away with the hen,

And a cat to the cream, and a rat to the cheese;

And the stock-dove coo'd, till a kite dropt down,

And a salt wind burnt the blossoming trees;

O grief for the promise of May, of May,

O grief for the promise of May.

I don't know why I sing that song; I don't love it.

Dobson. Blessings on your pretty voice, Miss Dora. Wheer did they larn ye that?

Dora. In Cumberland, Mr. Dobson.

Dobson. An' how did ye leave the owd uncle i' Coomberland?

Dora. Getting better, Mr. Dobson. But he'll never be the same man again.

Dobson. An' how d'ye find the owd man 'ere?

Dora. As well as ever. I came back to keep his birthday.

Dobson. Well, I be coomed to keep his birthdaäy an' all. The owd man be heighty to-daäy, beänt he?

Dora. Yes, Mr. Dobson. And the day's bright like a friend, but the wind east like an enemy. Help me to move this bench for him into the sun. (*They move bench.*) No, not that way — here, under the apple tree. Thank you. Look how full of rosy blossom it is.

[*Pointing to apple tree.*]

Dobson. Theer be redder blossoms nor them, Miss Dora.

Dora. Where do they blow, Mr. Dobson?

Dobson. Under your eyes, Miss Dora.

Dora. Do they?

Dobson. And your eyes be as blue as —

Dora. What, Mr. Dobson? A butcher's frock?

Dobson. Noä, Miss Dora; as blue as —

Dora. Bluebell, harebell, speedwell, bluebottle, succory, forget-me-not?

Dobson. Noä, Miss Dora; as blue as —

Dora. The sky? or the sea on a blue day?

Dobson. Naäy then. I meän'd they be as blue as violets.

Dora. Are they?

Dobson. Theer ye goäs ageän, Miss, niver believing owt I says to ye — hallus a-fobbing ma off, tho' ye knaws I love ye. I warrants ye'll think moor o' this young Squire Edgar as ha' coomed among us — the Lord knaws how — ye'll think more on 'is little finger than hall my hand at the haltar.

Dora. Perhaps, Master Dobson. I can't tell, for I have never seen him. But my sister wrote that he was mighty pleasant, and had no pride in him.

Dobson. He'll be arter you now, Miss Dora.

Dora. Will he? How can I tell?

Dobson. He's been arter Miss Eva, haänt he?

Dora. Not that I know.

Dobson. Didn't I spy 'em a-sitting i' the woodbine harbour togher?

Dora. What of that? Eva told me that he was taking her likeness. He's an artist.

Dobson. What's a hartist? I doänt believe he's iver a 'cart under his waist-coat. And I tells ye what, Miss Dora: he's no respect for the Queen, or the parson, or the justice o' peace, or owt. I ha' heärd 'im a-gawin' on' 'ud make your 'air — God bless it! — stan' 'on end. And wuss nor that. When ther wur a meeting o' farmers at Littlechester t'other daäy, and they was all a-crying out at the bad times, he cooms up, and he calls out among our oän men, 'The land belongs to the people!'

Dora. And what did you say to that?

Dobson. Well, I says, s'pose my pig's the land, and you says it belongs to the parish, and ther be a thousand i' the parish, taäkin' in the women and childer; and s'pose I kills my pig, and gi'es it among 'em, why there wudn't be a dinner for nawbody, and I should ha' lost the pig.

Dora. And what did he say to that?

Dobson. Nowt — what could he saäy? But I taäkes 'im fur a bad lot and a burn fool, and I haätes the very sight on him.

Dora (looking at Dobson). Master Dobson, you are a comely man to look at.

Dobson. I thank you for that, Miss Dora, onyhow.

Dora. Ay, but you turn right ugly when you're in an ill temper; and I promise you that if you forget yourself in your behaviour to this gentleman, my father's friend, I will never change word with you again.

Enter FARMING MAN from barn.

Farming Man. Miss, the farming men 'ull hev their dinner i' the long barn, and the master 'ud be straänge an' pleased if you'd step in fust, and see that all be right and reg'lar fur 'em afoor he coöm.

Dora. I go. Master Dobson, did you hear what I said? *[Exit.]*

Dobson. Yeäs, yeäs! I'll not meddle wi' 'im if he doänt meddle wi' meä. *(Exit Dora.)* Coomly, says she. I niver thowt o' mysen i' that waäy; but if she'd taäk to ma i' that waäy, or ony waäy, I'd slaäve out my life fur 'er. 'Coomly to look at,' says she — but she said it spiteful-like. To look at — yeäs, 'coomly'; and she mayn't be so fur out theer. But if that be nowt to she, then it be nowt to me. *(Looking off stage.)* Schoolmaster! Why if Steer ha'n't haxed schoolmaster to dinner, thaw 'e knaws I was hallus ageän heving schoolmaster i' the parish! fur him as be handy wi' a book beän't but haäfe a hand at a pitchfork.

Enter WILSON.

Well, Wilson. I seed that one cow o' thine i' the pinfold ageän as I wur a-coomin' 'ere.

Wilson. Very likely, Mr. Dobson. She will break fence. I can't keep her in order.

Dobson. An' if tha can't keep thy one cow i' horder, how can tha keep all thy scholars i' horder? But let that goä by. What dost a know o' this Mr. Hedgar as be a-lodgin' wi' ye? I

coom'd upon 'im t'other daäy lookin' at the coontry, then a-scrattin upon a bit o' paäper, then a-lookin' ageän; and I taäked 'im fur soom sort of a land-surveyor — but a beänt.

Wilson. He's a Somersetshire man, and a very civil-spoken gentleman.

Dobson. Gentleman! What be he a-doing here ten mile an' moor fro' a raäil? We laäys out o' the waäy fur gentlefoälk altogither — leästwaäys they niver cooms 'ere but fur the trout i' our beck, fur they be know'd as far as Littlechester. But 'e doänt fish neither.

Wilson. Well, it's no sin in a gentleman not to fish.

Dobson. Noä, but I haätes 'im.

Wilson. Better step out of his road, then, for he's walking to us, and with a book in his hand.

Dobson. An' I haätes booöks an' all, fur they puts foälk off the owd waäys.

Enter EDGAR, reading — not seeing DOBSON and WILSON.

Edgar. This author, with his charm of simple style

And close dialectic, all but proving man
An automatic series of sensations,
Has often numb'd me into apathy
Against the unpleasant jolts of this rough road

That breaks off short into the abysses —
made me

A Quietist taking all things easily.

Dobson. (Aside.) There mun be summat wrong theer, Wilson, fur I doänt understan' it.

Wilson. (Aside.) Nor I either, Mr. Dobson.

Dobson (sternly). An' thou doänt understan' it neither — and thou schoolmaster an' all.

Edgar. What can a man, then, live for but sensations,

Pleasant ones? men of old would undergo

Unpleasant for the sake of pleasant ones
Hereafter, like the Moslem beauties waiting

To clasp their lovers by the golden gates.
For me, whose cheerless Houris after death

Are Night and Silence, pleasant ones —
the while —

If possible, here! to crop the flower and
pass.

Dobson. Well, I never 'eärd the likes
o' that afoor.

Wilson. (*Aside.*) But I have, Mr.
Dobson. It's the old Scripture text,
'Let us eat and drink, for to-morrow we
die.' I'm sorry for it, for, tho' he never
comes to church, I thought better of
him.

Edgar. 'What are we,' says the blind
old man in Lear?

'As flies to the Gods; they kill us for
their sport.'

Dobson. (*Aside.*) Then the owd man
i' Lear should be shaämed of hissen, but
noän o' the parishes goäs by that naäme
'ereabouts.

Edgar. The Gods! but they, the
shadows of ourselves,
Have past for ever. It is Nature kills,
And not for *her* sport either. She knows
nothing.

Man only knows, the worse for him! for
why

Cannot *he* take his pastime like the flies?
And if my pleasure breed another's pain,
Well — is not that the course of Nature
too,

From the dim dawn of Being — her main
law

Whereby she grows in beauty — that her
flies

Must massacre each other? this poor
Nature!

Dobson. Natur! Natur! Well, it
be i' *my* natur to knock 'im o' the 'eärd
now; but I weänt.

Edgar. A Quietist taking äll things
easily — why —

Have I been dipping into this again
To steel myself against the leaving her?

[*Closes book, seeing Wilson.*]

Good day!

Wilson. Good day, sir.

[*Dobson looks hard at Edgar.*]

Edgar (*to Dobson*). Have I the
pleasure, friend, of knowing you?

Dobson. Dobson.

Edgar. Good day, then, Dobson.

[*Exit.*]

Dobson. 'Good daäy then, Dobson!'
Civil-spoken i'deed! Why, Wilson, tha
'eärd 'im thysen — the feller couldn't find
a Mister in his mouth fur me, as farms
five hoonderd haäcre.

Wilson. You never find one for me,
Mr. Dobson.

Dobson. Noä, fur thou be nobbut
schoolmaster; but I taäkes 'im for a
Lunnun swindler, and a burn fool.

Wilson. He can hardly be both, and
he pays me regular every Saturday.

Dobson. Yeäs; but I haätes 'im.

Enter STEER, FARM MEN and WOMEN.

Steer (*goes and sits under apple tree*).
Hev' ony o' ye seen Eva?

Dobson. Noä, Mr. Steer.

Steer. Well, I reckons they'll hev' a
fine cider-crop to-year if the blossom
'owds. Good murnin', neighbours, and
the saäme to you, my men. I taäkes it
kindly of all o' you that you be doomed
— what's the newspaäper word, Wilson?
— celebrate — to celebrate my birthdaäy
i' this fashion. Niver man 'ed better
friends, and I will saäy niver master 'ed
better men: fur thaw I may ha' fallen out
wi' ye sometimes, the fault, mebbe, wur
as much mine as yours; and, thaw I says
it mysen, niver men 'ed a better master —
and I knaws what men be, and what
masters be, fur I wur nobbut a laäbourer,
and now I be a landlord — burn a plow-
man, and now, as far as money goäs, I be
a gentleman, thaw I beänt naw scholar,
fur I 'edn't naw time to maäke mysen a
scholard while I wur maäkin' mysen a
gentleman, but I ha' taäen good care to
turn out boäth my darters right down
fine laädies.

Dobson. An' soä they be.

1st Farming Man. Soä they be! soä
they be!

2nd Farming Man. The Lord bless
boath on 'em!

3rd Farming Man. An' the saäme
to you, Master.

4th Farming Man. And long life to
boath on 'em. An' the saäme to you
Master Steer, likewise.

Steer. Thank ye!

Enter EVA.

Wheer 'asta been?

Eva (timidly). Many happy returns of the day, father.

Steer. They can't be many, my dear, but I 'oäpes they'll be 'appy.

Dobson. Why, tha looks haäle anew to last to a hoonderd.

Steer. An' why shouldn't I last to a hoonderd? Haäle! why shouldn't I be haäle? fur thaw I be heighty this very daäy, I niver 'es sa much as one pin's prick of paäin; an' I can taäke my glass along wi' the youngest, fur I niver touched a drop of owt till my oän wed-ding-daäy, an' then I wur turned huppads o' sixty. Why shouldn't I be haäle? I ha' plowed the ten-aäcre—it be mine now—afoor ony o' ye wur burn—ye all knaws the ten-aäcre—I mun ha' plowed it moor nor a hoonderd times; hallus hup at sunrise, and I'd drive the plow straäit as a line right i' the faäce o' the sun, then back ageän, a-follering my oän shadder—then hup ageän i' the faäce o' the sun. Eh! how the sun 'ud shine, and the larks 'ud sing i' them daäys, and the smell o' the mou'd an' all. Eh! if I could ha' gone on wi' the plowin' nobbut the smell o' the mou'd 'ud ha' maäde ma live as long as Jerusalem.

Eva. Methusaleh, father.

Steer. Ay, lass, but when thou be as owd as me thou'll put one word fur another as I does.

Dobson. But, Steer, thaw thou be haäle anew I seed tha a-limpin' up just now wi' the roomatics i' the knee.

**Steer.* Roomatics! Noä; I laäme't my knee last night running arter a thief. Beänt there house-breakers down i' Little-chester, Dobson—doänt ye hear of ony?

Dobson. Ay, that there be. Immanuel Goldsmith's was broke into o' Monday night, and ower a hoonderd pounds' worth o' rings stolen.

Steer. So I thowt, and I heärd the winder—that's the winder at the end o' the passage, that goäs by thy chaumber. (*Turning to Eva.*) Why, lass, what maäkes tha sa red? Did 'e git into thy chaumber?

Eva. Father!

Steer. Well, I runned arter thief i' the dark, and fell ageän coalscuttle and my kneecä gev waäy or I'd ha' cotched 'im, but afoor I coomed up he got thruff the winder ageän.

Eva. Got thro' the window again?

Steer. Ay, but he left the mark of 'is foot i' the flower-bed; now theer be noän o' my men, thinks I to mysen, 'ud ha' done it 'cep' it were Dan Smith, fur I cotched 'im once a-steälin' coäls, an' I sent fur 'im, an' I measured his foot wi' the mark i' the bed, but it wouldn't fit—seeäms to me the mark wur maäde by a Lunnun boot. (*Looks at Eva.*) Why, now, what maäkes tha sa white?

Eva. Fright, father!

Steer. Maäke thysen eäsy. I'll hev the winder naäiled up, and put Towser under it.

Eva (claspng her hands). No, no, father! Towser'll tear him all to pieces.

Steer. Let him keep awaäy, then; but coom, coom! let's be gawin'. They ha' broached a barrel of aäle i' the long barn, and the fiddler be theer, and the lads and lasses 'ull hev a dance.

Eva. (Aside.) Dance! small heart have I to dance. I should seem to be dancing upon a grave.

Steer. Wheer be Mr. Edgar? about the premises?

Dobson. Hallus about the premises!

Steer. So much the better, so much the better. I likes 'im, and Eva likes 'im. Eva can do owt wi' 'im; look for 'im, Eva, and bring 'im to the barn. He 'ant naw pride in 'im, and we'll git 'im to speechify for us arter dinner.

Eva. * Yes, father! [*Exit.*]

Steer. Coom along then, all the rest o' ye! Churchwarden be a-coomin', thaw me and 'im we niver 'grees about the tithe; and Parson mebbe, thaw he niver mended that gap i' the glebe fence as I telled 'im; and Blacksmith, thaw he niver shoes a herse to my likings; and Bäaker, thaw I sticks to hoäm-maäde—but all on 'em welcome, all on 'em welcome; and I've hed the long barn cleared out of all the machines, and the sacks, and the taäters, and the mangles, and

there'll be room anew for all o' ye.
Foller me.

All. Yeäs, yeäs! Three cheers for
Mr. Steer!

[All exeunt except Dobson into barn.]

Enter EDGAR.

Dobson (who is going, turns). Squire!
— if so be you be a squire.

Edgar. Dobbins, I think.

Dobson. Dobbins, you thinks; and I
thinks ye weärs a Lunnun boot.

Edgar. Well?

Dobson. And I thinks I'd like to
taäke the measure o' your foot.

Edgar. Ay, if you'd like to measure
your own length upon the grass.

Dobson. Coom, coom, that's a good
un. Why, I could throw four o' ye;
but I promised one of the Misses I
wouldn't meddle wi' ye, and I weänt.

[Exit into barn.]

Edgar. Jealous of me with Eva! Is
it so?

Well, tho' I grudge the pretty jewel, that
I

Have worn, to such a clod, yet that
might be

The best way out of it, if the child could
keep

Her counsel. I am sure I wish her
happy.

But I must free myself from this en-
tanglement.

I have all my life before me— so has
she—

Give her a month or two, and her affec-
tions

Will flower toward the light in some new
face.

Still I am half-afraid to meet her now.

She will urge marriage on me. I hate
tears.

Marriage is but an old tradition. I hate
Traditions, ever since my narrow father,
After my frolic with his tenant's girl,
Made younger elder son, violated the
whole

Tradition of our land, and left his heir,
Born, happily, with some sense of art, to
live

By brush and pencil. By and by, when
Thought

Comes down among the crowd, and man
perceives that

The lost gleam of an after-life but leaves
him

A beast of prey in the dark, why then
the crowd

May wreak my wrongs upon my wrongers.
Marriage!

That fine, fat, hook-nosed uncle of mine,
old Harold,

Who leaves me all his land at Little-
chester,

He, too, would oust me from his will,
if I

Made such a marriage. And marriage
in itself—

The storm is hard at hand will sweep
away

Thrones, churches, ranks, traditions,
customs, marriage

One of the feeblest! Then the man, the
woman,

Following their best affinities, will each
Bid their old bond farewell with smiles,

not tears;

Good wishes, not reproaches; with no
fear

Of the world's gossiping clamour, and no
need

Of veiling their desires.

Conventionalism,

Who shrieks by day at what she does by
night,

Would call this vice; but one time's vice
may be

The virtue of another; and Vice and
Virtue

Are but two masks of self; and what
hereafter

Shall mark out Vice from Virtue in the
gulf

Of never-dawning darkness?

Enter EVA.

My sweet Eva,

Where have you lain in ambush all the
morning?

They say your sister, Dora, has return'd,
And that should make you happy, if you

love her!

But you look troubled.
Eva. Oh, I love her so,
I was afraid of her, and I hid myself.

We never kept a secret from each other;
She would have seen at once into my
trouble,

And ask'd me what I could not answer.

Oh, Philip,
Father heard you last night. Our savage
mastiff,

That all but kill'd the beggar, will be
placed

Beneath the window, Philip.

Edgar. Savage, is he?
What matters? Come, give me your
hand and kiss me

This beautiful May-morning.

Eva. The most beautiful
May we have had for many years!

Edgar. And here
Is the most beautiful morning of this
May.

Nay, you must smile upon me! There
— you make

The May and morning still more beauti-
ful,

You, the most beautiful blossom of the
May.

Eva. Dear Philip, all the world is
beautiful

If we were happy, and could chime in
with it.

Edgar. True; for the senses, love,
are for the world;

That for the senses.

Eva. Yes.

Edgar. And when the man,
The child of evolution, flings aside

His swaddling-bands, the morals of the
tribe,

He, following his own instincts as his
God,

Will enter on the larger golden age;

No pleasure then taboo'd: for when the
tide

Of full democracy has overwhelm'd

This Old world, from that flood will rise
the New,

Like the Love-goddess, with no bridal
veil,

Ring, trinket of the Church, but naked
Nature

n all her loveliness.

Eva. What are you saying?

Edgar. That, if we did not strain to
make ourselves

Better and higher than Nature, we might be
As happy as the bees there at their
honey

In these sweet blossoms.

Eva. Yes; how sweet they smell!

Edgar. There! let me break some
off for you.

[*Breaking branch off.*]

Eva. My thanks.

But, look, how wasteful of the blossom
you are!

One, two, three, four, five, six—you
have robb'd poor father

Of ten good apples. Oh, I forgot to tell
you

He wishes you to dine along with us,
And speak for him after—you that are
so clever!

Edgar. I grieve I cannot; but, in-
deed —

Eva. What is it?

Edgar. Well, business. I must leave
you, love, to-day.

Eva. Leave me, to-day! And when
will you return?

Edgar. I cannot tell precisely;
but —

Eva. But what?

Edgar. I trust, my dear, we shall be
always friends.

Eva. After all that has gone between
us — friends!

What, only friends? [*Drops branch.*]

Edgar. All that has gone
between us

Should surely make us friends.

Eva. But keep us lovers.

Edgar. Child, do you love me now?

Eva. Yes, now and ever.

Edgar. Then you should wish us
both to love for ever.

But if you *will* bind love to one for ever,
Altho' at first he take his bonds for
flowers,

As years go on, he feels them press upon
him,

Begins to flutter in them, and at last
Breaks thro' them, and so flies away for
ever;

While, had you left him free use of his
wings,

Who knows that he had ever dream'd of
flying?

Eva. But all that sounds so wicked
and so strange;
'Till death us part' — those are the only
words,
The true ones — nay, and those not true
enough,
For they that love do not believe that
death
Will part them. Why do you jest with
me, and try
To fright me? Tho' you are a gentle-
man,
I but a farmer's daughter —

Edgar. Tut! you talk
Old feudalism. When the great Democ-
racy

Makes a new world —

Eva. And if you be not jesting,
Neither the old world, nor the new, nor
father,
Sister, nor you, shall ever see me more.

Edgar (moved). Then — (*aside*) Shall
I say it? — (*aloud*) fly with me
to-day.

Eva. No! Philip, Philip, if you do
not marry me,
I shall go mad for utter shame and
die.

Edgar. Then, if we needs must be
conventional,
When shall your parish-parson bawl our
banns

Before your gaping clowns?

Eva. Not in our church —
I think I scarce could hold my head up
there.

Is there no other way?

Edgar. Yes, if you cared
To fee an over-opulent superstition,
Then they would grant you what they
call a license

To marry. Do you wish it?

Eva. Do I wish it?

Edgar. In London.

Eva. You will write to me?

Edgar. I will.

Eva. And I will fly to you thro' the
night, the storm —

Yes, tho' the fire should run along the
ground,

As once it did in Egypt. Oh, you see,
I was just out of school, I had no
mother —

My sister far away — and you, a gentle-
man,

Told me to trust you: yes, in every
thing —

That was the only *true* love; and I
trusted —

Oh, yes, indeed, I would have died for
you.

How could you — oh, how could you?
— nay, how could I?

But now you will set all right again,
and I

Shall not be made the laughter of the
village,

And poor old father not die miserable.

Dora (singing in the distance).

O joy for the promise of May, of
May,

O joy for the promise of May.

Edgar. Speak not so loudly; that
must be your sister.

You never told her, then, of what has
past

Between us.

Eva. Never!

Edgar. Do not till I bid you.

Eva. No, Philip, no. [*Turns away.*]

Edgar (moved). How gracefully
there she stands.

Weeping — the little Niobe! What! we
prize

The statue or the picture all the more
When we have made them ours! Is she
less lovable,

Less lovely, being wholly mine? To
stay —

Follow my art among these quiet fields,

Live with these honest folk —

And play the fool!

No! she that gave herself to me so easily,
Will yield herself as easily to another.

Eva. Did you speak, Philip?

Edgar. Nothing more, farewell.
[*They embrace.*]

Dora (coming nearer).

O grief for the promise of May, of
May,

O grief for the promise of May.

Edgar (still embracing her). Keep
up your heart until we meet
again.

Eva. If that should break before we
meet again?

Edgar. Break! nay, but call for Philip when you will,
And he returns.

Eva. Heaven hears you, Philip
Edgar!

Edgar (moved). And he would hear you even from the grave.
Heaven curse him if he come not at your call! [*Exit.*]

Enter DORA.

Dora. Well, Eva!

Eva. Oh, Dora, Dora, how long you have been away from home! Oh, how often I have wished for you! It seemed to me that we were parted for ever.

Dora. For ever, you foolish child! What's come over you? We parted like the brook yonder about the alder island, to come together again in a moment and to go on together again, till one of us be married. But where is this Mr. Edgar whom you praised so in your first letters? You haven't even mentioned him in your last?

Eva. He has gone to London.

Dora. Ay, child; and you look thin and pale. Is it for his absence? Have you fancied yourself in love with him? That's all nonsense, you know, such a baby as you are. But you shall tell me all about it.

Eva. Not now, — presently. Yes, I have been in trouble, but I am happy — I think, quite happy now.

Dora (taking Eva's hand). Come, then, and make them happy in the long barn, for father is in his glory, and there is a piece of beef like a house-side, and a plum-pudding as big as the round haystack. But see they are coming out for the dance already. Well, my child, let us join them.

Enter all from barn laughing. EVA sits reluctantly under apple tree. STEER enters smoking, sits by EVA.

Dance.

ACT II.

Five years have elapsed between Acts I. and II.

SCENE. — A MEADOW. ON ONE SIDE A PATHWAY GOING OVER A RUSTIC BRIDGE. AT BACK THE FARMHOUSE AMONG TREES. IN THE DISTANCE A CHURCH SPIRE.

DOBSON and DORA.

Dobson. So the owd uncle i' Coomberland be dead, Miss Dora, beänt he?

Dora. Yes, Mr. Dobson, I've been attending on his deathbed and his burial.

Dobson. It be five year sin' ye went afoor to him, and it seems to me nobbut t'other day. Hesn't he left ye nowt?

Dora. No, Mr. Dobson.

Dobson. But he were mighty fond o' ye, warn't he?

Dora. Fonder of poor Eva — like everybody else.

Dobson (handing Dora basket of roses). Not like me, Miss Dora; and I ha' browt these roses to ye — I forgits what they calls 'em, but I hallus g'ied soom on 'em to Miss Eva at this time o' year. Will ya taäke 'em? fur Miss Eva, she set the bush by my dairy winder afoor she went to school at Littlechester — so I allus browt soom on 'em to her; and now she be gone, will ye taäke 'em, Miss Dora?

Dora. I thank you. They tell me that yesterday you mentioned her name too suddenly before my father. See that you do not do so again!

Dobson. Noä; I knaws a deäl better now. I seed how the owd man wur vext.

Dora. I take them, then, for Eva's sake.

[*Takes basket, places some in her dress.*]

Dobson. Eva's saäke. Yeäs. Poor gel, poor gel! I can't abear to think on 'er now, fur I'd ha' done owt fur 'er mysen; an' ony o' Steer's men, an' ony o' my men 'ud ha' done owt fur 'er, an' all the parish 'ud ha' done owt fur 'er, fur we was all on us proud on 'er, an' them theer be soom of her oän roses, an' she wur as sweet as ony on 'em — the Lord

bless 'er — 'er oän sen; an' weänt ye taäke 'em now, Miss Dora, fur 'er saäke an' fur my saäke an' all?

Dora. Do you want them back again?

Dobson. Noä, noä! Keep 'em. But I hed a word to saäy to ye.

Dora. Why, Farmer, you should be in the hayfield looking after your men; you couldn't have more splendid weather.

Dobson. I be a-going theer; but I thowt I'd bring tha them roses fust. The weather's well anew, but the glass be a bit shaäky. S'iver we've led moäst on it.

Dora. Ay! but you must not be too sudden with it either, as you were last year, when you put it in green, and your stack caught fire.

Dobson. I were insured, Miss, an' I lost nowt by it. But I weänt be too sudden wi' it; and I feel sewer, Miss Dora, that I ha' been noän too sudden wi' you, fur I ha' sarved for ye well nigh as long as the man sarved for 'is sweet'art i' Scriptur'. Weänt ye gi'e me a kind answer at last?

Dora. I have no thought of marriage, my friend. We have been in such grief these five years, not only on my sister's account, but the ill success of the farm, and the debts, and my father's breaking down, and his blindness. How could I think of leaving him?

Dobson. Eh, but I be well to do; and if ye would nobbut hev me, I would taäke the owd blind man to my oän fire-side. You should hev him allus wi' ye.

Dora. You are generous, but it cannot be. I cannot love you; nay, I think I never can be brought to love any man. It seems to me that I hate men, ever since my sister left us. Oh, see here. *(Pulls out a letter.)* I wear it next my heart. Poor sister, I had it five years ago. 'Dearest Dora, — I have lost myself, and am lost for ever to you and my poor father. I thought Mr. Edgar the best of men, and he has proved himself the worst. Seek not for me, or you may find me at the bottom of the river. — EVA.'

Dobson. Be that my fault?

Dora. No; but how should I, with this grief still at my heart, take to the milking of your cows, the fatting of your

calves, the making of your butter, and the managing of your poultry?

Dobson. Naäy, but I hev an owd woman as 'ud see to all that; and you should sit i' your oän parlour quite like a laädy, ye should!

Dora. It cannot be.

Dobson. An' plaäy the pianner, if ye liked, all daäy long, like a laädy, ye should an' all.

Dora. It cannot be.

Dobson. And I would loove tha more nor ony gentleman 'ud loove tha.

Dora. No, no; it cannot be.

Dobson. And p'raps ye hears 'at I soomtimes taäkes a drop too much; but that be all along o' you, Miss, because ye weänt hev me; but, if ye would, I could put all that o' one side eäsy anew.

Dora. Cannot you understand plain words, Mr. Dobson? I tell you, it cannot be.

Dobson. Eh lass! Thy feyther eddicated his darters to marry gentlefoälk, and see what's coomed on it.

Dora. That is enough, Farmer Dobson. You have shown me that, though fortune had born you into the estate of a gentleman, you would still have been Farmer Dobson. You had better attend to your hayfield. Good afternoon.

[Exit.]

Dobson. 'Farmer Dobson!' Well, I be Farmer Dobson; but I thinks Farmer Dobson's dog 'ud ha' know'd better nor to cast her sister's misfortin inter 'er teeth arter she'd been a-readin' me the letter wi' 'er voice a-shaäkin', and the drop in 'er eye. Theer she goäs! Shall I foller 'er and ax 'er to maäke it up? Noä, not yet. Let 'er cool upon it; I likes 'er all the better fur taäkin' me down, like a laädy, as she be. Farmer Dobson! I be Farmer Dobson, sewer anew; but if iver I cooms upo' Gentleman Hedgar ageän, and doänt laäy my cartwhip athurt 'is shou'ders, why then I beänt Farmer Dobson, but summun else — blaäme't if I beänt!

Enter HAYMAKERS with a load of hay.

The last on it, eh?

1st Haymaker. Yeäs.

Dobson. Hoām wi' it, then.

[*Exit surlily.*]

1st Haymaker. Well, it be the last loād hoām.

2nd Haymaker. Yeās, an' owd Dobson should be glad on it. What maākes 'im allus sa glum?

Sally Allen. Glum! he be wuss nor glum. He coom'd up to me yisterdaāy i' the haāyfield, when meā and my sweet'art was a-working along o' one side wi' one another, and he sent 'im awaāy to t'other end o' the field; and when I axed 'im why, he telled me 'at sweet'arts niver worked well together; and I telled 'im 'at sweet'arts allus worked best together; and then he called me a rude naāme, and I can't abide 'im.

James. Why, lass, doānt tha know he be sweet upo' Dora Steer, and she weānt sa much as look at 'im? And wheniver 'e sees two sweet'arts together like thou and me, Sally, he be fit to bust hissen wi' spites and jealousies.

Sally. Let 'im bust hissen, then, for owt I cares.

1st Haymaker. Well but, as I said afore, it be the last loād hoām; do thou and thy sweet'art sing us hoām to supper — 'The Last Loād Hoām.'

All. Ay! 'The Last Loād Hoām.'

Song.

What did ye do, and what did ye saāy,
Wi' the wild white rose, an' the wood-
bine sa gaāy,

An' the midders all mow'd, an' the sky
sa blue —

What did ye saāy, and what did ye do,
When ye thowt there were nawbody
watchin' o' you,

And you an' your Sally was forkin' the
haāy,

At the end of the daāy,
For the last loād hoām?

What did we do, and what did we saāy,
Wi' the briar sa green, an' the willer sa
graāy,

An' the midders all mow'd, an' the sky
sa blue —

Do ye think I be gawin' to tell it to you,

What we mowt saāy, and what we mowt
do,

When me an' my Sally was forkin' the
haāy,

At the end of the daāy,
For the last loād hoām?

But what did ye saāy, and what did ye do,
Wi' the butterflies out, and the swallers
at plaāy,

An' the midders all mow'd, an' the sky
sa blue?

Why, coom then, owd feller, I'll tell it to
you;

For me an' my Sally we sweār'd to be
true,

To be true to each other, let 'appen what
maāy,

Till the end of the daāy
And the last loād hoām.

All. Well sung!

James. Fanny be the naāme i' the
song, but I swopt it fur *she*.

[*Pointing to Sally.*]

Sally. Let ma aloān afore foālk, wilt
tha?

1st Haymaker. Ye shall sing that
ageān to-night, fur owd Dobson'll gi'e us
a bit o' supper.

Sally. I weānt goā to owd Dobson;
he wur rude to me i' tha haāyfield, and
he'll be rude to me ageān to-night. Owd
Steer's gotten all his grass down and
wants a hand, and I'll goā to him.

1st Haymaker. Owd Steer gi'es nub-
but cowl tea to 'is men, and owd Dob-
son gi'es beer.

Sally. But I'd like owd Steer's cowl
tea better nor Dobson's beer. Good-bye.

[*Going.*]

James. Gi'e us a buss fust, lass.

Sally. I telled tha to let ma aloān!

James. Why, wasn't thou and me
a-bussin' o' one another t'other side o'
the haāycock, when owd Dobson coom'd
upo' us? I can't let tha aloān if I
would, Sally.

[*Offering to kiss her.*]

Sally. Git along wi' ye, do! [*Exit.*]

[*All laugh; exeunt singing.*]

'To be true to each other, let 'appen
what maāy,

Till the end o' the daäy
An' the last loäd hoäm.'

Enter HAROLD.

Harold. Not Harold! 'Philip Edgar,
Philip Edgar!'

Her phantom call'd me by the name she
loved.

I told her I should hear her from the
grave.

Ay! yonder is her casement. I re-
member

Her bright face beaming starlike down
upon me

Thro' that rich cloud of blossom. Since
I left her

Here weeping, I have ranged the world,
and sat

Thro' every sensual course of that full
feast

That leaves but emptiness.

Song.

'To be true to each other, let 'appen
what maäy,

To the end o' the daäy
An' the last loäd hoäm.'

Harold. Poor Eva! O my God, if
man be only

A willy-nilly current of sensations —
Reaction needs must follow revel — yet —

Why feel remorse, he, knowing that he
must have

Moved in the iron grooves of Destiny?

Remorse then is a part of Destiny,

Nature a liar, making us feel guilty
Of her own faults.

My grandfather — of him
They say, that women —

O this mortal house,
Which we are born into, is haunted by

The ghosts of the dead passions of dead
men;

And these take flesh again with our own
flesh,

And bring us to confusion.

He was only
A poor philosopher who call'd the mind

Of children a blank page, a *tabula rasa*.

There, there, is written in invisible inks

'Lust, Prodigality, Covetousness, Craft,

Cowardice, Murder' — and the heat and
fire

Of life will bring them out, and black
enough,

So the child grow to manhood: better
death

With our first wail than life —

Song (further off).

'Till the end o' the daäy
An' the last loäd hoäm,
Loäd hoäm.'

This bridge again! (*Steps on the bridge.*)

How often have I stood
With Eva here! The brook among its
flowers!

Forget-me-not, meadowsweet, willow-
herb.

I had some smattering of science then,
Taught her the learned names, anatomised

The flowers for her — and now I only wish
This pool were deep enough, that I

might plunge
And lose myself for ever.

Enter DAN SMITH (singing).

Gee oop! whoä! Gee oop! whoä!
Scizzars an' Pumpy was good uns to goä

Thruf slush an' squad
When roäds was bad,

But hallus 'ud stop at the Vine-an'-the-
Hop,

Fur boäth on 'em knawed as well as
mysen

That beer be as good fur 'erses as
men.

Gee oop! whoä! Gee oop! whoä!
Scizzars an' Pumpy was good uns to

goä.

The beer's gotten oop into my 'eäd.
S'iver I mun git along back to the farm,

fur she telled ma to taäke the cart to
Littlechester.

Enter DORA.

Half an hour late! why are you loiter-
ing here? Away with you at once.

[*Exit Dan Smith.*
(*Seeing Harold on bridge.*)

Some madman, is it,

Gesticulating there upon the bridge?
I am half afraid to pass.

Harold. Sometimes I wonder,
When man has surely learnt at last that
all

His old-world faith, the blossom of his
youth,

Has faded, falling fruitless—whether then
All of us, all at once, may not be seized
With some fierce passion, not so much
for Death

As against Life! all, all, into the dark—
No more!—and science now could drug
and balm us

Back into nescience with as little pain
As it is to fall asleep.

This beggarly life,
This poor, flat, hedged-in field—no dis-
tance—this

Hollow Pandora-box,
With all the pleasures flown, not even
Hope

Left at the bottom!

Superstitious fool,
What brought me here? To see her
grave? her ghost?

Her ghost is everyway about me here.

Dora (coming forward). Allow me,
sir, to pass you.

Harold. Eva!

Dora. Eva!

Harold. What are you? Where do
you come from?

Dora. From the farm
Here, close at hand.

Harold. Are you—you are—that
Dora,

The sister. I have heard of you. The
likeness
Is very striking.

Dora. You knew Eva, then?

Harold. Yes—I was thinking of her
when—Oh yes,

Many years back, and never since have
met

Her equal for pure innocence of nature,
And loveliness of feature.

Dora. No, nor I.

Harold. Except, indeed, I have found
it once again

In your own self.

Dora. You flatter me. Dear Eva
Was always thought the prettier.

Harold. And her charm
Of voice is also yours; and I was brood-
ing

Upon a great unhappiness when you
spoke.

Dora. Indeed, you seem'd in trouble,
sir.

Harold. And you
Seem my good angel who may help me
from it.

Dora. (Aside.) How worn he looks,
poor man! who is it, I wonder.
How can I help him? (*Aloud.*) Might
I ask your name?

Harold. Harold.

Dora. I never heard her mention you.

Harold. I met her first at a farm in
Cumberland—

Her uncle's.

Dora. She was there six years ago.

Harold. And if she never mention'd
me, perhaps

The painful circumstances which I
heard—

I will not vex you by repeating them—
Only last week at Littlechester, drove me
From out her memory. She has dis-
appear'd,

They told me, from the farm—and
darker news.

Dora. She has disappear'd, poor
darling, from the world—

Left but one dreadful line to say, that we
Should find her in the river; and we
dragg'd

The Littlechester river all in vain;
Have sorrow'd for her all these years in
vain.

And my poor father, utterly broken down
By losing her—she was his favourite
child—

Has let his farm, all his affairs, I fear,
But for the slender help that I can give,
Fall into ruin. Ah! that villain, Edgar,
If he should ever show his face among us,
Our men and boys would hoot him, stone
him, hunt him

With pitchforks off the farm, for all of
them

Loved her, and she was worthy of all
love.

Harold. They say, we should forgive
our enemies.

Dora. Ay, if the wretch were dead I might forgive him;
We know not whether he be dead or living.

Harold. What Edgar?

Dora. Philip Edgar of Toft Hall In Somerset. Perhaps you know him?

Harold. Slightly.
(*Aside.*) Ay, for how slightly have I known myself.

Dora. This Edgar, then, is living?

Harold. Living? well —
One Philip Edgar of Toft Hall in Somerset
Is lately dead.

Dora. Dead! — is there more than one?

Harold. Nay—now—not one, (*aside*)
for I am Philip Harold.

Dora. That one, is he then — dead!

Harold. (*Aside.*) My father's death,
Let her believe it mine; this, for the moment,
Will leave me a free field.

Dora. Dead! and this world
Is brighter for his absence as that other
Is darker for his presence.

Harold. Is not this
To speak too pitilessly of the dead?

Dora. My five-years' anger cannot
die at once,

Not all at once with death and him. I
trust

I shall forgive him — by-and-by — not
now.

O sir, you seem to have a heart; if you
Had seen us that wild morning when we
found

Her bed unslept in, storm and shower
lashing

Her casement, her poor spaniel wailing
for her,

That desolate letter, blotted with her
tears,

Which told us we should never see her
more —

Our old nurse crying as if for her own
child,

My father stricken with his first paralysis,
And then with blindness — had you been
one of us

And seen all this, then you would know
it is not

So easy to forgive — even the dead.

Harold. But sure am I that of your
gentleness

You will forgive him. She, you mourn
for, seem'd

A miracle of gentleness — would not blur
A moth's wing by the touching; would
not crush

The fly that drew her blood; and, were
she living,

Would not — if penitent — have denied
him *her*

Forgiveness. And perhaps the man
himself,

When hearing of that piteous death, has
suffer'd

More than we know. But wherefore
waste your heart

In looking on a chill and changeless Past?
Iron will fuse, and marble melt; the Past
Remains the Past. But you are young,
and — pardon me —

As lovely as your sister. Who can tell
What golden hours, with what full hands,
may be

Waiting you in the distance? Might I
call

Upon your father — I have seen the
world —

And cheer his blindness with a traveller's
tales?

Dora. Call if you will, and when you
will. I cannot

Well answer for my father; but if you
Can tell me anything of our sweet Eva
When in her brighter girlhood, I at least
Will bid you welcome, and will listen to
you.

Now I must go.

Harold. But give me first your hand?
I do not dare, like an old friend, to
shake it.

I kiss it as a prelude to that privilege
When you shall know me better.

Dora. (*Aside.*) How beautiful
His manners are, and how unlike the
farmer's!

You are staying here?

Harold. Yes, at the wayside inn
Close by that alder-island in your brook,
'The Angler's Home.'

Dora. Are you one?

Harold. No, but I

Take some delight in sketching, and the country
Has many charms, altho' the inhabitants
Seem semi-barbarous.

Dora. I am glad it pleases you;
Yet I, born here, not only love the country,
But its inhabitants too; and you, I doubt not,
Would take to them as kindly, if you cared
To live some time among them.

Harold. If I did,
Then one at least of its inhabitants
Might have more charm for me than all the country.

Dora. That one, then, should be grateful for your preference.

Harold. I cannot tell, tho' standing in her presence.

(*Aside.*) She colours!

Dora. Sir!

Harold. Be not afraid of me,
For these are no conventional flourishes.
I do most earnestly assure you that
Your likeness——

[*Shouts and cries without.*]

Dora. What was that? my poor blind father——

Enter FARMING MAN.

Farming Man. Miss Dora, Dan Smith's cart hes runned ower a laädy i' the holler laäne, and they ha' ta'en the body up inter your chaumber, and they be all a-callin' for ye.

Dora. The body! — Heavens! I come!

Harold. But you are trembling.
Allow me to go with you to the farm.

[*Exeunt.*]

Enter DOBSON.

Dobson. What feller wur it as 'a' been a-talkin' fur haäfe an hour wi' my Dora? (*Looking after him.*) Seeäms I ommost knaws the back on 'im — drest like a gentleman, too. Damn all gentlemen, says I! I should ha' thowt they'd hed anew o' gentlefoäk, as I telled 'er to-daäy when she fell foul upo' me.

Minds ma o' summun. I could sweär to that; but that be all one, fur I haätes 'im afoor I knaws what 'e be. Theer!

he turns round. Philip Hedgar o' Soomer-set! Philip Hedgar o' Soomer-set! — Noä — yeäs — thaw the feller's gone and maäde such a litter of his faäce. Eh lad, if it be thou, I'll Philip tha! a-plaäyin' the saäme gaäme wi' my Dora — I'll Soomer-set tha.

I'd like to drag 'im thruf the herse-pond, and she to be a-lookin' at it. I'd like to leather 'im black and blue, and she to be a-laughin' at it. I'd like to fell 'im as deäd as a bullock! (*Clenching his fist.*)

But what 'ud she saäy to that? She telled me once not to meddle wi' 'im, and now she be fallen out wi' ma, and I can't coom at 'er.

It mun be *him*. Noä! Fur she'd niver 'a' been talkin' haäfe an hour wi' the divil 'at killed her oän sister, or she beänt Dora Steer.

Yeäs! Fur she niver knawed 'is faäce when 'e wur 'ere afoor; but I'll maäke 'er know! I'll maäke 'er know!

Enter HAROLD.

Naäy, but I mun git out on 'is waäy now, or I shall be the death on 'im.

[*Exit.*]

Harold. How the clown glared at me! that Dobbins, is it,
With whom I used to jar? but can he trace me

Thro' five years' absence, and my change of name,
The tan of southern summers and the beard?

I may as well avoid him.

Ladylike!

Lilylike in her stateliness and sweetness!
How came she by it? — a daughter of the fields,

This Dora!

She gave her hand, unask'd, at the farm gate;

I almost think she half return'd the pressure

Of mine. What, I that held the orange blossom

Dark as the yew? but may not those, who march

Before their age, turn back at times, and make

Courtesy to custom? and now the stronger motive,

Misnamed free-will—the crowd would call it conscience—

Moves me—to what? I am dreaming; for the past

Look'd thro' the present, Eva's eyes thro' hers—

A spell upon me! Surely I loved Eva More than I knew! or is it but the past That brightens in retiring? Oh, last night,

Tired, pacing my new lands at Littlechester,

I dozed upon the bridge, and the black river

Flow'd thro' my dreams—if dreams they were. She rose

From the foul flood and pointed toward the farm,

And her cry rang to me across the years, 'I call you, Philip Edgar, Philip Edgar!

Come, you will set all right again, and father

Will not die miserable.' I could make his age

A comfort to him—so be more at peace With mine own self. Some of my former friends

Would find my logic faulty; let them. Colour

Flows thro' my life again, and I have lighted

On a new pleasure. Anyhow we must Move in the line of least resistance when

The stronger motive rules.

But she hates Edgar.

May not this Dobbins, or some other, spy Edgar in Harold? Well then, I must make her

Love Harold first, and then she will forgive

Edgar for Harold's sake. She said herself

She would forgive him, by-and-by, not now—

For her own sake *then*, if not for mine—not now—

But by-and-by.

Enter DOBSON behind.

Dobson. By-and-by—eh, lad, dosta know this paäper? Ye dropt it upo' the

road. 'Philip Edgar, Esq.' Ay, you be a pretty squire. I ha' fun' ye out, I hev. Eh, lad, dosta know what tha means wi' by-and-by? Fur if ye be goin' to sarve our Dora as ye sarved our Eva—then, by-and-by, if she weänt listen to me when I be a-tryin' to saäve 'er—if she weänt—look to thysen, for, by the Lord, I'd think na moor o' maäkin' an end o' tha nor a carrion crawl—noä—thaw they hanged ma at 'Size fur it.

Harold. Dobbins, I think!

Dobson. I beänt Dobbins.

Harold. Nor am I Edgar, my good fellow.

Dobson. Tha lies! What hasta been saäyin' to my Dora?

Harold. I have been telling her of the death of one Philip Edgar of Toft Hall, Somerset.

Dobson. Tha lies!

Harold (*pulling out a newspaper*). Well, my man, it seems that you can read. Look there—under the deaths.

Dobson. 'O' the 17th, Philip Edgar, o' Toft Hall, Soomerset.' How coom thou to be sa like 'im, then?

Harold. Naturally enough; for I am closely related to the dead man's family.

Dobson. An' 'ow coom thou by the letter to 'im?

Harold. Naturally again; for as I used to transact all his business for him, I had to look over his letters. Now then, see these (*takes out letters*). Half a score of them, all directed to me—Harold.

Dobson. 'Arold! 'Arold! 'Arold, so they be.

Harold. My name is Harold! Good day, Dobbins! [*Exit.*

Dobson. 'Arold! The feller's cleän daäzed, an' maäzed, an' maäted, an' mud-dled ma. Deäd! It mun be true, fur it wur i' print as black as owt. Naäy, but 'Good daäy, Dobbins.' Why, that wur the very twang on 'im. Eh, lad, but whether thou be Hedgar, or Hedgar's business man, thou hesn't naw business 'ere wi' my Dora, as I knows on, an' whether thou calls thysen Hedgar or Harold, if thou stick to she I'll stick to thee—stick to tha like a weasel to a

rabbit, I will. Ay! and I'd like to shoot tha like a rabbit an' all. 'Good daäy, Dobbins.' Dang tha!

ACT III.

SCENE. — A ROOM IN STEER'S HOUSE.
DOOR LEADING INTO BEDROOM AT THE BACK.

Dora (ringing a handbell). Milly!

Enter MILLY.

Milly. The little 'ymn? Yeäs, Miss; but I wur so ta'en up wi' leädin' the owd man about all the blessed murnin' 'at I ha' nobbut larned mysen haäfe on it.

'O man, forgive thy mortal foe,
Nor ever strike him blow for blow;
For all the souls on earth that live
To be forgiven must forgive.
Forgive him seventy times and seven;
For all the blessed souls in Heaven
Are both forgivers and forgiven.'

But I'll git the book ageän, and larn mysen the rest, and saäy it to ye afoor dark; ye ringed fur that, Miss, didn't ye?

Dora. No, Milly; but if the farming men be come for their wages, to send them up to me.

Milly. Yeäs, Miss. *[Exit.*

Dora (sitting at desk counting money). Enough at any rate for the present. *(Enter Farming Men.)* Good afternoon, my friends. I am sorry Mr. Steer still continues too unwell to attend to you, but the schoolmaster looked to the paying you your wages when I was away, didn't he?

Men. Yeäs; and thanks to ye.

Dora. Some of our workmen have left us, but he sent me an alphabetical list of those that remain, so, Allen, I may as well begin with you.

Allen (with his hand to his ear). Halfabitical! Taäke one o' the young 'uns fust, Miss, fur I be a bit deaf, and I wur hallus scaäred by a big word; leäst-waäys, I should be wi' a lawyer.

Dora. I spoke of your names, Allen, as they are arranged here *(shows book)* — according to their first letters.

Allen. Letters! Yeäs, I sees now. Them be what they larns the childer' at school, but I were burn afoor schoolin-time.

Dora. But, Allen, tho' you can't read, you could whitewash that cottage of yours where your grandson had the fever.

Allen. I'll hev it done o' Monday.

Dora. Else if the fever spread, the parish will have to thank you for it.

Allen. Meä? why, it be the Lord's doin', noän o' mine; d'ye think I'd gi'e 'em the fever? But I thanks ye all the saäme, Miss. *(Takes money.)*

Dora (calling out names). Higgins, Jackson, Luscombe, Nokes, Oldham, Skipworth! *(All take money.)* Did you find that you worked at all the worse upon the cold tea than you would have done upon the beer?

Higgins. Noä, Miss; we worked naw wuss upo' the cowl tea; but we'd ha' work'd better upo' the beer.

Dora. Come, come, you worked well enough, and I am much obliged to all of you. There's for you, and you, and you. Count the money and see if it's all right.

Men. All right, Miss; and thank ye kindly.

[Exeunt Luscombe, Nokes, Oldham, Skipworth.]

Dora. Dan Smith, my father and I forgave you stealing our coals.

[Dan Smith advances to Dora.]

Dan Smith (bellowing). Whoy, O lor, Miss! that wur sa long back, and the walls sa thin, and the winders broken, and the weather sa cowl, and my missus a-gittin' ower 'er lyin'-in.

Dora. Didn't I say that we had forgiven you? But, Dan Smith, they tell me that you — and you have six children — spent all your last Saturday's wages at the ale-house; that you were stupid drunk all Sunday, and so ill in consequence all Monday that you did not come into the hayfield. Why should I pay you your full wages?

Dan Smith. I be ready to taäke the pledge.

Dora. And as ready to break it again. Besides it was you that were driving the

cart—and I fear you were tipsy then, too—when you lamed the lady in the hollow lane.

Dan Smith (bellowing). O lor, Miss! noå, noå, noå! Ye sees the holler laåne be hallus sa dark i' the arternoon, and wheere the big eshtree cuts athurt it, it gi'es a turn like, and 'ow should I see to laåme the laådy, and meå coomin' along pretty sharp an' all?

Dora. Well, there are your wages; the next time you waste them at a pot-house you get no more from me. (*Exit Dan Smith.*) Sally Allen, you worked for Mr. Dobson, didn't you?

Sally (advancing). Yeås, Miss; but he wur so rough wi' ma, I couldn't abide 'im.

Dora. Why should he be rough with you? You are as good as a man in the hayfield. What's become of your brother?

Sally. 'Listed for a soådger, Miss, i' the Queen's Real Hard Tillery.

Dora. And your sweetheart—when are you and he to be married?

Sally. At Michaelmas, Miss, please God.

Dora. You are an honest pair. I will come to your wedding.

Sally. An' I thanks ye fur that, Miss, moor nor fur the waåge.

(*Going—returns.*) 'A cotched ma about the waåist, Miss, when 'e wur 'ere afoor, an' axed ma to be 'is little sweet-art, an' 'soå I know'd 'im when I seed 'im ageån an' I telled feyther on 'im.

Dora. What is all this, Allen?

Allen. Why, Miss Dora, meå and my maåtes, us three, we wants, to hev three words wi' ye.

Higgins. That be 'im, and meå, Miss.

Jackson. An' meå, Miss.

Allen. An' we weånt mention naw naåmes, we'd as lief talk o' the Divil afoor ye as 'im, fur they says the master goås cleån off his 'eåd when he 'eårs the naåme on 'im; but us three, arter Sally'd telled us on 'im, we fun' 'im out a-walkin' i' West Field wi' a white 'at, nine o'clock, upo' Tuesday murnin', and all on us, wi' your leave, we wants to leather 'im.

Dora. Who?

Allen. Him as did the mischief here, five year sin'.

Dora. Mr. Edgar?

Allen. Theer, Miss! You ha' naåmed 'im—not me.

Dora. He's dead, man—dead; gone to his account—dead and buried.

Allen. I beånt sa sewer o' that, fur Sally know'd 'im. Now then?

Dora. Yes; it was in the Somersetshire papers.

Allen. Then yon mun be his brother, an' we'll leather 'im.

Dora. I never heard that he had a brother. Some foolish mistake of Sally's; but what! would you beat a man for his brother's fault? That were a wild justice indeed. Let bygones be bygones. Go home! Good-night! (*All exeunt.*) I have once more paid them all. The work of the farm will go on still, but for how long? We are almost at the bottom of the well: little more to be drawn from it—and what then? Encumbered as we are, who would lend us anything? We shall have to sell all the land, which Father, for a whole life, has been getting together, again, and that, I am sure, would be the death of him. What am I to do? Farmer Dobson, were I to marry him, has promised to keep our heads above water; and the man has doubtless a good heart, and a true and lasting love for me: yet—though I can be sorry for him—as the good Sally says, 'I can't abide him'—almost brutal, and matched with my Harold is like a hedge thistle by a garden rose. But then, he, too—will he ever be of one faith with his wife? which is my dream of a true marriage. Can I fancy him kneeling with me, and uttering the same prayer; standing up side by side with me, and singing the same hymn? I fear not. Have I done wisely, then, in accepting him? But may not a girl's love-dream have too much romance in it to be realised all at once, or altogether, or anywhere but in Heaven? And yet I had once a vision of a pure and perfect marriage, where the man and the woman, only differing as the stronger and the weaker, should walk hand in hand to-

gether down this valley of tears, as they call it so truly, to the grave at the bottom, and lie down there together in the darkness which would seem but for a moment, to be awakened again together by the light of the resurrection, and no more partings for ever and for ever. (*Walks up and down. She sings.*)

'O happy lark, that warblest high
Above thy lowly nest,
O brook, that brawlest merrily by
Thro' fields that once were blest,
O tower spiring to the sky,
O graves in daisies dreary,
O Love and Life, how weary am I,
And how I long for rest.'

There, there, I am a fool! Tears! I have sometimes been moved to tears by a chapter of fine writing in a novel; but what have I to do with tears now? All depends on me — Father, this poor girl, the farm, everything; and they both love me — I am all in all to both; and he loves me too, I am quite sure of that. Courage, courage! and all will go well. (*Goes to bedroom door; opens it.*) How dark your room is! Let me bring you in here where there is still full daylight. (*Brings Eva forward.*) Why, you look better.

Eva. And I feel so much better, that I trust I may be able by-and-by to help you in the business of the farm; but I must not be known yet. Has anyone found me out, Dora?

Dora. Oh, no; you kept your veil too close for that when they carried you in; since then, no one has seen you but myself.

Eva. Yes — this Milly.

Dora. Poor blind Father's little guide, Milly, who came to us three years after you were gone, how should she know you? But now that you have been brought to us as it were from the grave, dearest Eva, and have been here so long, will you not speak with Father to-day?

Eva. Do you think that I may? No, not yet. I am not equal to it yet.

Dora. Why? Do you still suffer from your fall in the hollow lane?

Eva. Bruised; but no bones broken.

Dora. I have always told Father that the huge old ashtree there would cause an accident some day; but he would never cut it down, because one of the Steers had planted it there in former times.

Eva. If it had killed one of the Steers there the other day, it might have been better for her, for him, and for you.

Dora. Come, come, keep a good heart! Better for me! That's good. How better for me?

Eva. You tell me you have a lover. Will he not fly from you if he learn the story of my shame and that I am still living?

Dora. No; I am sure that when we are married he will be willing that you and Father should live with us; for, indeed, he tells me that he met you once in the old times, and was much taken with you, my dear.

Eva. Taken with me; who was he? Have you told him I am here?

Dora. No; do you wish it?

Eva. See, Dora; you yourself are ashamed of me (*weeps*), and I do not wonder at it.

Dora. But I should wonder at myself if it were so. Have we not been all in all to one another from the time when we first peeped into the bird's nest, waded in the brook, ran after the butterflies, and prattled to each other that we would marry fine gentlemen, and played at being fine ladies?

Eva. That last was my Father's fault, poor man. And this lover of yours — this Mr. Harold — is a gentleman?

Dora. That he is, from head to foot. I do believe I lost my heart to him the very first time we met, and I love him so much —

Eva. Poor Dora!

Dora. That I dare not tell him how much I love him.

Eva. Better not. Has he offered you marriage, this gentleman?

Dora. Could I love him else?

Eva. And are you quite sure that after marriage this gentleman will not be shamed of his poor farmer's daughter among the ladies in his drawing-room?

Dora. Shamed of me in a drawing-room! Wasn't Miss Vavasour, our schoolmistress at Littlechester, a lady born? Were not our fellow-pupils all ladies? Wasn't dear mother herself at least by one side a lady? Can't I speak like a lady; pen a letter like a lady; talk a little French like a lady; play a little like a lady? Can't a girl when she loves her husband, and he her, make herself anything he wishes her to be? Shamed of me in a drawing-room, indeed! See here! 'I hope your Lordship is quite recovered of your gout?' (*Curtseys.*) 'Will your Ladyship ride to cover to-day?' (*Curtseys.*) I can recommend our Voltigeur. 'I am sorry that we could not attend your Grace's party on the 10th!' (*Curtseys.*) There, I am glad my nonsense has made you smile!

Eva. I have heard that 'your Lordship,' and 'your Ladyship,' and 'your Grace' are all growing old-fashioned!

Dora. But the love of sister for sister can never be old-fashioned. I have been unwilling to trouble you with questions, but you seem somewhat better to-day. We found a letter in your bedroom torn into bits. I couldn't make it out. What was it?

Eva. From him! from him! He said we had been most happy together, and he trusted that sometime we should meet again, for he had not forgotten his promise to come when I called him. But that was a mockery, you know, for he gave me no address, and there was no word of marriage; and, O Dora, he signed himself 'Yours gratefully'—fancy, Dora, 'gratefully'! 'Yours gratefully'!

Dora. Infamous wretch! (*Aside.*) Shall I tell her he is dead? No; she is still too feeble.

Eva. Hark! Dora, some one is coming. I cannot and I will not see anybody.

Dora. It is only Milly.

Enter MILLY with basket of roses.

Dora. Well, Milly, why do you come in so roughly? The sick lady here might have been asleep.

Milly. Please, Miss, Mr. Dobson

told me to say he's browt some of Miss Eva's roses for the sick laädy to smell on.

Dora. Take them, dear. Say that the sick lady thanks him! Is he here?

Milly. Yeäs, Miss; and he wants to speak to ye partic'lar.

Dora. Tell him I cannot leave the sick lady just yet.

Milly. Yeäs, Miss; but he says he wants to tell ye summut very partic'lar.

Dora. Not to-day. What are you staying for?

Milly. Why, Miss, I be afeard I shall set him a-swearin like onythink.

Dora. And what harm will that do you, so that you do not copy his bad manners? Go, child. (*Exit Milly.*) But, Eva, why did you write, 'Seek me at the bottom of the river'?

Eva. Why? because I meant it!—that dreadful night! that lonely walk to Littlechester, the rain beating in my face all the way, dead midnight when I came upon the bridge; the river, black, slimy, swirling under me in the lamplight, by the rotten wharfs—but I was so mad, that I mounted upon the parapet—

Dora. You make me shudder!

Eva. To fling myself over, when I heard a voice, 'Girl, what are you doing there?' It was a Sister of Mercy, come from the death-bed of a pauper, who had died in his misery blessing God, and the Sister took me to her house, and bit by bit—for she promised secrecy—I told her all.

Dora. And what then?

Eva. She would have persuaded me to come back here, but I couldn't. Then she got me a place as nursery governess, and when the children grew too old for me, and I asked her once more to help me, once more she said, 'Go home;' but I hadn't the heart or face to do it. And then—what would Father say? I sank so low that I went into service—the drudge of a lodging-house—and when the mistress died, and I appealed to the Sister again, her answer—I think I have it about me—yes, there it is!

Dora (reads). 'My dear Child,—I can do no more for you. I have done

wrong in keeping your secret; your Father must be now in extreme old age. Go back to him and ask his forgiveness before he dies. — SISTER AGATHA.' Sister Agatha is right. Don't you long for Father's forgiveness?

Eva. I would almost die to have it!

Dora. And he may die before he gives it; may drop off any day, any hour. You must see him at once. (*Rings bell.* Enter Milly.) Milly, my dear, how did you leave Mr. Steer?

Milly. He's been a-moänin' and a-groänin' in 'is sleep, but I thinks he be wakkenin' oop.

Dora. Tell him that I and the lady here wish to see him. You see she is lamed, and cannot go down to him.

Milly. Yeäs, Miss, I will.

[Exit Milly.]

Dora. I ought to prepare you. You must not expect to find our Father as he was five years ago. He is much altered; but I trust that your return—for you know, my dear, you were always his favourite—will give him, as they say, a new lease of life.

Eva (*clinging to Dora*). Oh, Dora, Dora!

Enter STEER led by MILLY.

Steer. Has the cow calved?

Dora. No, Father.

Steer. Be the colt dead?

Dora. No, father.

Steer. He wur sa bellows'd out wi' the wind this mornin', 'at I telled 'em to gallop 'im. Be he dead?

Dora. Not that I know.

Steer. What hasta sent fur me, then, fur?

Dora (*taking Steer's arm*). Well, Father, I have a surprise for you.

Steer. I ha' niver been surprised but once i' my life, and I went blind upon it.

Dora. Eva has come home.

Steer. Hoäm? fro' the bottom o' the river?

Dora. No, Father, that was a mistake. She's here again.

Steer. The Steers were all gentlefoälsks i' the owd times, an' I worked early an' laäte to maäke 'em all gentlefoälsks ageän.

The land belonged to the Steers i' the owd times, an' it belongs to the Steers ageän: I bowt it back ageän; but I couldn't buy my darter back ageän when she lost hersen, could I? I eddicated boäth on 'em to marry gentlemen, an' one on 'em went an' lost hersen i' the river.

Dora. No, Father, she's here.

Steer. Here! she moänt coom here. What would her mother saäy? If it be her ghoäst, we mun abide it. We can't keep a ghoäst out.

Eva (*falling at his feet*). Oh, forgive me! forgive me!

Steer. Who said that? Taäke me awaäy, little gell. It be one o' my bad daäys.

[Exit Steer led by Milly.]

Dora (*smoothing Eva's forehead*). Be not so cast down, my sweet Eva. You heard him say it was one of his bad days. He will be sure to know you to-morrow.

Eva. It is almost the last of my bad days, I think. I am very faint. I must lie down. Give me your arm. Lead me back again.

[Dora takes Eva into inner room.]

Enter MILLY.

Milly. Miss Dora! Miss Dora!

Dora (*returning and leaving the bedroom door ajar*). Quiet! quiet! What is it?

Milly. Mr. 'Arold, Miss.

Dora. Below?

Milly. Yeäs, Miss. He be saäyin' a word to the owd man, but he'll coom up if ye lets 'im.

Dora. Tell him, then, that I'm waiting for him.

Milly. Yeäs, Miss.

[Exit. Dora sits pensively and waits.]

Enter HAROLD.

Harold. You are pale, my Dora! but the ruddiest cheek

That ever charm'd the plowman of your wolds

Might wish its rose a lily, could it look But half as lovely. I was speaking

with

Your father, asking his consent—you wish'd me—

That we should marry: he would answer nothing.

I could make nothing of him; but, my flower,

You look so weary and so worn! What is it

Has put you out of heart?

Dora. It puts me in heart Again to see you; but indeed the state Of my poor father puts me out of heart. Is yours yet living?

Harold. No — I told you.

Dora. When?

Harold. Confusion! — Ah well, well! the state we all

Must come to in our spring-and-winter world

If we live long enough! and poor Steer looks

The very type of Age in a picture, bow'd To the earth he came from, to the grave he goes to,

Beneath the burthen of years.

Dora. More like the picture Of Christian in my 'Pilgrim's Progress' here,

Bow'd to the dust beneath the burthen of sin.

Harold. Sin! What sin?

Dora. Not his own.

Harold. That nursery-tale Still read, then?

Dora. Yes; our carters and our shepherds

Still find a comfort there.

Harold. Carters and shepherds!

Dora. Scorn! I hate scorn. A soul with no religion —

My mother used to say that such a one Was without rudder, anchor, compass — might be

Blown everyway with every gust and wreck

On any rock; and tho' you are good and gentle,

Yet if thro' any want —

Harold. Of this religion? Child, read a little history, you will find The common brotherhood of man has been

Wrong'd by the cruelties of his religions More than could ever have happen'd thro' the want

Of any or all of them.

Dora. — But, O dear friend, If thro' the want of any — I mean the true one —

And pardon me for saying it — you should ever

Be tempted into doing what might seem Not altogether worthy of you, I think That I should break my heart, for you have taught me

To love you.

Harold. What is this? some one been stirring

Against me? he, your rustic amouirist, The polish'd Damon of your pastoral here, This Dobson of your idyll?

Dora. No, Sir, no! Did you not tell me he was crazed with jealousy,

Had threaten'd ev'n your life, and would say anything?

Did I not promise not to listen to him, Nor ev'n to see the man?

Harold. Good; then what is it That makes you talk so dolefully?

Dora. I told you — My father. Well, indeed, a friend just now,

One that has been much wrong'd, whose griefs are mine,

Was warning me that if a gentleman Should wed a farmer's daughter, he would be

Sooner or later shamed of her among

The ladies, born his equals.

Harold. More fool he! What I that have been call'd a Socialist, A Communist, a Nihilist — what you will! —

Dora. What are all these?

Harold. Utopian idiotcies. They did not last three Junes. Such rampant weeds

Strangle each other, die, and make the soil

For Cæsars, Cromwells, and Napoleons To root their power in. I have freed myself

From all such dreams, and some will say because

I have inherited my Uncle. Let them.

But — shamed of you, my Empress! I should prize

The pearl of Beauty, even if I found it
Dark with the soot of slums.

Dora. But I can tell you.
We Steers are of old blood, tho' we be
fallen.

See there our shield. (*Pointing to arms
on mantelpiece.*)

For I have heard the Steers
Had land in Saxon times; and your own
name

Of Harold sounds so English and so old
I am sure you must be proud of it.

Harold. Not I!
As yet I scarcely feel it mine. I took it
For some three thousand acres. I have
land now

And wealth, and lay both at your feet.

Dora. And *what* was
Your name before?

Harold. Come, come, my girl, enough
Of this strange talk. I love you and you
me.

True, I have held opinions, hold some still,
Which you would scarce approve of: for
all that,

I am a man not prone to jealousies,
Caprices, humours, moods; but very
ready

To make allowances, and mighty slow
To feel offences. Nay, I do believe
I could forgive — well, almost anything —
And that more freely than your formal
priest,

Because I know more fully than *he* can
What poor earthworms are all and each
of us,

Here crawling in this boundless Nature.
Dora,

If marriage ever brought a woman happi-
ness

I doubt not I can make you happy.

Dora. You make me
Happy already.

Harold. And I never said
As much before to any woman living.

Dora. No?

Harold. No! by this true kiss, *you*
are the first
I ever have loved truly.

[*They kiss each other.*]

Eva (with a wild cry). Philip Edgar!

Harold. The phantom cry! *You* —
did you hear a cry?

Dora. She must be crying out 'Edgar'
in her sleep.

Harold. Who must be crying out
'Edgar' in her sleep?

Dora. Your pardon for a minute.
She must be waked.

Harold. Who must be waked?

Dora. I am not deaf: you fright me
What ails you?

Harold. Speak.

Dora. You know her, Eva.

Harold. Eva!
[*Eva opens the door and stands in the entry.*
She!

Eva. Make her happy, then, and I
forgive you. [*Falls dead.*]

Dora. Happy! What? Edgar? Is
it so? Can it be?

They told me so. Yes, yes! I see it
all now.

Oh, she has fainted. Sister, Eva, sister!
He is yours again — he will love *you*
again;

I give him back to you again. Look up!
One word, or do but smile! Sweet, do
you hear me?

[*Puts her hand on Eva's heart.*
There, there — the heart, O God! — the
poor young heart

Broken at last — all still — and nothing left
To live for.

[*Falls on body of her sister.*]

Harold. Living . . . dead . . .

She said 'all still.
Nothing to live for.'

She — she knows me — now . . .

(*A pause.*)

She knew me from the first, she juggled
with me,

She hid this sister, told me she was dead —
I have wasted pity on her — not dead
now —

No! acting, playing on me, both of them.
They drag the river for her! no, not
they!

Playing on me — not dead now — a swoon
— a scene —

Yet — how she made her wail as for the
dead!

Enter MILLY.

Milly. Please, Mister 'Arold.

Harold (roughly).

Well?

Milly. The owd man's coom'd ageän
to 'issen, an' wants

To hev a word wi' ye about the marriage.

Harold. The what?

Milly. The marriage.

Harold. The marriage?

Milly. Yeäs, the marriage.

Granny says marriages be maäde i' 'eaven.

Harold. She lies! They are made
in Hell. Child, can't you see?

Tell them to fly for a doctor.

Milly. Oh, law — yeäs, Sir!
I'll run fur 'im mysen. [*Exit.*

Harold. All silent there,
Yes, deathlike! Dead? I dare not
look: if dead,

Were it best to steal away, to spare my-
self,

And her too, pain, pain, pain?

My curse on all
This world of mud, on all its idiot gleams
Of pleasure, all the foul fatalities
That blast our natural passions into
pains!

Enter DOBSON.

Dobson. You, Master Hedgar, Harold,
or whativer
They calls ye, for I warrants that ye goäs
By haäfe a scoor o' naämes — out o' the
chamber.

[*Dragging him past the body.*

Harold. Not that way, man! Curse
on your brutal strength!

I cannot pass that way.

Dobson. Out o' the chamber!
I'll mash tha into nowt.

Harold. The mere wild-beast!

Dobson. Out o' the chamber, dang
tha!

Harold. Lout, churl, clown!

[*While they are shouting and strug-
gling Dora rises and comes be-
tween them.*

Dora (to Dobson). Peace, let him be:
it is the chamber of Death!

Sir, you are tenfold more a gentleman,
A hundred times more worth a woman's
love,

Than this, this — but I waste no words
upon him:

His wickedness is like my wretchedness —
Beyond all language.

(*To Harold.*)

You — you see her there!
Only fifteen when first you came on her,
And then the sweetest flower of all the
wolds,

So lovely in the promise of her May,
So winsome in her grace and gaiety,
So loved by all the village people here,
So happy in herself and in her home —

Dobson (agitated). Theer, theer! ha'
done. I can't abeär to see her.

[*Exit.*

Dora. A child, and all as trustful as
a child!

Five years of shame and suffering broke
the heart

That only beat for you; and he, the
father,

Thro' that dishonour which you brought
upon us,

Has lost his health, his eyesight, even
his mind.

Harold (covering his face). Enough!

Dora. It seem'd so; only there was left
A second daughter, and to her you came
Veiling one sin to act another.

Harold. No!
You wrong me there! hear, hear me!

I wish'd, if you — [Pauses.

Dora. If I —

Harold. Could love me, could be
brought to love me

As I loved you —

Dora. What then?
Harold. I wish'd, I hoped

To make, to make —

Dora. What did you hope to make?
Harold. 'Twere best to make an end
of my lost life.

O Dora, Dora!
Dora. What did you hope to make?
Harold. Make, make! I cannot find
the word — forgive it —

Amends.
Dora. For what? to whom?

Harold. To him, to you!
[*Falling at her feet.*

Dora. To him! to me!
No, not with all your wealth,

Your land, your life! Out in the fiercest
storm

That ever made earth tremble — he,
nor I —

The shelter of *your* roof—not for one
moment—

Nothing from *you*!

Sunk in the deepest pit of pauperism,
Push'd from all doors as if we bore the
plague,

Smitten with fever in the open field,
Laid famine-stricken at the gates of
Death—

Nothing from you!

But she there—her last word
Forgave—and I forgive you. If you
ever

Forgive yourself, you are even lower and
baser

Than even I can well believe you. Go!

[*He lies at her feet. Curtain falls.*]

DEMETER

AND OTHER POEMS.

TO THE MARQUIS OF DUF- FERIN AND AVA.

I.

At times our Britain cannot rest,
At times her steps are swift and rash;
She moving, at her girdle clash
The golden keys of East and West.

II.

Not swift or rash, when late she lent
The sceptres of her West, her East,
To one, that ruling has increased
Her greatness and her self-content.

III.

Your rule has made the people love
Their ruler. Your viceregal days
Have added fulness to the phrase
Of 'Gauntlet in the velvet glove.'

IV.

But since your name will grow with Time,
Not all, as honouring your fair name
Of Statesman, have I made the name
A golden portal to my rhyme:

V.

But more, that you and yours may know
From me and mine, how dear a debt
We owed you, and are owing yet
To you and yours, and still would owe.

VI.

For he — your India was his Fate,
And drew him over sea to you —
He fain had ranged her thro' and thro',
To serve her myriads and the State, —

VII.

A soul that, watch'd from earliest youth,
And on thro' many a brightening year,

Had never swerved for craft or fear,
By one side-path, from simple truth;

VIII.

Who might have chased and claspt
Renown
And caught her chaplet here — and
there
In haunts of jungle-poison'd air
The flame of life went wavering down;

IX.

But ere he left your fatal shore,
And lay on that funereal boat,
Dying, 'Unspeakable,' he wrote,
'Their kindness,' and he wrote no more,

X.

And sacred is the latest word;
And now the Was, the Might-have-
been,
And those lone rites I have not seen,
And one drear sound I have not heard,

XI.

Are dreams that scarce will let me be,
Not there to bid my boy farewell,
When That within the coffin fell,
Fell — and flash'd into the Red Sea,

XII.

Beneath a hard Arabian moon
And alien stars. To question, why
The sons before the fathers die,
Not mine! and I may meet him soon;

XIII.

But while my life's late eve endures,
Nor settles into hueless gray,
My memories of his briefer day
Will mix with love for you and yours.

ON THE JUBILEE OF QUEEN VICTORIA.

I.

FIFTY times the rose has flower'd and faded,

Fifty times the golden harvest fallen,
Since our Queen assumed the globe, the sceptre.

II.

She beloved for a kindness
Rare in Fable or History,
Queen, and Empress of India,
Crown'd so long with a diadem
Never worn by a worthier,
Now with prosperous auguries
Comes at last to the bounteous
Crowning year of her Jubilee.

III.

Nothing of the lawless, of the Despot,
Nothing of the vulgar, or vainglorious,
All is gracious, gentle, great and Queenly.

IV.

You then joyfully, all of you,
Set the mountain aflame to-night,
Shoot your stars to the firmament,
Deck your houses, illuminate
All your towns for a festival,
And in each let a multitude
Loyal, each, to the heart of it,
One full voice of allegiance,
Hail the fair Ceremonial
Of this year of her Jubilee.

V.

Queen, as true to womanhood as Queen-
hood,
Glorying in the glories of her people,
Sorrowing with the sorrows of the lowest!

VI.

You, that wanton in affluence,
Spare not now to be bountiful,
Call your poor to regale with you,
All the lowly, the destitute,
Make their neighbourhood health-
fuller,
Give your gold to the Hospital,

Let the weary be comforted,
Let the needy be banqueted,
Let the maim'd in his heart rejoice
At this glad Ceremonial,
And this year of her Jubilee.

VII.

Henry's fifty years are all in shadow,
Gray with distance Edward's fifty sum-
mers,
Ev'n her Grandsire's fifty half forgotten.

VIII.

You, the Patriot Architect,
You that shape for Eternity,
Raise a stately memorial,
Make it regally gorgeous,
Some Imperial Institute,
Rich in symbol, in ornament,
Which may speak to the centuries,
All the centuries after us,
Of this great Ceremonial,
And this year of her Jubilee.

IX.

Fifty years of ever-broadening Com-
merce!
Fifty years of ever-brightening Science!
Fifty years of ever-widening Empire!

X.

You, the Mighty, the Fortunate,
You, the Lord-territorial,
You, the Lord-manufacturer,
You, the hardy, laborious,
Patient children of Albion,
You, Canadian, Indian,
Australasian, African,
All your hearts be in harmony,
All your voices in unison,
Singing 'Hail to the glorious
Golden year of her Jubilee!'

XI.

Are there thunders moaning in the dis-
tance?
Are there spectres moving in the dark-
ness?
Trust the Hand of Light will lead her
people,
Till the thunders pass, the spectres
vanish,

And the Light is Victor, and the darkness
Dawns into the Jubilee of the Ages.

TO PROFESSOR JEBB,
WITH THE FOLLOWING POEM.

FAIR things are slow to fade away,
Bear witness you, that yesterday¹
From out the Ghost of Pindar in
you
Roll'd an Olympian; and they say²
That here the torpid mummy wheat
Of Egypt bore a grain as sweet
As that which gilds the glebe of
England,
Sunn'd with a summer of milder heat.

So may this legend for awhile,
If greeted by your classic smile,
Tho' dead in its Trinacrian Enna,
Blossom again on a colder isle.

DEMETER AND PERSEPHONE.

(IN ENNA.)

FAINT as a climate-changing bird that
flies
All night across the darkness, and at
dawn
Falls on the threshold of her native land,
And can no more, thou camest, O my
child,
Led upward by the God of ghosts and
dreams,
Who laid thee at Eleusis, dazed and
dumb
With passing thro' at once from state
to state,
Until I brought thee hither, that the
day,
When here thy hands let fall the gather'd
flower,
Might break thro' clouded memories
once again
On thy lost self. A sudden nightingale
Saw thee, and flash'd into a frolic of
song

¹ In Bologna.

² They say, for the fact is doubtful.

And welcome; and a gleam as of the
moon,
When first she peers along the tremulous
deep,
Fled wavering o'er thy face, and chased
away
That shadow of a likeness to the king
Of shadows, thy dark mate. Persephone!
Queen of the dead no more — my child!
Thine eyes
Again were human-godlike, and the Sun
Burst from a swimming fleece of winter
gray,
And robed thee in his day from head
to feet —
'Mother!' and I was folded in thine
arms.

Child, those imperial, disimpassion'd
eyes
Awed even me at first, thy mother — eyes
That oft had seen the serpent-wanded
power
Draw downward into Hades with his
drift
Of flickering spectres, lighted from below
By the red race of fiery Phlegethon;
But when before have Gods or men be-
held
The Life that had descended re-arise,
And lighted from above him by the Sun?
So mighty was the mother's childless
cry,
A cry that rang thro' Hades, Earth, and
Heaven!

So in this pleasant vale we stand again,
The field of Enna, now once more ablaze
With flowers that brighten as thy foot-
step falls,
All flowers — but for one black blur of
earth
Left by that closing chasm, thro' which
the car
Of dark Aidoneus rising rapt thee hence.
And here, my child, tho' folded in thine
arms,
I feel the deathless heart of motherhood
Within me shudder, lest the naked glebe
Should yawn once more into the gulf,
and thence
The shrilly whinnings of the team of
Hell,

Ascending, pierce the glad and songful
 air,
 And all at once their arch'd necks, mid-
 night-maned,
 Jet upward thro' the mid-day blossom.
 No!
 For, see, thy foot has touch'd it; all the
 space
 Of blank earth-baldness clothes itself
 afresh,
 And breaks into the crocus-purple hour
 That saw thee vanish.

Child, when thou wert gone,
 I envied human wives, and nested birds,
 Yea, the cubb'd lioness; went in search
 of thee
 Thro' many a palace, many a cot, and
 gave
 Thy breast to ailing infants in the night,
 And set the mother waking in amaze
 To find her sick one whole; and forth
 again
 Among the wail of midnight winds, and
 cried,
 'Where is my loved one? Wherefore
 do ye wail?'
 And out from all the night an answer
 shrill'd,
 'We know not, and we know not why
 we wail.'
 I climb'd on all the cliffs of all the
 seas,
 And ask'd the waves that moan about
 the world,
 'Where? do ye make your moaning for
 my child?'
 And round from all the world the voices
 came,
 'We know not, and we know not why
 we moan.'
 'Where?' and I stared from every eagle-
 peak,
 I thridd the black heart of all the
 woods,
 I peer'd thro' tomb and cave, and in the
 storms
 Of Autumn swept across the city, and
 heard
 The murmur of their temples chanting
 me,
 We, me, the desolate Mother! 'Where?'
 — and turn'd,

And fled by many a waste, forlorn of
 man,
 And griev'd for man thro' all my grief
 for thee, —
 The jungle rooted in his shatter'd hearth,
 The serpent coil'd about his broken shaft,
 The scorpion crawling over naked
 skulls; —
 I saw the tiger in the ruin'd fane
 Spring from his fallen God, but trace of
 thee
 I saw not; and far on, and, following out
 A league of labyrinthine darkness, came
 On three gray heads beneath a gleaming
 rift.
 'Where?' and I heard one voice from
 all the three,
 'We know not, for we spin the lives of
 men,
 And not of Gods, and know not why we
 spin!
 There is a Fate beyond us.' Nothing
 knew.

Last, as the likeness of a dying man,
 Without his knowledge, from him flits to
 warn
 A far-off friendship that he comes no
 more,
 So he, the God of dreams, who heard
 my cry,
 Drew from thyself the likeness of thyself
 Without thy knowledge, and thy shadow
 past
 Before me, crying, 'The Bright one in
 the highest
 Is brother of the Dark one in the lowest,
 And Bright and Dark have sworn that I,
 the child
 Of thee, the great Earth-Mother, thee,
 life Power
 That lifts her buried life from gloom to
 bloom,
 Should be for ever and for evermore
 The Bride of Darkness.'

So the Shadow wail'd.
 Then I, Earth-Goddess, cursed the Gods
 of Heaven.
 I would not mingle with their feasts; to
 me
 Their nectar smack'd of hemlock on the
 lips,

Their rich ambrosia tasted aconite.
 The man, that only lives and loves an
 hour,
 Seem'd nobler than their hard Eternities.
 My quick tears kill'd the flower, my
 ravings hush'd
 The bird, and lost in utter grief I fail'd
 To send my life thro' olive-yard and
 vine
 And golden grain, my gift to helpless
 man.
 Rain-rotten died the wheat, the barley-
 spears
 Were hollow-husk'd, the leaf fell, and
 the sun,
 Pale at my grief, drew down before his
 time
 Sickenings, and Ætna kept her winter
 snow.
 Then He, the brother of this Darkness,
 He
 Who still is highest, glancing from his
 height
 On earth a fruitless fallow, when he
 miss'd
 The wonted steam of sacrifice, the praise
 And prayer of men, decreed that thou
 should'st dwell
 For nine white moons of each whole year
 with me,
 Three dark ones in the shadow with thy
 King.

Once more the reaper in the gleam of
 dawn
 Will see me by the landmark far away,
 Blessing his field, or seated in the dusk
 Of even, by the lonely threshing-floor,
 Rejoicing in the harvest and the grange.
 Yet I, Earth-Goddess, am but ill-
 content
 With them, who still are highest. Those
 gray heads,
 What meant they by their 'Fate beyond
 the Fates'
 But younger kindlier Gods to bear us
 down,
 As we bore down the Gods before us?
 Gods,
 To quench, not hurl the thunderbolt, to
 stay,
 Not spread the plague, the famine; Gods
 indeed,

To send the noon into the night and
 break
 The sunless halls of Hades into Heaven?
 Till thy dark lord accept and love the
 Sun,
 And all the Shadow die into the Light,
 When thou shalt dwell the whole bright
 year with me,
 And souls of men, who grew beyond
 their race,
 And made themselves as Gods against
 the fear
 Of Death and Hell; and thou that hast
 from men,
 As Queen of Death, that worship which
 is Fear,
 Henceforth, as having risen from out the
 dead,
 Shalt ever send thy life along with mine
 From buried grain thro' springing blade,
 and bless
 Their garner'd Autumn also, reap with
 me,
 Earth-mother, in the harvest hymns of
 Earth
 The worship which is Love, and see no
 more
 The Stone, the Wheel, the dimly-
 glimmering lawns
 Of that Elysium, all the hateful fires
 Of torment, and the shadowy warrior
 glide
 Along the silent field of Asphodel.

X

OWD ROÄ.¹

NAÄV, noä mander² o' use to be callin'
 'im Roä, Roä, Roä,
 Fur the dog's stoän-deäf, an' e's blind, 'e
 can naither stan' nor goä.

But I meäns fur to maäke 'is owd aäge
 as 'appy as iver I can,
 Fur I owäs owd Roäver moor nor I iver
 owäd mottal man.

Thou's rode of 'is back when a babby,
 afoor thou was gotten too owd,
 Fur 'e'd fetch an' carry like owt, 'e was
 allus as good as gowd.

¹ Old Rover.

² Manner.

Eh, but 'e'd fight wi' a will *when* 'e
fowt; 'e could howd¹ 'is oan,
An' Roä was the dog as knaw'd when
an' wheere to bury his boane.

An' 'e kep' his heäd hoop like a king, an'
'e'd niver not down wi' 'is taäl,
Fur 'e'd niver done nowt to be shaämed
on, when we was i' Howlaby
Daäle.

An' 'e sarved me sa well when 'e lived,
that, Dick, when 'e cooms to be
deäd,
I thinks as I'd like fur to hev soom soort
of a sarvice reäd.

Fur 'e's moor good sense na the Parlia-
ment man 'at stans fur us 'ere,
An' I'd voät fur 'im, my oän sen, if 'e
could but stan' fur the Shere.

'Faäithful an' True'—them words be i'
Scriptur—an' Faäithful an' True
'Ull be fun'² upo' four short legs ten times
fur one upo' two.

An' maäybe they'll walk upo' two but I
knows they runs upo' four,³—
Bedtime, Dicky! but waät till tha 'eärs
it be strikin' the hour.

Fur I wants to tell tha o' Roä when we
lived i' Howlaby Daäle,
Ten year sin'— Naäy—naäy! tha mun
nobbut hev' one glass of aäle.

Straänge an' owd-farran'd⁴ the 'ouse, an'
belt⁵ long afor my daäy
Wi' haäfe o' the chimleys a-twizzen'd⁶
an'twined like a band o' haäy.

The fellers as maäkes them picturs, 'ud
coom at the fall o' the year,
An' saddle their ends upo' stools to pictur
the door-poorch theree,

An' the Heagle 'as hed two heäds stannin'
theree o' the brokken stick;⁷
An' they niver 'ed seed sich ivin'⁸ as
graw'd hall over the brick;

¹ Hold. ² Found. ³ 'Ou' as in 'house.'

⁴ 'Owd-farran'd,' old-fashioned. ⁵ Built.

⁶ 'Twizzen'd,' twisted. ⁷ On a staff *raguld*.

⁸ Ivy.

An' theree i' the 'ouse one night—but
it's down, an' all on it now
Goän into mangles an' tonups,¹ an'
raäved slick thruf by the plow—

Theree, when the 'ouse wur a house, one
night I wur sittin' aloän,
Wi' Roäver athurt my feeät, an' sleeäpin
still as a stoän,

Of a Christmas Eäve, an' as cowl as
this, an' the midders² as white,
An' the fences all on 'em bolster'd oop
wi' the windle³ that night;

An' the cat wur a-sleeäpin alongside
Roäver, but I wur awaäke,
An' smoäkin' an' thinkin' o' things—
Doänt maäke thysen sick wi' the
caäke.

Fur the men ater supper 'ed sung their
songs an' 'ed 'ed their beer,
An' 'ed goän their waäys; ther was nob-
but three, an' noän on 'em theree.

They was all on 'em fear'd o' the Ghoäst
an' dussn't not sleeäp i' the 'ouse,
But Dicky, the Ghoäst moästlins⁴ was
nobbut a rat or a mouse.

An' I looökt out woust⁵ at the night,
an' the daäle was all of a thaw,
Fur I seed the beck coomin' down like a
long black snaäke i' the snaw,

An' I heärd greät heäps o' the snaw
slushin' down fro' the bank to the
beck,

An' then as I stood i' the doorwaäy, I
feeäld it drip o' my neck.

Saw I turn'd in ageän, an' I thowt o'
the good owd times 'at was goän,
An' the munney they maäde by the war,
an' the times 'at was coomin' on;

Fur I thowt if the Staäte was a-gawin'
to let in furriners' wheät,
Howiver was British farmers to stan'
ageän o' their feeät.

¹ Mangolds and turnips.

² Meadows.

³ Drifted snow.

⁴ 'Moästlins,' for the most part, generally.

⁵ Once.

Howiver was I fur to find my rent an'
to paäy my men?
An' all along o' the feller¹ as turn'd 'is
back o' hissen.

Thou slep' i' the chaumber above us, we
couldn't ha' 'eärd tha call,
Sa Moother 'ed tell'd ma to bring tha
down, an' thy craädle an' all;

Fur the gell o' the farm 'at slep' wi' tha
then 'ed gotten wer leave,
Fur to goä that night to 'er foälk by cause
o' the Christmas Eäve;

But I cleän forgot tha, my lad, when
Moother 'ed gotten to bed,
An' I slep' i' my chair hup-on-end, an'
the Freeä Traäde runn'd i' my
'ead,

Till I dreäm'd 'at Squire walkt in, an' I
says to him, 'Squire, ya're laäte,'
Then I seed at 'is faäce wur as red as the
Yule-block there i' the graäte.

An' 'e says, 'Can ya paäy me the rent to-
night?' an' I says to 'im, 'Noä,'
An' 'e cotch'd howd hard o' my hairm,²
'Then hout to-night tha shall goä.'

'Tha'll niver,' says I, 'be a-turnin' ma
hout upo' Christmas Eäve?'
Then I waäked an' I fun it was Roäver
a-tuggin' an' teärin' my slicäve.

An' I thowt as 'e'd goän cleän-wud,³ fur
I noäwaäys knaw'd 'is intent;
An' I says, 'Git awaäy, ya beäst,' an' I
fetcht 'im a kick an' 'e went.

Then 'e tummled up stairs, fur I 'eärd
'im, as if 'e'd 'a brokken 'is neck,
An' I'd cleär forgot, little Dicky, thy
chaumber door wouldn't sneck;⁴

An' I slep' i' my chair ageän wi' my
hairm hingin' down to the floor,
An' I thowt it was Roäver a-tuggin' an'
teärin' me wuss nor afoor,

An' I thowt 'at I kick'd 'im ageän, but I
kick'd thy Moother instead.
'What arta snorin' theree fur? the house
is afire,' she said.

Thy Moother 'ed beän a-naggin' about
the gell o' the farm,
She offens 'ud spy summut wrong when
there warn't not a mossel o' harm;

An' she didn't not solidly meän I wur
gawin' that waäy to the bad,
Fur the gell¹ was as howry a trollope as
iver traäpes'd i' the squad.

But Moother was free of 'er tongue, as I
offens 'ev tell'd 'er mysen,
Sa I kep' i' my chair, fur I thowt she
was nobbut a-rilin' ma then.

An' I says, 'I'd be good to tha, Bess, if
tha'd onywaäys let ma be good,'
But she skelpt ma haäfe ower i' the chair,
an' screäd like a Howl gone
wud²—

'Ya mun run fur the lether.³ Git oop,
if ya're onywaäys good for owt.'
And I says, 'If I beänt noäwaäys — not
nowadaäys — good fur nowt —

'Yit I beänt sich a Nowt⁴ of all Nowts
as 'ull hallus do as 'e's bid.'
'But the stairs is afire,' she said; then I
seed 'er a-cryin', I did.

An' she beäld, 'Ya mun saäve little Dick,
an' be sharp about it an' all,'
Sa I runs to the yard fur a lether, an'
sets 'im ageän the wall,

An' I claums an' I mashes the winder
hin, when I gits to the top,
But the heät druv hout i' my heyas till I
feäld mysen ready to drop.

¹ The girl was as dirty a slut as ever trudged
in the mud, but there is a sense of slatternliness
in 'traäpes'd' which is not expressed in 'trudged.'

² She half overturned me and shrieked like an
owl gone mad.

³ Ladder.

⁴ A thoroughly insignificant or worthless
person.

¹ Peel. ² Arm. ³ Mad. ⁴ Latch.

Thy Moother was howdin' the lether, an'
tellin' me not to be skeärd,
An' I wasn't afeärd, or I thinks leaäst-
waäys as I wasn't afeärd;

But I couldn't see fur the smoäke where
thou was a-liggin', my lad,
An' Roäver was there i' the chaumber
a-yowlin' an' yaupin' like mad;

An' thou was a-beälin' likewise, an' a-
squeälin', as if tha was bit,
An' it wasn't a bite but a burn, fur the
merk's¹ o' thy shou'der yit;

Then I call'd out Roä, Roä, Roä, thaw
I didn't haäfe think as 'e'd 'ear,
*But 'e coom'd thruf the fire wi' my bairn
i' 'is mouth to the winder there!*

He coom'd like a Hangel o' marcy as
soon as 'e 'eärd 'is naäme,
Or like tother Hangel i' Scriptur 'at
summun seed i' the flaäme,

When summun 'ed hax'd fur a son, an'
'e promised a son to she,
An' Roä was as good as the Hangel i'
säävin' a son fur me.

Sa I browt tha down, an' I says, 'I mun
gaw up ageän fur Roä.'
'Gaw up ageän fur the varmint?' I tell'd
'er, 'Yeäs I mun goä.'

An' I claumb'd up ageän to the winder,
an' clemm'd² owd Roä by the 'eärd,
An' 'is 'aij coom'd off i' my 'ands an' I
taäked 'im at fust fur deärd;

Fur 'e smell'd like a herse a-singein', an'
seeäm'd as blind as a poop,
An' haäfe on 'im bare as a bublin'.³ I
couldn't wakken 'im oop,

But I browt 'im down, an' we got to the
barn, fur the barn wouldn't burn
Wi' the wind blawin' hard tother waäy,
an' the wind wasn't like to turn.

¹ Mark.

² Clutched.

³ 'Bubbling,' a young unfledged bird.

An' I kep' a-callin' o' Roä till 'e waggled
'is taäil fur a bit,
But the cocks kep' a-crawin' an' crawin
all night, an' I 'ears 'em yit;

An' the dogs was a-yowlin' all round, and
thou was a-squeälin' thysen,
An' Moother was naggin' an' groänin' an'
moänin' an' naggin' ageän;

An' I 'eärd the bricks an' the baulks¹
rummle down when the roof gev
waäy,
Fur the fire was a-raägin' an' raävin' an'
roarin' like judgment daäy.

Warm enew theree sewer-ly, but the barn
was as cowl as owt,
An' we cuddled and huddled together, an'
happt² wersens oop as we mowt.

An' I browt Roä round, but Moother 'ed
beän sa soäk'd wi' the thaw
'At she cotch'd 'er death o' cowl that
night, poor soul, i' the straw.

Haäfe o' the parish runn'd oop when the
rigtree³ was tummlin' in—
Too laäte—but it's all ower now—hall
hower—an' ten year sin';

Too laäte, tha mun git tha to bed, but
I'll coom an' I'll squench the light,
Fur we moänt 'ev naw moor fires—and
soä little Dick, good-night.

VASTNESS.

I.

MANY^a a hearth upon our dark globe sighs
after many a vanish'd face,
Many a planet by many a sun may roll
with the dust of a vanish'd race.

II.

Raving politics, never at rest— as this
poor earth's pale history runs,—
What is it all but a trouble of ants in the
gleam of a million million of suns?

¹ Beams.

² Wrapt ourselves.

³ The beam that runs along the roof of the
house just beneath the ridge.

III.

Lies upon this side, lies upon that side,
truthless violence mourn'd by the
Wise,

Thousands of voices drowning his own in
a popular torrent of lies upon lies;

IV.

Stately purposes, valour in battle, glorious
annals of army and fleet,

Death for the right cause, death for the
wrong cause, trumpets of victory,
groans of defeat;

V.

Innocence seethed in her mother's milk,
and Charity setting the martyr
afame;

Thralldom who walks with the banner of
Freedom, and recks not to ruin a
realm in her name.

VI.

Faith at her zenith, or all but lost in the
gloom of doubts that darken the
schools;

Craft with a bunch of all-heal in her
hand, follow'd up by her vassal
legion of fools;

VII.

Trade flying over a thousand seas with
her spice and her vintage, her silk
and her corn;

Desolate offing, sailorless harbours,
famishing populace, wharves for-
lorn;

VIII.

Star of the morning, Hope in the sunrise;
gloom of the evening, Life at a
close;

Pleasure who flaunts on her wide down-
way with her flying robe and her
poison'd rose;

IX.

Pain, that has crawl'd from the corpse of
Pleasure, a worm which writhes
all day, and at night

Stirs up again in the heart of the sleeper,
and stings him back to the curse
of the light;

X.

Wealth with his wines and his wedded
harlots; honest Poverty, bare to
the bone;

Opulent Avarice, lean as Poverty;
Flattery gilding the rift in a
throne;

XI.

Fame blowing out from her golden
trumpet a jubilant challenge to
Time and to Fate;

Slander, her shadow, sowing the nettle on
all the laurel'd graves of the Great;

XII.

Love for the maiden, crown'd with
marriage, no regrets for aught
that has been,

Household happiness, gracious chil-
dren, debtless competence, golden
mean;

XIII.

National hatreds of whole generations,
and pigmy spites of the village
spire;

Vows that will last to the last death-
ruckle, and vows that are snapt
in a moment of fire;

XIV.

He that has lived for the lust of the
minute, and died in the doing it,
flesh without mind;

He that has nail'd all flesh to the Cross,
till Self died out in the love of
his kind;

XV.

Spring and Summer and Autumn and
Winter, and all these old revolu-
tions of earth;

All new-old revolutions of Empire—
change of the tide—what is all of
it worth?

XVI.

What the philosophies, all the sciences,
poesy, varying voices of prayer?

All that is noblest, all that is basest, all
that is filthy with all that is fair?

XVII.

What is it all, if we all of us end but in
being our own corpse-coffins at
last,
Swallow'd in Vastness, lost in Silence,
drown'd in the deeps of a mean-
ingless Past?

XVIII.

What but a murmur of gnats in the
gloom, or a moment's anger of
bees in their hive?—

* * * *

Peace, let it be! for I loved him, and
love him for ever: the dead are
not dead but alive.

Dedicated to the Hon. J. Russell
Lowell.

THE RING.

MIRIAM AND HER FATHER.

Miriam (singing).

MELLOW moon of heaven,
Bright in blue,
Moon of married hearts,
Hear me, you!

Twelve times in the year
Bring me bliss,
Glebing Honey Moons
Bright as this.

Moon, you fade at times
From the night.
Young again you grow
Out of sight.

Silver crescent-curve,
Coming soon,
Globe again, and make
Honey Moon.

Shall not my love last,
Moon, with you,

For ten thousand years
Old and new?

Father. And who was he with such
love-drunken eyes
They made a thousand honey moons of
one?

Miriam. The prophet of his own, my
Hubert—his
The words, and mine the setting. 'Air
and Words,'
Said Hubert, when I sang the song, 'are
bride
And bridegroom.' Does it please you?

Father. Mainly, child,
Because I hear your Mother's voice in
yours.

She— Why, you shiver tho' the wind
is west

With all the warmth of summer.

Miriam. Well, I felt
On a sudden I know not what, a breath
that past

With all the cold of winter.

Father (muttering to himself). Even
so.

The Ghost in Man, the Ghost that once
was Man,

But cannot wholly free itself from Man,
Are calling to each other thro' a dawn
Stranger than earth has ever seen; the
veil

Is rending, and the Voices of the day
Are heard across the Voices of the dark.
No sudden heaven, nor sudden hell, for
man,

But thro' the Will of One who knows
and rules—

And utter knowledge is but utter love—
Æonian Evolution, swift or slow,
Thro' all the Spheres—an ever opening
height,

An ever lessening earth—and she per-
haps,

My *Miriam*, breaks her latest earthly link
With me to-day.

Miriam. You speak so low, what is
it?

Your '*Miriam* breaks'—is making a new
link

Breaking an old one?

Father. No, for we, my child,
Have been till now each other's all-in-all

Father Arnold asks same question

Not a

Miriam. And you the lifelong guardian of the child.

Father. I, and one other whom you have not known.

Miriam. And who? what other?

Father. Whither are you bound? For Naples which we only left in May?

Miriam. No! father, Spain, but Hubert brings me home

With April and the swallow. Wish me joy!

Father. What need to wish when Hubert weds in you

The heart of Love, and you the soul of Truth

In Hubert?

Miriam. Tho' you used to call me once

The lonely maiden-Princess of the wood, Who meant to sleep her hundred summers out

Before a kiss should wake her.

Father. Ay, but now Your fairy Prince has found you, take this ring,

Miriam. 'To t'amo' — and these diamonds — beautiful!

'From Walter, and for me from you then?

Father. Well, One way for *Miriam*.

Miriam. *Miriam* am I not?

Father. This ring bequeath'd you by your mother, child,

Was to be given you — such her dying wish —

Given on the morning when you came of age

Or on the day you married. Both the days

Now close in one. The ring is doubly yours.

Why do you look so gravely at the tower?

Miriam. I never saw it yet so all ablaze

With creepers crimsoning to the pinacles,

As if perpetual sunset linger'd there, And all ablaze too in the lake below!

And how the birds that circle round the tower

Are cheeping to each other of their flight To summer lands!

Father. And that has made you grave?

Fly — care not. Birds and brides must leave the nest.

Child, I am happier in your happiness Than in mine own.

Miriam. It is not that!

Father. What else?

Miriam. That chamber in the tower.

Father. What chamber, child?

Your nurse is here?

Miriam. My Mother's nurse and mine. She comes to dress me in my bridal veil.

Father. What did she say?

Miriam. She said, that you and I Had been abroad for my poor health so long

She fear'd I had forgotten her, and I ask'd

About my Mother, and she said, 'Thy hair

Is golden like thy Mother's, not so fine.'

Father. What then? what more?

Miriam. She said — perhaps indeed She wander'd, having wander'd now so far

Beyond the common date of death — that you,

When I was smaller than the statuette Of my dear Mother on your bracket here —

You took me to that chamber in the tower,

The topmost — a chest there, by which you knelt —

And there were books and dresses — left to me,

A ring too which you kiss'd, and I, she said,

I babbled, Mother, Mother — as I used To prattle to her picture — stretch'd my hands

As if I saw her; then a woman came And caught me from my nurse. I hear her yet —

A sound of anger like a distant storm.

Father. Garrulous old crone.

Miriam. Poor nurse!

Father. I bade her keep,

Like a seal'd book, all mention of the ring,

For I myself would tell you all to-day.

Miriam. 'She too might speak to-day,' she mumbled. Still,

I scarce have learnt the title of your book,

But you will turn the pages.

Father. Ay, to-day!
I brought you to that chamber on your
third

September birthday with your nurse, and
felt

An icy breath play on me, while I stooped
To take and kiss the ring.

Miriam. This very ring
Is t'amo?

Father. Yes, for some wild hope was
mine

That, in the misery of my married life,
Miriam your Mother might appear to
me.

She came to you, not me. The storm,
you hear

Far-off, is Muriel — your stepmother's
voice.

Miriam. Vext, that you thought my
Mother came to me?

Or at my crying 'Mother'? or to find
My Mother's diamonds hidden from her
there,

Like worldly beauties in the Cell, not
shown

To dazzle all that see them?

Father. Wait awhile.
Your Mother and step-mother — Miriam
Erne

And Muriel Erne — the two were cousins
— lived

With Muriel's mother on the down, that
sees

A thousand squares of corn and meadow,
far

As the gray deep, a landscape which
your eyes

Have many a time ranged over when a
babe.

Miriam. I climb'd the hill with
Hubert yesterday,

And from the thousand squares, one
silent voice

Came on the wind, and seem'd to say
'Again.'

We saw far off an old forsaken house,
Then home, and past the ruin'd mill.

Father. And there
I found these cousins often by the brook,
For Miriam sketch'd and Muriel threw
the fly;

The girls of equal age, but one was fair,

And one was dark, and both were beauti-
ful.

No voice for either spoke within my heart
Then, for the surface eye, that only dotes
On outward beauty, glancing from the one
To the other, knew not that which
pleased it most,

The raven ringlet or the gold; but both
Were dowerless, and myself, I used to
walk

This Terrace — morbid, melancholy;
mine

And yet not mine the hall, the farm, the
field;

For all that ample woodland whisper'd
'debt,'

The brook that feeds this lakelet mur-
mur'd 'debt,'

And in yon arching avenue of old elms,
Tho' mine, not mine, I heard the sober
rook

And carrion crow cry 'mortgage.'

Miriam. Father's fault
Visited on the children!

Father. Ay, but then
A kinsman, dying, summon'd me to
Rome —

He left me wealth — and while I jour-
ney'd hence,

And saw the world fly by me like a
dream,

And while I communed with my truest
self,

I woke to all of truest in myself,
Till, in the gleam of those mid-summer
dawns,

The form of Muriel faded, and the face
Of Miriam grew upon me, till I knew;
And past and future mix'd in Heaven
and made

The rosy twilight of a perfect day.

Miriam. So glad? no tear for him,
who left you wealth,
Your kinsman?

Father. I had seen the man but once,
He loved my name not me; and then I
pass'd

Home, and thro' Venice, where a jeweller,
So far gone down, or so far up in life,
That he was nearing his own hundred,
sold

This ring to me, then laugh'd, 'The ring
is weird.'

And weird and worn and wizard-like was he.

Why weird?' I ask'd him; and he said,
'The souls

Of two repentant Lovers guard the ring;'
Then with a ribald twinkle in his bleak eyes—

'And if you give the ring to any maid,
They still remember what it cost them here,

And bind the maid to love you by the ring;

And if the ring were stolen from the maid,

The theft were death or madness to the thief,

So sacred those Ghost Lovers hold the gift.'

And then he told their legend:

'Long ago

Two lovers parted by a scurrilous tale
Had quarrell'd, till the man repenting sent

This ring "Io t'amo" to his best beloved,
And sent it on her birthday. She in wrath

Return'd it on her birthday, and that day
His death-day, when, half-frenzied by the ring,

He wildly fought a rival suitor, him

The causer of that scandal, fought and fell;

And she that came to part them all too late,

And found a corpse and silence, drew the ring

From his dead finger, wore it till her death,

Shrined him within the temple of her heart,

Made every moment of her after life

A virgin victim to his memory,

And dying rose, and rear'd her arms, and cried

"I see him, Io t'amo, Io t'amo."

Miriam. Legend or true? so tender
should be true!

Did he believe it? did you ask him?

Father. Ay!

But that half skeleton, like a barren ghost

From out the fleshless world of spirits,
laugh'd:

A hollow laughter!

Miriam. Vile, so near the ghost
Himself, to laugh at love in death! But
you?

Father. Well, as the bygone lover
thro' this ring

Had sent his cry for her forgiveness, I
Would call thro' this 'Io t'amo' to the heart

Of *Miriam*; then I bade the man en-
grave

'From *Walter*' on the ring, and send it
— wrote

Name, surname, all as clear as noon, but
he—

Some younger hand must have engraven
the ring—

His fingers were so stiffen'd by the frost
Of seven and ninety winters, that he

scrawl'd

A '*Miriam*' that might seem a '*Muriel*';
And *Muriel* claim'd and open'd what I meant

For *Miriam*, took the ring, and flaunted
it

Before that other whom I loved and love.

A mountain stay'd me here, a minster
there,

A galleried palace, or a battlefield,

Where stood the sheaf of Peace: but—
coming home—

And on your Mother's birthday—all but
yours—

A week betwixt—and when the tower as
now

Was all ablaze with crimson to the roof,
And all ablaze too plunging in the lake

Head-foremost—who were those that
stood between

The tower and that rich phantom of the
tower?

Muriel and *Miriam*, each in white, and
like

May-blossoms in mid autumn—was it
they?

A light shot upward on them from the
lake.

What sparkled there? whose hand was
that? they stood

So close together. I am not keen of
sight,

But coming nearer—*Muriel* had the
ring—

'O Miriam! have you given your ring to her?

O Miriam! Miriam reddened, Muriel clenched

The hand that wore it, till I cried again: 'O Miriam, if you love me take the ring!' She glanced at me, at Muriel, and was mute.

'Nay, if you cannot love me, let it be.' Then—Muriel standing ever statue-like—She turned, and in her soft imperial way And saying gently: 'Muriel, by your leave,'

Unclosed the hand, and from it drew the ring,

And gave it me, who passed it down her own,

'Io t'amo, all is well then.' Muriel fled. *Miriam.* Poor Muriel!

Father. Ay, poor Muriel when you hear

What follows! Miriam loved me from the first,

Not thro' the ring; but on her marriage-morn

This birthday, death-day, and betrothal ring,

Laid on her table overnight, was gone; And after hours of search and doubt and threats,

And hubbub, Muriel entered with it, 'See!—

Found in a chink of that old moulder'd floor!'

My Miriam nodded with a pitying smile, As who should say 'that those who lose

can find.'

Then I and she were married for a year,

One year without a storm, or even a cloud;

And you my Miriam born within the year;

And she my Miriam dead within the year. I sat beside her dying, and she gasped:

'The books, the miniature, the lace are hers,

My ring too when she comes of age, or when

She marries; you—you loved me, kept your word.

You love me still "Io t'amo."—Muriel—no—

She cannot love; she loves her own hard self,

Her firm will, her fixed purpose. Promise me,

Miriam not Muriel—she shall have the ring.'

And there the light of other life, which lives

Beyond our burial and our buried eyes, Gleamed for a moment in her own on earth.

I swore the vow, then with my latest kiss

Upon them, closed her eyes, which would not close,

But kept their watch upon the ring and you.

Your birthday was her death-day. *Miriam.* O poor Mother!

And you, poor desolate Father, and poor me,

The little senseless, worthless, wordless babe,

Saved when your life was wreck'd! *Father.* Desolate? yes!

Desolate as that sailor, whom the storm Had parted from his comrade in the boat,

And dash'd half dead on barren sands, was I.

Nay, you were my one solace; only—you

Were always ailing. Muriel's mother sent,

And sure am I, by Muriel, one day came And saw you, shook her head, and patted

yours,

And smiled, and making with a kindly pinch

Each poor pale cheek a momentary rose— 'That should be fixed,' she said; 'your

pretty bud,

So blighted here, would flower into full health

Among our heath and bracken. Let her come!

And we will feed her with our mountain air,

And send her home to you rejoicing. No—

We could not part. And once, when you my girl Rode on my shoulder home—the tiny

fit

Had graspt a daisy from your Mother's
grave —

By the lych-gate was Muriel. 'Ay,' she
said,

'Among the tombs in this damp vale of
yours!

You scorn my Mother's warning, but the
child

Is paler than before. We often walk

In open sun, and see beneath our feet

The mist of autumn gather from your
lake,

And shroud the tower; and once we
only saw

Your gilded vane, a light above the
mist' —

(Our old bright bird that still is veering
there

Above his four gold letters) 'and the
light,'

She said, 'was like that light' — and there
she paused,

And long; till I believing that the girl's
Lean fancy, groping for it, could not
find

One likeness, laugh'd a little and found
her two —

'A warrior's crest above the cloud of
war' —

'A fiery phoenix rising from the smoke,
The pyre he burnt in.' — 'Nay,' she said,

'the light

That glimmers on the marsh and on the
grave.'

And spoke no more, but turn'd and
pass'd away.

Miriam, I am not surely one of those
Caught by the flower that closes on the
fly,

But after ten slow weeks her fix'd intent,
In aiming at an all but hopeless mark

Go strike it, struck; I took, I left you
there;

I came, I went, was happier day by
day;

For Muriel nursed you with a mother's
care;

Till on that clear and heather-scented
height

The rounder cheek had brighten'd into
bloom.

She always came to meet me carrying
you,

And all her talk was of the babe she
loved;

So, following her old pastime of the
brook,

She threw the fly for me; but oftener
left

That angling to the mother. 'Muriel's
health

Had weaken'd, nursing little Miriam.

Strange!

She used to shun the wailing babe, and
dotes

On this of yours.' But when the matron
saw

That hinted love was only wasted bait,
Not risen to, she was bolder. 'Ever

since

You sent the fatal ring' — I told her
'sent

To Miriam,' 'Doubtless — ay, but ever,
since

In all the world my dear one sees but
you —

In your sweet babe she finds but you —
she makes

Her heart a mirror that reflects but you.'
And then the tear fell, the voice broke.

Her heart!

I gazed into the mirror, as a man
Who sees his face in water, and a stone,

That glances from the bottom of the
pool,

Strike upward thro' the shadow; yet at
last,

Gratitude — loneliness — desire to keep
So skilled a nurse about you always —

nay!

Some half remorseful kind of pity too —
Well! well, you know I married Muriel

Erne.

'I take thee Muriel for my wedded
wife' —

I had forgotten it was your birthday,
child —

When all at once with some electric
thrill

A cold air pass'd between us, and the
hands

Fell from each other, and were join'd
again.

No second cloudless honeymoon was
mine.

For by and by she sicken'd of the farce,

She dropt the gracious mask of mother-
 hood,
 She came no more to meet me, carrying
 you,
 Nor ever cared to set you on her knee,
 Nor ever let you gambol in her sight,
 Nor ever cheer'd you with a kindly
 smile,
 Nor ever ceased to clamour for the ring;
 Why had I sent the ring at first to her?
 Why had I made her love me thro' the
 ring,
 And then had changed? so fickle are
 men — the best!
 Not she — but now my love was hers
 again,
 The ring by right, she said, was hers
 again.
 At times too shrilling in her angrier
 moods,
 'That weak and watery nature love you?
 No!
 "Io t'amo, Io t'amo!"' flung herself
 Against my heart, but often while her
 lips
 Were warm upon my cheek, an icy
 breath,
 As from the grating of a sepulchre,
 Past over both. I told her of my vow,
 No pliable idiot I to break my vow;
 But still she made her outcry for the
 ring;
 For one monotonous fancy madden'd her,
 Till I myself was madden'd with her
 cry,
 And even that 'Io t'amo,' those three
 sweet
 Italian words, became a weariness.
 My people too were scared with eerie
 sounds,
 A footstep, a low throbbing in the walls,
 A noise of falling weights that never
 fell,
 Weird whispers, bells that rang without
 a hand,
 Door-handles turn'd when none was at
 the door,
 And bolted doors that open'd of them-
 selves:
 And one betwixt the dark and light had
 seen
Her, bending by the cradle of her
 babe.

Miriam. And I remember once that
 being waked
 By noises in the house — and no one
 near —
 I cried for nurse, and felt a gentle hand
 Fall on my forehead, and a sudden face
 Look'd in upon me like a gleam and
 pass'd
 And I was quieted, and slept again.
 Or is it some half memory of a dream?
Father. Your fifth September birth-
 day.
Miriam. And the face,
 The hand, — my Mother.
Father. *Miriam*, on that day
 Two lovers parted by no scurrilous tale —
 Mere want of gold — and still for twenty
 years
 Bound by the golden cord of their first
 love —
 Had ask'd us to their marriage, and to
 share
 Their marriage-banquet. *Muriel*, paler
 then
 Than ever you were in your cradle,
 moan'd,
 'I am fitter for my bed, or for my grave,
 I cannot go, go you.' And then she
 rose,
 She clung to me with such a hard em-
 brace,
 So lingeringly long, that half-amazed
 I parted from her, and I went alone.
 And when the bridegroom murmur'd,
 'With this ring,'
 I felt for what I could not find, the key,
 The guardian of her relics, of *her* ring.
 I kept it as a sacred amulet
 About me, — gone! and gone in that
 embrace!
 Then, hurrying home, I found her not
 in house
 Or garden — up the tower — an icy air
 Flew by me. — There, the chest was open
 — all
 The sacred relics tost about the floor —
 Among them *Muriel* lying on her face —
 I raised her, call'd her, 'Muriel, Muriel,
 wake!'
 The fatal ring lay near her; the glazed
 eye
 Glared at me as in horror. Dead! I
 took

And chafed the freezing hand. A red
mark ran
All round one finger pointed straight,
the rest
Were crumpled inwards. Dead!—and
maybe stung
With some remorse, had stolen, worn the
ring—
Then torn it from her finger, or as if—
For never had I seen her show remorse—
As if—

Miriam. —those two Ghost Lovers—

Father. —lovers yet—

Miriam. Yes, yes!

Father. —but dead so long, gone up
so far,

That now their ever-rising life has
dwarf'd

Or lost the moment of their past on
earth,

As we forget our wail at being born.

As if—

Miriam. —a dearer ghost had—

Father. —wrench'd it away.

Miriam. Had floated in with sad
reproachful eyes,

Till from her own hand she had torn the
ring

In fright, and fallen dead. And I my-
self

Am half afraid to wear it.

Father. Well, no more!

No bridal music this! but fear not you!

You have the ring she guarded; that
poor link

With earth is broken, and has left her
free,

Except that, still drawn downward for
an hour,

Her spirit hovering by the church, where
she

Was married too, may linger, till she
sees

Her maiden coming like a Queen, who
leaves

Some colder province in the North to
gain

Her capital city, where the loyal bells
Clash welcome—linger, till her own, the
babe

She lean'd to from her Spiritual sphere,
Her lonely maiden-Princess, crown'd with
flowers,

Has enter'd on the larger woman-world
Of wives and mothers.

But the bridal veil—
Your nurse is waiting. Kiss me, child,
and go.

FORLORN.

I.

'HE is fled—I wish him dead—
He that wrought my ruin—
O the flattery and the craft
Which were my undoing . . .
In the night, in the night,
When the storms are blowing.

II.

'Who was witness of the crime?
Who shall now reveal it?
He is fled, or he is dead,
Marriage will conceal it . . .
In the night, in the night,
While the gloom is growing.'

III.

Catherine, Catherine, in the night,
What is this you're dreaming?
There is laughter down in Hell
At your simple scheming . . .
In the night, in the night,
When the ghosts are fleeing.

IV.

You to place a hand in his
Like an honest woman's;
You that lie with wasted lungs
Waiting for your summons . . .
In the night, O the night,
O the deathwatch beating!

V.

There will come a witness soon
Hard to be confuted,
All the world will hear a voice
Scream you are polluted . . .
In the night, O the night,
When the owls are wailing!

VI.

Shame and marriage, Shame and marriage,
 Fright and foul dissembling,
 Bantering bridesman, reddening priest,
 Tower and altar trembling . . .
 In the night, O the night,
 When the mind is failing!

VII.

Mother, dare you kill your child?
 How your hand is shaking!
 Daughter of the seed of Cain,
 What is this you're taking? . . .
 In the night, O the night,
 While the house is sleeping.

VIII.

Dreadful! has it come to this,
 O unhappy creature?
 You that would not tread on a worm
 For your gentle nature . . .
 In the night, O the night,
 O the night of weeping!

IX.

Murder would not veil your sin,
 Marriage will not hide it,
 Earth and Hell will brand your name
 Wretch you must abide it . . .
 In the night, O the night,
 Long before the dawning.

X.

Up, get up, and tell him all,
 Tell him you were lying!
 Do not die with a lie in your mouth,
 You that know you're dying . . .
 In the night, O the night,
 While the grave is yawning.

XI.

No—you will not die before,
 Tho' you'll ne'er be stronger;
 You will live till *that* is born,
 Then a little longer . . .
 In the night, O the night,
 While the Fiend is prowling.

XII.

Death and marriage, Death and marriage!
 Funeral hearses rolling!
 Black with bridal favours mixt!
 Bridal bells with tolling! . . .
 In the night, O the night,
 When the wolves are howling.

XIII.

Up, get up, the time is short,
 Tell him now or never!
 Tell him all before you die,
 Lest you die for ever . . .
 In the night, O the night,
 Where there's no forgetting.

XIV.

Up she got, and wrote him all,
 All her tale of sadness,
 Blister'd every word with tears,
 And eased her heart of madness . . .
 In the night, and nigh the dawn,
 And while the moon was setting.

HAPPY.

THE LEPER'S BRIDE.

I.

WHY wail you, pretty plover? and what
 is it that you fear?
 Is he sick your mate like mine? have
 you lost him, is he fled?
 And there—the heron rises from his
 watch beside the mere,
 And flies above the leper's hut, where
 lives the living-dead.

II.

Come back, nor let me know it! would
 he live and die alone?
 And has he not forgiven me yet, his
 over-jealous bride,
 Who am, and was, and will be his, his
 own and only own,
 To share his living death with him,
 die with him side by side?

III.

Is that the leper's hut on the solitary
moor,
Where noble Ulric dwells forlorn, and
wears the leper's weed?
The door is open. He! is he standing
at the door,
My soldier of the Cross? it is he and
he indeed!

IV.

My roses — will he take them *now* —
mine, his — from off the tree
We planted both together, happy in
our marriage morn?
O God, I could blaspheme, for he fought
Thy fight for Thee,
And Thou hast made him leper to compass
him with scorn —

V.

Hast spared the flesh of thousands, the
coward and the base,
And set a crueller mark than Cain's on
him, the good and brave!
He sees me, waves me from him. I will
front him face to face.
You need not wave me from you. I
would leap into your grave.

* * * *

VI.

My warrior of the Holy Cross and of the
conquering sword,
The roses that you cast aside — once
more I bring you these.
No nearer? do you scorn me when you
tell me, O my lord,
You would not mar the beauty of your
bride with your disease.

VII.

You say your body is so foul — then here
I stand apart,
Who yearn to lay my loving head upon
your leprous breast.
The leper plague may scale my skin but
never taint my heart;
Your body is not foul to me, and body
is foul at best.

VIII.

I loved you first when young and fair,
but now I love you most;
The fairest flesh at last is filth on which
the worm will feast;
This poor rib-grated dungeon of the holy
human ghost,
This house with all its hateful needs no
cleaner than the beast,

IX.

This coarse diseased creature which in
Eden was divine,
This Satan-haunted ruin, this little
city of sewers,
This wall of solid flesh that comes between
your soul and mine,
Will vanish and give place to the
beauty that endures,

X.

The beauty that endures on the Spiritual
height,
When we shall stand transfigured, like
Christ on Hermon hill,
And moving each to music, soul in soul
and light in light,
Shall flash thro' one another in a
moment as we will.

XI.

Foul! foul! the word was yours not
mine, I worship that right hand
Which fell'd the foes before you as the
woodman fells the wood,
And sway'd the sword that lighten'd back
the sun of Holy land,
And clove the Moslem crescent moon,
and changed it into blood.

XII.

And once I worshipt all too well this
creature of decay,
For Age will chink the face, and Death
will freeze the supplest limbs —
Yet you in your mid manhood — O the
grief when yesterday
They bore the Cross before you to the
chant of funeral hymns.

XIII.

'Libera me, Domine!' you sang the
 Psalm, and when
 The Priest pronounced you dead, and
 flung the mould upon your feet,
 A beauty came upon your face, not that
 of living men,
 But seen upon the silent brow when
 life has ceased to beat.

XIV.

'Libera nos, Domine' — you knew not
 one was there
 Who saw you kneel beside your bier,
 and weeping scarce could see;
 May I come a little nearer, I that heard,
 and changed the prayer
 And sang the married 'nos' for the
 solitary 'me.'

XV.

My beauty marred by you? by you! so
 be it. All is well
 If I lose it and myself in the higher
 beauty, yours.
My beauty lured that falcon from his
 eyry on the fell,
 Who never caught one gleam of the
 beauty which endures —

XVI.

The Count who sought to snap the bond
 that link'd us life to life,
 Who whisper'd me, 'Your Ulric loves'
 — a little nearer still —
 He hiss'd, 'Let us revenge ourselves,
 your Ulric woos my wife' —
 A lie by which he thought he could
 subdue me to his will.

XVII.

I knew that you were near me when I
 let him kiss my brow;
Did he touch me on the lips? I was
 jealous, anger'd, vain,
 And I meant to make *you* jealous. Are
 you jealous of me now?
 Your pardon, O my love, if I ever gave
 you pain.

XVIII.

You never once accused me, but I wept
 alone, and sigh'd
 In the winter of the Present for the
 summer of the Past;
 That icy winter silence — how it froze
 you from your bride,
 Tho' I made one barren effort to break
 it at the last.

XIX.

I brought you, you remember, these roses,
 when I knew
 You were parting for the war, and you
 took them tho' you frown'd;
 You frown'd and yet you kiss'd them.
 All at once the trumpet blew,
 And you spurr'd your fiery horse, and
 you hurl'd them to the ground.

XX.

You parted for the Holy War without a
 word to me,
 And clear myself unask'd — not I. My
 nature was too proud.
 And him I saw but once again, and far
 away was he,
 When I was praying in a storm — the
 crash was long and loud —

XXI.

That God would ever slant His bolt from
 falling on your head —
 Then I lifted up my eyes, he was coming
 down the fell —
 I clapt my hands. The sudden fire from
 Heaven had dash'd him dead,
 And sent him charr'd and blasted to
 the deathless fire of Hell.

XXII.

See, I sinn'd but for a moment. I re-
 pent and repent,
 And trust myself forgiven by the God
 to whom I kneel.
 A little nearer? Yes. I shall hardly be
 content
 Till I be leper like yourself, my love,
 from head to heel.

XXIII.

O foolish dreams, that you, that I, would
 slight our marriage oath:
 I held you at that moment even dearer
 than before;
 Now God has made you leper in His
 loving care for both,
 That we might cling together, never
 doubt each other more.

XXIV.

The Priest, who join'd you to the dead,
 has join'd our hands of old;
 If man and wife be but one flesh, let
 mine be leprous too,
 As dead from all the human race as if
 beneath the mould;
 If you be dead, then I am dead, who
 only live for you.

XXV.

Would Earth tho' hid in cloud not be
 follow'd by the Moon?
 The leech forsake the dying bed for
 terror of his life?
 The shadow leave the Substance in the
 brooding light of noon?
 Or if I had been the leper would you
 have left the wife?

XXVI.

Not take them! Still you wave me off
 — poor roses — must I go —
 I have worn them year by year — from
 the bush we both had set —
 What? fling them to you? — well — that
 were hardly gracious. No!
 Your plague but passes by the touch.
 A little nearer yet!

XXVII.

There, there! he buried you, the Priest;
 the Priest is not to blame,
 He joins us once again, to his either
 office true:
 I thank him. I am happy, happy.
 Kiss me. In the name
 Of the everlasting God, I will live and
 die with you.

[DEAN MILMAN has remarked that the protection and care afforded by the Church to this blighted race of lepers was among the most beautiful of its offices during the Middle Ages. The leprosy of the thirteenth and fourteenth centuries was supposed to be a legacy of the crusades, but was in all probability the offspring of meagre and unwholesome diet, miserable lodging and clothing, physical and moral degradation. The services of the Church in the seclusion of these unhappy sufferers were most affecting. The stern duty of looking to the public welfare is tempered with exquisite compassion for the victims of this loathsome disease. The ritual for the sequestration of the leprous differed little from the burial service. After the leper had been sprinkled with holy water, the priest conducted him into the church, the leper singing the psalm 'Libera me domine,' and the crucifix and bearer going before. In the church a black cloth was stretched over two trestles in front of the altar, and the leper leaning at its side devoutly heard mass. The priest, taking up a little earth in his cloak, threw it on one of the leper's feet, and put him out of the church, if it did not rain too heavily; took him to his hut in the midst of the fields, and then uttered the prohibitions: 'I forbid you entering the church . . . or entering the company of others. I forbid you quitting your home without your leper's dress.' He concluded: 'Take this dress, and wear it in token of humility; take these gloves, take this clapper, as a sign that you are forbidden to speak to any one. You are not to be indignant at being thus separated from others, and as to your little wants, good people will provide for you, and God will not desert you.' Then in this old ritual follow these sad words: 'When it shall come to pass that the leper shall pass out of this world, he shall be buried in his hut, and not in the churchyard.' At first there was a doubt whether wives should follow their husbands who had been leprous, or remain in the world and marry again. The Church decided that the marriage-tie was indissoluble, and so bestowed on these unhappy beings this immense source of consolation. With a love stronger than this living death, lepers were followed into banishment from the haunts of men by their faithful wives. Readers of Sir J. Stephen's *Essays on Ecclesiastical Biography* will recollect the description of the founder of the Franciscan order, how, controlling his involuntary disgust, St. Francis of Assisi washed the feet and dressed the sores of the lepers, once at least reverently applying his lips to their wounds. — BOUCHER-JAMES.]

This ceremony of *quasi*-burial varied considerably at different times and in different places.

In some cases a grave was dug, and the leper's face was often covered during the service.

TO ULYSSES.¹

I.

ULYSSES, much-experienced man,
Whose eyes have known this globe of
ours,
Her tribes of men, and trees, and
flowers,
From Corrientes to Japan,

II.

To you that bask below the Line,
I soaking here in winter wet —
The century's three strong eights have
met
To drag me down to seventy-nine

III.

In summer if I reach my day —
To you, yet young, who breathe the
balm
Of summer-winters by the palm
And orange grove of Paraguay,

IV.

I tolerant of the colder time,
Who love the winter woods, to trace
On paler heavens the branching grace
Of leafless elm, or naked lime,

V.

And see my cedar green, and there
My giant ilex keeping leaf
When frost is keen and days are
brief —
Or marvel how in English air

VI.

My yucca, which no winter quells,
Altho' the months have scarce begun,
Has push'd toward our faintest sun
A spike of half-accomplish'd bells —

VII.

Or watch the waving pine which here
The warrior of Caprera set,²

A name that earth will not forget
Till earth has roll'd her latest year —

VIII.

I, once half-crazed for larger light
On broader zones beyond the foam,
But chaining fancy now at home
Among the quarried downs of Wight,

IX.

Not less would yield full thanks to you
For your rich gift, your tale of lands
I know not,³ your Arabian sands;
Your cane, your palm, tree-fern, bamboo

X.

The wealth of tropic bower and brake;
Your Oriental Eden-isles,⁴ ~~Philippines~~
Where man, nor only Nature smiles;
Your wonder of the boiling lake;⁵

XI.

Phra-Chai, the Shadow of the Best,⁶
Phra-bat⁷ the step; your Pontic coast;
Crag-cloister;⁸ Anatolian Ghost;⁹
Hong-Kong,¹⁰ Karnac,¹¹ and all the rest.

XII.

Thro' which I follow'd line by line
Your leading hand, and came, my
friend,
To prize your various book, and send
A gift of slenderer value, mine.

¹ 'Ulysses,' the title of a number of essays by W. G. Palgrave. He died at Monte Video before seeing my poem.

² Garibaldi said to me, alluding to his barren island, 'I wish I had your trees.'

³ The tale of Nejd.

⁴ The Philippines.

⁵ In Dominica.

⁶ The Shadow of the Lord. Certain obscure markings on a rock in Siam, which express the image of Buddha to the Buddhist more or less distinctly according to his faith and his moral worth.

⁷ The footstep of the Lord on another rock.

⁸ The monastery of Sumelas.

⁹ Anatolian Spectre stories.

¹⁰ The Three Cities.

¹¹ Travels in Egypt.

TO MARY BOYLE.

WITH THE FOLLOWING POEM.

I.

'SPRING-FLOWERS'! While you still
 delay to take
 Your leave of Town,
 Our elmtree's ruddy-hearted blossom-
 flake
 Is fluttering down.

II.

Be truer to your promise. There! I
 heard
 Our cuckoo call.
 Be needle to the magnet of your word,
 Nor wait, till all

III.

Our vernal bloom from every vale and
 plain
 And garden pass,
 And all the gold from each laburnum
 chain
 Drop to the grass.

IV.

Is memory with your Marian gone to
 rest,
 Dead with the dead?
 For ere she left us, when we met, you
 prest
 My hand, and said

V.

I come with your spring-flowers.' You
 came not, friend;
 My birds would sing,
 You heard not. Take then this spring-
 flower I send,
 This song of spring,

VI.

'ound yesterday — forgotten mine own
 rhyme
 By mine old self,
 As I shall be forgotten by old I'm:
 Laid on the shelf —

VII.

A rhyme that flower'd betwixt the whiten-
 ing sloe
 And kingcup blaze,
 And more than half a hundred years ago,
 In rick-fire days,

VIII.

When Dives loathed the times, and paced
 his land
 In fear of worse,
 And sanguine Lazarus felt a vacant hand
 Fill with *his* purse.

IX.

For lowly minds were madden'd to the
 height
 By tonguester tricks,
 And once — I well remember that red
 night
 When thirty ricks,

X.

All flaming, made an English homestead
 Hell —
 These hands of mine
 Have helpt to pass a bucket from the well
 Along the line,

XI.

When this bare dome had not begun to
 gleam
 Thro' youthful curls,
 And you were then a lover's fairy dream,
 His girl of girls;

XII.

And you, that now are lonely, and with
 Grief
 Sit face to face,
 Might find a flickering glimmer of relief
 In change of place.

XIII.

What use to brood? this life of mingled
 pains
 And joys to me,
 Despite of every Faith and Creed, remains
 The Mystery.

XIV.

Let golden youth bewail the friend, the
 wife,
 For ever gone.
 He dreams of that long walk thro' desert
 life
 Without the one.

XV.

The silver year should cease to mourn
 and sigh —
 Not long to wait —
 So close are we, dear Mary, you and I
 To that dim gate.

XVI.

Take, read! and be the faults your Poet
 makes
 Or many or few,
 He rests content, if his young music
 wakes
 A wish in you

XVII.

To change our dark Queen-city, all her
 realm
 Of sound and smoke,
 For his clear heaven, and these few lanes
 of elm
 And whispering oak.

THE PROGRESS OF SPRING.

I.

THE groundflame of the crocus breaks
 the 'mould,
 Fair Spring slides hither o'er the
 Southern sea,
 Wavers on her thin stem the snowdrop
 cold
 That trembles not to kisses of the
 bee:
 Come, Spring, for now from all the
 dripping eaves
 The spear of ice has wept itself away,
 And hour by hour unfolding woodbine
 leaves
 O'er his uncertain shadow droops the
 day.

She comes! The loosen'd rivulets run;
 The frost-bead melts upon her golden
 hair;
 Her mantle, slowly greening in the Sun,
 Now wraps her close, now arching
 leaves her bare
 To breaths of balmier air;

II.

Up leaps the lark, gone wild to welcome
 her,
 About her glance the tits, and shriek
 the jays,
 Before her skims the jubilant woodpecker,
 The linnet's bosom blushes at her gaze,
 While round her brows a woodland culver
 flits,
 Watching her large light eyes and
 gracious looks,
 And in her open palm a halcyon sits
 Patient — the secret splendour of the
 brooks.
 Come, Spring! She comes on waste and
 wood,
 On farm and field: but enter also here,
 Diffuse thyself at will thro' all my blood.
 And, tho' thy violet sicken into sere,
 Lodge with me all the year!

III.

Once more a downy drift against the
 brakes,
 Self-darken'd in the sky, descending
 slow!
 But gladly see I thro' the wavering flakes
 Yon blanching apricot like snow in
 snow.
 These will thine eyes not brook in forest-
 paths,
 On their perpetual pine, nor round
 the beech;
 They fuse themselves to little spicy baths,
 Solved in the tender blushes of the
 peach;
 They lose themselves and die
 On that new life that gems the haw-
 thorn line;
 Thy gay lent-lilies wave and put them by,
 And out once more in varnish'd glory
 shine
 Thy stars of celandine.

IV.

She floats across the hamlet. Heaven
lours,
But in the tearful splendour of her
smiles
I see the slowly-thickening chestnut
towers
Fill out the spaces by the barren tiles.
Now past her feet the swallow circling flies,
A clamorous cuckoo stoops to meet
her hand;
Her light makes rainbows in my closing
eyes,
I hear a charm of song thro' all the
land.
Come, Spring! She comes, and Earth
is glad
To roll her North below thy deepening
dome,
But ere thy maiden birk be wholly clad,
And these low bushes dip their twigs
in foam,
Make all true hearths thy home.

V.

Across my garden! and the thicket stirs,
The fountain pulses high in sunnier jets,
The blackcap warbles, and the turtlepurrs,
The starling claps his tiny castanets.
Still round her forehead wheels the
woodland dove,
And scatters on her throat the sparks
of dew,
The kingcup fills her footprint, and above
Broaden the glowing isles of vernal
blue.
Hail ample presence of a Queen,
Bountiful, beautiful, apparell'd gay,
Whose mantle, every shade of glancing
green,
Flies back in fragrant breezes to display
A tunic white as May!

VI.

She whispers, 'From the South I bring
you balm,
For on a tropic mountain was I born,
While some dark dweller by the coco-
palm
Watch'd my far meadow zoned with
airy morn;

From under rose a muffled moan of
floods;
I sat beneath a solitude of snow;
There no one came, the turf was fresh,
the woods
Plunged gulf on gulf thro' all their
vales below.
I saw beyond their silent tops
The steaming marshes of the scarlet
cranes,
The slant seas leaning on the mangrove
copse,
And summer basking in the sultry
plains
About a land of canes;

VII.

'Then from my vapour-girdle soaring
forth
I scaled the buoyant highway of the
birds,
And drank the dews and drizzle of the
North,
That I might mix with men, and hear
their words
On pathway'd plains; for — while my
hand exults
Within the bloodless heart of lowly
flowers
To work old laws of Love to fresh
results,
Thro' manifold effect of simple powers—
I too would teach the man
Beyond the darker hour to see the
bright,
That his fresh life may close as it began,
The still-fulfilling promise of a light
Narrowing the bounds of night.'

VIII.

So wed thee with my soul, that I may
mark
The coming year's great good and
varied ills,
And new developments, whatever spark
Be struck from out the clash of warring
wills;
Or whether, since our nature cannot rest,
The smoke of war's volcano burst
again
From hoary deeps that belt the changeful
West,

Old Empires, dwellings of the kings
 of men;
 Or should those fail, that hold the helm,
 While the long day of knowledge
 grows and warms,
 And in the heart of this most ancient
 realm
 A hateful voice be utter'd and alarms
 Sounding 'To arms! to arms!'

IX.

A simpler, saner lesson might he learn
 Who reads thy gradual process, Holy
 Spring.
 Thy leaves possess the season in their
 turn,
 And in their time thy warblers rise on
 wing.
 How surely glidest thou from March to
 May,
 And changest, breathing it, the sullen
 wind,
 Thy scope of operation, day by day,
 Larger and fuller, like the human mind!
 Thy warmth from bud to bud
 Accomplish that blind model in the
 seed,
 And men have hopes, which race the
 restless blood,
 That after many changes may succeed
 Life, which is Life indeed.

MERLIN AND THE GLEAM.

I.

O YOUNG Mariner,
 You from the haven
 Under the sea-cliff,
 You that are watching
 The gray Magician
 With eyes of wonder,
 I am Merlin,
 And I am dying,
 I am Merlin
 Who follow The Gleam.

II.

Mighty the Wizard
 Who found me at sunrise
 Sleeping, and woke me
 And learn'd me Magic!

Great the Master,
 And sweet the Magic,
 When over the valley,
 In early summers,
 Over the mountain,
 On human faces,
 And all around me,
 Moving to melody,
 Floated The Gleam.

III.

Once at the croak of a Raven
 who crost it,
 A barbarous people,
 Blind to the magic,
 And deaf to the melody,
 Snarl'd at and cursed me.
 A demon vext me,
 The light retreated,
 The landskip darken'd,
 The melody deaden'd,
 The Master whisper'd,
 'Follow The Gleam.'

IV.

Then to the melody,
 Over a wilderness
 Gliding, and glancing at
 Elf of the woodland,
 Gnome of the cavern,
 Griffin and Giant,
 And dancing of Fairies
 In desolate hollows,
 And wraiths of the mountain,
 And rolling of dragons
 By warble of water,
 Or cataract music
 Of falling torrents,
 Flitted The Gleam.

V.

Down from the mountain
 And over the level,
 And streaming and shining on
 Silent river,
 Silvery willow,
 Pasture and plowland,
 Innocent maidens,
 Garrulous children,
 Homestead and harvest,
 Reaper and gleaner,
 And rough-ruddy faces

Merlin is the only one left.

Of lowly labour,
Slided The Gleam —

VI.

Then, with a melody
Stronger and statelier,
Led me at length
To the city and palace
Of Arthur the king;
Touch'd at the golden
Cross of the churches,
Flash'd on the Tournament,
Flicker'd and bicker'd
From helmet to helmet,
And last on the forehead
Of Arthur the blameless
Rested The Gleam.

VII.

Clouds and darkness
Closed upon Camelot;
Arthur had vanish'd
I knew not whither,
The king who loved me,
And cannot die;
For out of the darkness
Silent and slowly
The Gleam, that had waned to a
wintry glimmer
On icy fallow
And faded forest,
Drew to the valley
Named of the shadow,
And slowly brightening
Out of the glimmer,
And slowly moving again to a
melody
Yearningly tender,
Fell on the shadow,
No longer a shadow,
But clothed with The Gleam.

VIII.

And broader and brighter
The Gleam flying onward,
Wed to the melody,
Sang thro' the world;
And slower and fainter,
Old and weary,
But eager to follow,
I saw, whenever
In passing it glanced upon

Hamlet or city,
That under the Crosses
The dead man's garden,
The mortal hillock,
Would break into blossom
And so to the land's
Last limit I came —
And can no longer,
But die rejoicing,
For thro' the Magic
Of Him the Mighty,
Who taught me in childhood,
There on the border
Of boundless Ocean,
And all but in Heaven
Hovers The Gleam.

IX.

Not of the sunlight,
Not of the moonlight,
Not of the starlight!
O young Mariner,
Down to the haven,
Call your companions,
Launch your vessel,
And crowd your canvas,
And, ere it vanishes
Over the margin,
After it, follow it,
Follow The Gleam.

ROMNEY'S REMORSE.

'I read Hayley's Life of Romney the other day — Romney wanted but education and reading to make him a very fine painter; but his ideal was not high nor fixed. How touching is the close of his life! He married at nineteen, and because Sir Joshua and others had said that "marriage spoils an artist" almost immediately left his wife in the North and scarce saw her till the end of his life; when old, nearly mad, and quite desolate, he went back to her and she received him and nursed him till he died. This quiet act of hers is worth all Romney's pictures! even as a matter of Art, I am sure.' (*Letters and Literary Remains of Edward Fitzgerald*, vol. i.)

'BEAT, little heart — I give you this and this,'

Who are you? What! the Lady
Hamilton?

Good, I am never weary painting you.
To sit once more? Cassandra, Hebe,
Joan,

Or spinning at your wheel beside the
vine —

Bacchante, what you will; and if I fail
To conjure and concentrate into form
And colour all you are, the fault is less
In me than Art. What Artist ever yet
Could make pure light live on the canvas?
Art!

Why should I so disrelish that short
word?

Where am I? snow on all the hills!
so hot,
So fever'd! never colt would more de-
light

To roll himself in meadow grass than I
To wallow in that winter of the hills.

Nurse, were you hired? or came of
your own will

To wait on one so broken, so forlorn?
Have I not met you somewhere long ago?
I am all but sure I have — in Kendal
church —

O yes! I hired you for a season there,
And then we parted; but you look so
kind

That you will not deny my sultry throat
One draught of icy water. There — you
spill

The drops upon my forehead. Your
hand shakes.

I am ashamed. I am a trouble to you,
Could kneel for your forgiveness. Are
they tears?

For me — they do me too much grace —
for me?

O Mary, Mary!

Vexing you with words!
Words only, born of fever, or the fumes
Of that dark opiate dose you gave me,
— words,

Wild babble. I have stumbled back again
Into the common day, the sounder self.

God stay me there, if only for your sake,
The truest, kindest, noblest-hearted wife
That ever wore a Christian marriage-ring.

My curse upon the Master's apothegm,
That wife and children drag an Artist
down!

This seem'd my lodestar in the Heaven
of Art,

And lured me from the household fire on
earth.

To you my days have been a life-long lie,
Grafted on half a truth; and tho' you say
'Take comfort, you have won the Painter's
fame,'

The best in me that sees the worst in me,
And groans to see it, finds no comfort
there.

What fame? I am not Raphaël,
Titian — no

Nor even a Sir Joshua, some will cry.
Wrong there! The painter's fame? but

mine, that grew
Blown into glittering by the popular
breath,

May float awhile beneath the sun, may
roll

The rainbow hues of heaven about it —
There!

The colour'd bubble bursts above the
abyss

Of Darkness, utter Lethe.

Is it so?

Her sad eyes plead for my own fame
with me

To make it dearer.

Look, the sun has risen
To flame along another dreary day.

Your hand. How bright you keep your
marriage-ring!

Raise me. I thank you.

Has your opiate then
Bred this black mood? or am I conscious,
more

Than other Masters, of the chasm
between

Work and Ideal? Or does the gloom
of Age

And suffering cloud the height I stand
upon

Even from myself? stand? stood . . .
no more.

And yet
The world would lose, if such a wife as
you

Should vanish unrecorded. Might I crave
One favour? I am bankrupt of all claim
On your obedience, and my strongest
wish

Falls flat before your least unwillingness.
Still would you—if it please you—sit
to me?

I dream'd last night of that clear
summer noon,
When seated on a rock, and foot to foot
With your own shadow in the placid lake,
You claspt our infant daughter, heart to
heart.

I had been among the hills, and brought
you down

A length of staghorn-moss, and this you
twined

About her cap. I see the picture yet,
Mother and child. A sound from far away,
No louder than a bee among the flowers,
A fall of water lull'd the noon asleep.

You still'd it for the moment with a song
Which often echo'd in me, while I stood
Before the great Madonna-masterpieces
Of ancient Art in Paris, or in Rome.

Mary, my crayons! if I can, I will.
You should have been—I might have
made you once,

Had I but known you as I know you
now—

The true Alcestis of the time. Your
song—

Sit, listen! I remember it, a proof
That I—even I—at times remember'd
you.

'Beat upon mine, little heart! beat,
beat!

Beat upon mine! you are mine, my
sweet!

All mine from your pretty blue eyes
to your feet,

My sweet.'

Less profile! turn to me—three-quarter
face.

'Sleep, little blossom, my honey, my
bliss!

For I give you this, and I give you this!
And I blind your pretty blue eyes with
a kiss!

Sleep!'

Too early blinded by the kiss of death—

'Father and Mother will watch you
grow'—

You watch'd not I, she did not grow,
she died.

'Father and Mother will watch you
grow,
And gather the roses whenever they
blow,
And find the white heather wherever
you go,

My sweet.'

Ah, my white heather only blooms in
heaven

With Milton's amaranth. There, there,
there! a child

Had shamed me at it—Down, you idle
tools,

Stamp'd into dust—tremulous, all awry,
Blurr'd like a landskip in a ruffled pool,—
Not one stroke firm. This Art, that
harlot-like

Seduced me from you, leaves me harlot-
like,

Who love her still, and whimper, im-
potent

To win her back before I die—and
then—

Then, in the loud world's bastard judg-
ment-day,

One truth will damn me with the mind-
less mob,

Who feel no touch of my temptation, more
Than all the myriad lies, that blacken round
The corpse of every man that gains a
name;

'This model husband, this fine Artist'!
Fool,

What matters? Six foot deep of burial
mould

Will dull their comments! Ah, but when
the shout

Of His descending peals from Heaven,
and throbs

Thro' earth, and all her graves, if *He*
should ask,

'Why left you wife and children? for
my sake,

According to my word?' and I replied,
'Nay, Lord, for *Art*,' why, that would
sound so mean

That all the dead, who wait the doom of
Hell

For bolder sins than mine, adulteries,

Wife-murders, — nay, the ruthless Mussul-
man
Who flings his bowstrung Harem in the
sea,
Would turn, and glare at me, and point
and jeer,
And gibber at the worm, who, living,
made
The wife of wives a widow-bride, and lost
Salvation for a sketch.

I am wild again!
The coals of fire you heap upon my head
Have crazed me. Some one knocking
there without?
No! Will my Indian brother come? to
find

Me or my coffin? Should I know the
man?

This worn-out Reason dying in her house
May leave the windows blinded, and if so,
Bid him farewell for me, and tell him —

Hope!
I hear a death-bed Angel whisper 'Hope.'
'The miserable have no medicine
But only Hope!' He said it . . . in
the play.

His crime was of the senses; of the mind
Mine; worse, cold, calculated.

Tell my son —
O let me lean my head upon your breast.
'Beat little heart' on this fool brain of
mine.

I once had friends — and many — none
like you.

I love you more than when we married.
Hope!

O yes, I hope, or fancy that, perhaps,
Human forgiveness touches heaven, and
thence —

For you forgive me, you are sure of that —
Reflected, sends a light on the forgiven.

PARNASSUS.

Exegi monumentum . . .
Quod non . . .
Possit diuere . . . innumerabilis
Annorum series et fuga temporum. — HORACE.

I.

WHAT be those crown'd forms high over
the sacred fountain?

Bards, that the mighty Muses have raised
to the heights of the mountain,
And over the flight of the Ages! O
Goddesses, help me up thither!
Lightning may shrivel the laurel of
Cæsar, but mine would not wither.
Steep is the mountain, but you, you will
help me to overcome it,
And stand with my head in the zenith,
and roll my voice from the summit,
Sounding for ever and ever thro' Earth
and her listening nations,
And mix with the great Sphere-music of
stars and of constellations.

II.

What be those two shapes high over the
sacred fountain,
Taller than all the Muses, and huger
than all the mountain?
On those two known peaks they stand
ever spreading and heightening;
Poet, that evergreen laurel is blasted by
more than lightning!
Look, in their deep double shadow the
crown'd ones all disappearing!
Sing like a bird and be happy, nor hope
for a deathless hearing!
'Sounding for ever and ever?' pass on!
the sight confuses — ^{time}
These are Astronomy and Geology, ter-
rible Muses!

III.

If the lips were touch'd with fire from off
a pure Pierian altar,
Tho' their music here be mortal need the
singer greatly care?
Other songs for other worlds! the fire
'within him would not falter;
Let the golden Iliad vanish, Homer here
is Homer there.

BY AN EVOLUTIONIST.

THE Lord let the house of a brute to the
soul of a man,
And the man said, 'Am I your debtor?'
And the Lord — 'Not yet: but make it
as clean as you can,
And then I will let you a better.'

I.

If my body come from brutes, my soul
uncertain, or a fable,
Why not bask amid the senses while
the sun of morning shines,
I, the finer brute rejoicing in my hounds,
and in my stable,
Youth and Health, and birth and
wealth, and choice of women and
of wines?

II.

What hast thou done for me, grim Old
Age, save breaking my bones on
the rack?
Would I had past in the morning that
looks so bright from afar!

OLD AGE.

Done for thee? starved the wild beast
that was linkt with thee eighty
years back.
Less weight now for the ladder-of-
heaven that hangs on a star.

I.

If my body come from brutes, tho'
somewhat finer than their own,
I am heir, and this my kingdom.
Shall the royal voice be mute?
No, but if the rebel subject seek to drag
me from the throne,
Hold the sceptre, Human Soul, and
rule thy Province of the brute.

II.

I have climb'd to the snows of Age, and
I gaze at a field in the Past,
Where I sank with the body at times
in the sloughs of a low desire,
But I hear no yelp of the beast, and the
Man is quiet at last
As he stands on the heights of his life
with a glimpse of a height that is
higher.

FAR—FAR—AWAY.

(FOR MUSIC.)

WHAT sight so lured him thro' the fields
he knew

As where earth's green stole into heaven's
own hue,

Far—far—away?

What sound was dearest in his native
dells?

The mellow lin-lan-lone of evening bells
Far—far—away.

What vague world-whisper, mystic pain
or joy,

Thro' those three words would haunt him
when a boy,

Far—far—away?

A whisper from his dawn of life? a
breath

From some fair dawn beyond the doors
of death

Far—far—away?

Far, far, how far? from o'er the gates of
Birth,

The faint horizons, all the bounds of
earth,

Far—far—away?

What charm in words, a charm no words
could give?

O dying words, can Music make you live
Far—far—away?

POLITICS.

WE move, the wheel must always move,

Nor always on the plain,
And if we move to such a goal

As Wisdom hopes to gain,
Then you that drive, and know your Craft,

Will firmly hold the rein,
Nor lend an ear to random cries,

Or you may drive in vain,

For some cry 'Quick' and some cry
'Slow,'

But, while the hills remain,

Up hill 'Too-slow' will need the whip,

Down hill 'Too-quick,' the chain.

BEAUTIFUL CITY.

BEAUTIFUL city, the centre and crater of
European confusion,

O you with your passionate shriek for
the rights of an equal humanity,

How often your Re-volution has proven
but E-volution
Roll'd again back on itself in the tides of
a civic insanity!

THE ROSES ON THE TERRACE.

ROSE, on this terrace fifty years ago,
When I was in my June, you in your
May,
Two words, 'My Rose' set all your face
aglow,
And now that I am white, and you are
gray,
That blush of fifty years ago, my dear,
Blooms in the Past, but close to me
to-day
As this red rose, which on our terrace here
Glow in the blue of fifty miles away.

THE PLAY.

ACT first, this Earth, a stage so gloom'd
with woe
You all but sicken at the shifting
scenes.
And yet be patient. Our Playwright
may show
In some fifth Act what this wild Drama
means.

ON ONE WHO AFFECTED AN EFFEMINATE MANNER.

WHILE man and woman still are incom-
plete,
I prize that soul where man and woman
meet,
Which types all Nature's male and female
plan,
But, friend, man-woman is not woman-
man.

TO ONE WHO RAN DOWN THE ENGLISH.

You make our faults too gross, and thence
maintain
Our darker future. May your fears be
vain!

At times the small black fly upon the
pane
May seem the black ox of the distant
plain.

THE SNOWDROP.

MANY, many welcomes
February fair-maid,
Ever as of old time,
Solitary firstling,
Coming in the cold time,
Prophet of the gay time,
Prophet of the May time,
Prophet of the roses,
Many, many welcomes
February fair-maid!

THE THROSTLE.

'SUMMER is coming, summer is coming.
I know it, I know it, I know it.
Light again, leaf again, life again, love
again,
Yes, my wild little Poet.

Sing the new year in under the blue.
Last year you sang it as gladly.
'New, new, new, new!' Is it then so
new
That you should carol so madly?

'Love again, song again, nest again, young
again,
Never a prophet so crazy!
And hardly a daisy as yet, little friend,
See, there is hardly a daisy.

'Here again, here, here, here, happy
year!
O warble unhidden, unbidden!
Summer is coming, is coming, my dear,
And all the winters are hidden.

THE OAK.

LIVE thy Life,
Young and old,
Like yon oak,
Bright in spring,
Living gold;

Summer-rich
Then; and then
Autumn-changed,
Soberer-hued
Gold again.

All his leaves
Fall'n at length,
Look, he stands,
Trunk and bough,
Naked strength.

IN MEMORIAM.

W. G. WARD.

FAREWELL, whose like on earth I shall
not find,
Whose Faith and Work were bells of
full accord,
My friend, the most unworldly of man-
kind,
Most generous of all Ultramontanes,
Ward,
How subtle at tierce and quart of mind
with mind,
How loyal in the following of thy
Lord!

THE FORESTERS.*

ACT I.—SCENE I., THE BOND; SCENES
II., III., THE OUTLAWRY.

ACT I.

SCENE I.—THE GARDEN BEFORE SIR
RICHARD LEA'S CASTLE.

Kate (gathering flowers). These roses
for my Lady Marian; these lilies to lighten
Sir Richard's black room, where he sits
and eats his heart for want of money to
pay the Abbot.

[*Sings.*

The warrior Earl of Allendale,
He loved the Lady Anne;
The lady loved the master well,
The maid she loved the man.

All in the castle garden,
Or ever the day began,
The lady gave a rose to the Earl,
The maid a rose to the man.

'I go to fight in Scotland
With many a savage clan;'
The lady gave her hand to the Earl,
The maid her hand to the man.

'Farewell, farewell, my warrior Earl!'
And ever a tear down ran.
She gave a weeping kiss to the Earl,
And the maid a kiss to the man.

Enter four ragged RETAINERS.

First Retainer. You do well, Mistress
Kate, to sing and to gather roses. You be
fed with tit-bits, you, and we be dogs that
have only the bones, till we be only bones
our own selves.

Second Retainer. I am fed with tit-
bits no more than you are, but I keep a
good heart and make the most of it, and,
truth to say, Sir Richard and my Lady
Marian fare wellnigh as sparsely as their
people.

Third Retainer. And look at our
suits, out at knee, out at elbow. We be
more like scarecrows in a field than
decent serving men; and then, I pray
you, look at Robin Earl of Huntingdon's
men.

First Retainer. She hath looked well
at one of 'em, Little John.

Third Retainer. Ay, how fine they

be in their liveries, and each of 'em as
full of meat as an egg, and as sleek and
as round-about as a mellow codlin.

Fourth Retainer. But I be worse off
than any of you, for I be lean by nature,
and if you cram me crop-full I be little
better than Famine in the picture, but if
you starve me I be Gaffer Death himself.
I would like to show you, Mistress Kate,
how bare and spare I be on the rib: I be
lanker than an old horse turned out to
die on the common.

Kate. Spare me thy spare ribs, I pray
thee; but now I ask you all, did none of
you love young Walter Lea?

First Retainer. Ay, if he had not
gone to fight the king's battles, we should
have better battels at home.

Kate. Right as an Oxford scholar, but
the boy was taken prisoner by the Moors.

First Retainer. Ay.

Kate. And Sir Richard was told he
might be ransomed for two thousand
marks in gold.

First Retainer. Ay.

Kate. Then he borrowed the monies
from the Abbot of York, the Sheriff's
brother. And if they be not paid back
at the end of the year, the land goes to
the Abbot.

First Retainer. No news of young
Walter?

Kate. None, nor of the gold, nor the
man who took out the gold: but now ye
know why we live so stintedly, and why
ye have so few grains to peck at. Sir
Richard must scrape and scrape till he
get to the land again. Come, come, why
do you loiter here? Carry fresh rushes
into the dining-hall, for those that are
there they be so greasy and smell so vilely
that my Lady Marian holds her nose when
she steps across it.

Fourth Retainer. Why there, now!
that very word 'greasy' hath a kind of
unction in it, a smack of relish about it.
The rats have gnawed 'em already. I
pray Heaven we may not have to take to
the rushes. [*Exeunt*

Kate. Poor fellows!

The lady gave her hand to the Earl,
The maid her hand to the man.

Enter LITTLE JOHN.

Little John. My master, Robin the Earl, is always a-telling us that every man, for the sake of the great blessed Mother in heaven, and for the love of his own little mother on earth, should handle all womankind gently, and hold them in all honour, and speak small to 'em, and not scare 'em, but go about to come at their love with all manner of homages, and observances, and circumbendibuses.

Kate.

The lady gave a rose to the Earl,
The maid a rose to the man.

Little John (seeing her). O the sacred little thing! What a shape! what lovely arms! A rose to the man! Ay, the man had given her a rose and she gave him another.

Kate. Shall I keep one little rose for Little John? No.

Little John. There, there! You see I was right. She hath a tenderness toward me, but is too shy to show it. It is in her, in the woman, and the man must bring it out of her.

Kate.

She gave a weeping kiss to the Earl,
The maid a kiss to the man.

Little John. Did she? But there I am sure the ballad is at fault. It should have told us how the man first kissed the maid. She doesn't see me. Shall I be bold? shall I touch her? shall I give her the first kiss? O sweet Kate, my first love, the first kiss, the first kiss!

Kate (turns and kisses him). Why lookest thou so amazed?

Little John. I cannot tell; but I came to give thee the first kiss, and thou hast given it me.

Kate. But if a man and a maid care for one another, does it matter so much if the maid give the first kiss?

Little John. I cannot tell, but I had sooner have given thee the first kiss. I was dreaming of it all the way hither.

Kate. Dream of it, then, all the way back, for now I will have none of it.

Little John. Nay, now thou hast given me the man's kiss, let me give thee the maid's.

Kate. If thou draw one inch nearer, I will give thee a buffet on the face.

Little John. Wilt thou not give me rather the little rose for Little John?

Kate (throws it down and tramples on it). There!

[*Kate seeing Marian exit hurriedly.*]

Enter MARIAN (singing).

Love flew in at the window,
As Wealth walk'd in at the door.
'You have come for you saw Wealth coming,'
said I.
But he flutter'd his wings with a sweet little cry,
I'll cleave to you rich or poor.

Wealth dropt out of the window,
Poverty crept thro' the door.
'Well now you would fain follow Wealth,' said I,
But he flutter'd his wings as he gave me the lie,
I cling to you all the more.

Little John. Thanks, my lady—inasmuch as I am a true believer in true love myself, and your Ladyship hath sung the old proverb out of fashion.

Marian. Ay but thou hast ruffled my woman, Little John. She hath the fire in her face and the dew in her eyes. I believed thee to be too solemn and formal to be a ruffler. Out upon thee!

Little John. I am no ruffler, my lady; but I pray you, my lady, if a man and a maid love one another, may the maid give the first kiss?

Marian. It will be all the more gracious of her if she do.

Little John. I cannot tell. *Manners* be so corrupt, and these are the days of Prince John. [*Exit.*]

Enter SIR RICHARD LEA (reading a bond).

Sir Richard. Marian!

Marian. Father!

Sir Richard. Who parted from thee even now?

Marian. That strange starched stiff creature, Little John, the Earl's man. He would grapple with a lion like the King, and is flustered by a girl's kiss.

Sir Richard. There never was an Earl so true a friend of the people as Lord Robin of Huntingdon.

Marian. A gallant Earl. I love him as I hate John.

Sir Richard. I fear me he hath wasted his revenues in the service of our good King Richard against the party of John, as I have done, as I have done: and where is Richard?

Marian. Cleave to him, father! he will come home at last.

Sir Richard. I trust he will, but if he do not I and thou are but beggars.

Marian. We will be beggar'd then and be true to the King.

Sir Richard. Thou speakest like a fool or a woman. Canst thou endure to be a beggar whose whole life hath been folded like a blossom in the sheath, like a careless sleeper in the down; who never hast felt a want, to whom all things, up to this present, have come as freely as heaven's air and mother's milk?

Marian. Tut, father! I am none of your delicate Norman maidens who can only broider and mayhap ride a-hawking with the help of the men. I can bake and I can brew, and by all the saints I can shoot almost as closely with the bow as the great Earl himself. I have played at the foils too with Kate: but is not to-day his birthday?

Sir Richard. Dost thou love him indeed, that thou keepest a record of his birthdays? Thou knowest that the Sheriff of Nottingham loves thee.

Marian. The Sheriff dare to love me? me who worship Robin the great Earl of Huntingdon? I love him as a damsel of his day might have loved Harold the Saxon, or Hereward the Wake. They both fought against the tyranny of the kings, the Normans. But then your Sheriff, your little man, if he dare to fight at all, would fight for his rents, his leases, his houses, his monies, his oxen, his dinners, himself. Now your great man, your Robin, all England's Robin, fights not for himself but for the people of England. This John—this Norman tyranny—the stream is bearing us all down, and our little Sheriff will ever swim with the

stream! but our great man, our Robin, against it. And how often in old histories have the great men striven against the stream, and how often in the long sweep of years to come must the great man strive against it again to save his country, and the liberties of his people! God bless our well-beloved Robin, Earl of Huntingdon.

Sir Richard. Ay, ay. He wore thy colours once at a tourney. I am old and forget. Was Prince John there?

Marian. The Sheriff of Nottingham was there—not John.

Sir Richard. Beware of John and the Sheriff of Nottingham. They hunt in couples, and when they look at a maid they blast her.

Marian. Then the maid is not high-hearted enough.

Sir Richard. There—there—be not a fool again. Their aim is ever at that which flies highest—but O girl, girl, I am almost in despair. Those two thousand marks lent me by the Abbot for the ransom of my son Walter—I believed this Abbot of the party of King Richard, and he hath sold himself to that beast John—they must be paid in a year and a month, or I lose the land. There is one that should be grateful to me overseas, a Count in Brittany—he lives near Quimper. I saved his life once in battle. He has monies. I will go to him. I saved him. I will try him. I am all but sure of him. I will go to him.

Marian. And I will follow thee, and God help us both.

Sir Richard. Child, thou shouldst marry one who will pay the mortgage. This Robin, this Earl of Huntingdon—he is a friend of Richard—I know not, but he may save the land, he may save the land.

Marian (showing a cross hung round her neck). Father, you see this cross?

Sir Richard. Ay the King, thy god-father, gave it thee when a baby.

Marian. And he said that whenever I married he would give me away, and on this cross I have sworn [*kisses it*] that till I myself pass away, there is no other man that shall give me away.

Sir Richard. Lo there—thou art fool

again—I am all as loyal as thyself, but what a vow! what a vow!

Re-enter LITTLE JOHN.

Little John. My Lady Marian, your woman so flustered me that I forgot my message from the Earl. To-day he hath accomplished his thirtieth birthday, and he prays your ladyship and your ladyship's father to be present at his banquet to-night.

Marian. Say, we will come.

Little John. And I pray you, my lady, to stand between me and your woman, Kate.

Marian. I will speak with her.

Little John. I thank you, my lady, and I wish you and your ladyship's father a most exceedingly good morning. [*Exit.*]

Sir Richard. Thou hast answered for me, but I know not if I will let thee go.

Marian. I mean to go.

Sir Richard. Not if I barred thee up in thy chamber, like a bird in a cage.

Marian. Then I would drop from the casement, like a spider.

Sir Richard. But I would hoist the drawbridge, like thy master.

Marian. And I would swim the moat, like an otter.

Sir Richard. But I would set my men-at-arms to oppose thee, like the Lord of the Castle.

Marian. And I would break through them all, like the King of England.

Sir Richard. Well, thou shalt go, but O the land! the land! my great great grandfather, my great great grandfather, my great grandfather, my grandfather and my own father—they were born and bred on it—it was their mother—they have trodden it for half a thousand years, and whenever I set my own foot on it I say to it, Thou art mine, and it answers, I am thine to the very heart of the earth—but now I have lost my gold, I have lost my son, and I shall lose my land also. Down to the devil with this bond that beggars me!

[*Flings down the bond.*]

Marian. Take it again, dear father, be not wroth at the dumb parchment. Sufficient for the day, dear father! let us be merry to-night at the banquet.

SCENE II.—A BANQUETING-HALL IN THE HOUSE OF ROBIN HOOD THE EARL OF HUNTINGDON.

Doors open into a banquetting-hall where he is at feast with his friends.

Drinking Song.

Long live Richard,
Robin and Richard!
Long live Richard!
Down with John!
Drink to the Lion-heart
Every one!
Pledge the Plantagenet,
Him that is gone.
Who knows whither?
God's good Angel
Help him back hither,
And down with John!
Long live Robin,
Robin and Richard!
Long live Robin,
And down with John!

Enter PRINCE JOHN *disguised as a monk* and the SHERIFF OF NOTTINGHAM. Cries of 'Down with John,' 'Long live King Richard,' 'Down with John.'

Prince John. Down with John! ha. Shall I be known? is my disguise perfect?

Sheriff. Perfect—who should know you for Prince John, so that you keep the cowl down and speak not?

[*Shouts from the banquet-room.*]

Prince John. Thou and I will still these revelries presently.

[*Shouts, 'Long live King Richard!'*]
I come here to see this daughter of Sir Richard of the Lea and if her beauties answer their report. If so—

Sheriff. If so—

[*Shouts, 'Down with John!'*]

Prince John. You hear!

Sheriff. Yes, my lord, fear not. I will answer for you.

Enter LITTLE JOHN, SCARLET, MUCH, &c., *from the banquet singing a snatch of the Drinking Song.*

Little John. I am a silent man myself, and all the more wonder at our Earl. What a wealth of words—O Lord, I will live and die for King Richard—not so much for the cause as for the Earl. O Lord, I am easily led by words, but I

think the Earl hath right. Scarlet, hath not the Earl right? What makes thee so down in the mouth?

Scarlet. I doubt not, I doubt not, and though I be down in the mouth, I will swear by the head of the Earl.

Little John. Thou Much, miller's son, hath not the Earl right?

Much. More water goes by the mill than the miller wots of, and more goes to make right than I know of, but for all that I will swear the Earl hath right. But they are coming hither for the dance—

(*Enter FRIAR TUCK.*)

be they not, Friar Tuck? Thou art the Earl's confessor and shouldst know.

Tuck. Ay, ay, and but that I am a man of weight, and the weight of the church to boot on my shoulders, I would dance too. Fa, la, la, fa, la, la.

[*Capering.*]

Much. But doth not the weight of the flesh at odd times overbalance the weight of the church, ha friar?

Tuck. Homo sum. I love my dinner—but I can fast, I can fast; and as to other frailties of the flesh—out upon thee! Homo sum, sed virgo sum, I am a virgin, my masters, I am a virgin.

Much. And a virgin, my masters, three yards about the waist is like to remain a virgin, for who could embrace such an armful of joy?

Tuck. Knave, there is a lot of wild fellows in Sherwood Forest who hold by King Richard. If ever I meet thee there, I will break thy sconce with my quarter-staff.

Enter from the banqueting-hall SIR RICHARD LEA, ROBIN HOOD, &c.

Robin. My guests and friends, Sir Richard, all of you
Who deign to honour this my thirtieth year,
And some of you were prophets that I might be,
Now that the sun our King is gone, the light
Of these dark hours; but this new moon,
I fear,

Is darkness. Nay, this may be the last time

When I shall hold my birthday in this hall:

I may be outlaw'd, I have heard a rumour.

All. God forbid!

Robin. Nay, but we have no news of Richard yet,

And ye did wrong in crying 'Down with John;'

For be he dead, then John may be our King.

All. God forbid!

Robin. Ay God forbid,

But if it be so we must bear with John. The man is able enough—no lack of wit, And apt at arms and shrewd in policy.

Courteous enough too when he wills; and yet

I hate him for his want of chivalry.

He that can pluck the flower of maidenhood

From off the stalk and trample it in the mire,

And boast that he hath trampled it. I hate him,

I hate the man. I may not hate the King

For aught I know,

So that our Barons bring his baseness under.

I think they will be mightier than the king.

[*Dance music.*]

(*MARIAN enters with other damsels.*)

Robin. The high Heaven guard thee from his wantonness

Who art the fairest flower of maidenhood That ever blossom'd on this English isle.

Marian. Cloud not thy birthday with one fear for me.

My lord, myself and my good father pray Thy thirtieth summer may be thirty-fold

As happy as any of those that went before.

Robin. My Lady Marian you can make it so

If you will deign to tread a measure with me.

Marian. Full willingly, my lord.

[*They dance.*]

Robin (after dance). My Lady, will you answer me a question?

Marian. Any that you may ask.

Robin. A question that every true man asks of a woman once in his life.

Marian. I will not answer it, my lord, till King Richard come home again.

Prince John (to Sheriff). How she looks up at him, how she holds her face!

Now if she kiss him, I will have his head.

Sheriff. Peace, my lord; the Earl and Sir Richard come this way.

Robin. Must you have these monies before the year and the month end?

Sir Richard. Or I forfeit my land to the Abbot. I must pass overseas to one that I trust will help me.

Robin. Leaving your fair Marian alone here.

Sir Richard. Ay, for she hath somewhat of the lioness in her, and there be men-at-arms to guard her.

[*Robin, Sir Richard, and Marian pass on.*]

Prince John (to Sheriff). Why that will be our opportunity

When I and thou will rob the nest of her.

Sheriff. Good Prince, art thou in need of any gold?

Prince John. Gold? why? not now.

Sheriff. I would give thee any gold So that myself alone might rob the nest.

Prince John. Well, well then, thou shalt rob the nest alone.

Sheriff. Swear to me by that relic on thy neck.

Prince John. I swear then by this relic on my neck—

No, no, I will not swear by this; I keep it For holy vows made to the blessed Saints

No pleasures, women's matters.

Dost thou mistrust me? Am I not thy friend?

Beware, man, lest thou lose thy faith in me.

I love thee much; and as I am thy friend, I promise thee to make this Marian thine.

Go now and ask the maid to dance with thee,

And learn from her if she do love this Earl.

Sheriff (advancing toward Marian and Robin). Pretty mistress!

Robin. What art thou, man? *Sheriff* of Nottingham?

Sheriff. Ay, my lord. I and my friend, this monk, were here belated, and seeing the hospitable lights in your castle, and knowing the fame of your hospitality, we ventured in uninvited.

Robin. You are welcome, though I fear you be of those who hold more by John than Richard.

Sheriff. True, for through John I had my sheriffship. I am John's till Richard come back again, and then I am Richard's. Pretty mistress, will you dance?

[*They dance.*]

Robin (talking to Prince John). What monk of what convent art thou? Why wearest thou thy cowl to hide thy face?

[*Prince John shakes his head.*]

Is he deaf, or dumb, or daft, or drunk belike?

[*Prince John shakes his head.*]

Why comest thou like a death's head at my feast?

[*Prince John points to the Sheriff, who is dancing with Marian.*]

Is he thy mouthpiece, thine interpreter?

[*Prince John nods.*]

Sheriff (to Marian as they pass). Beware of John!

Marian. I hate him.

Sheriff. Would you cast An eye of favour on me, I would pay My brother all his debt and save the land.

Marian. I cannot answer thee till Richard come.

Sheriff. And when he comes?

Marian. Well, you must wait till then.

Little John (dancing with Kate). As it made up? Will you kiss me?

Kate. You shall give me the first kiss.

Little John. There (*kisses her*). Now thine.

Kate. You shall wait for mine till Sir Richard has paid the Abbot.

[*They pass on.*]

[*The Sheriff leaves Marian with her father and comes toward Robin.*]

Robin (to Sheriff, Prince John standing by). Sheriff, thy friend, this monk, is but a statue.

Sheriff. Pardon him, my lord: he is

a holy Palmer, bounden by a vow not to show his face, nor to speak word to any-one, till he join King Richard in the Holy Land.

Robin. Going to the Holy Land to Richard! Give me thy hand and tell him— Why, what a cold grasp is thine—as if thou didst repent thy courtesy even in the doing it. That is no true man's hand. I hate hidden faces.

Sheriff. Pardon him again, I pray you; but the twilight of the coming day already glimmers in the east. We thank you, and farewell.

Robin. Farewell, farewell. I hate hidden faces.

[*Exeunt Prince John and Sheriff.*]

Sir Richard (coming forward with Maid Marian). How close the Sheriff peer'd into thine eyes!

What did he say to thee?

Marian. Bade me beware Of John: what maid but would beware of John?

Sir Richard. What else?

Marian. I care not what he said.

Sir Richard. What else?

Marian. That if I cast an eye of favour on him,

Himself would pay this mortgage to his brother,

And save the land.

Sir Richard. Did he say so, the Sheriff?

Robin. I fear this Abbot is a heart of flint,

Hard as the stones of his abbey.

O good Sir Richard,

I am sorry my exchequer runs so low

I cannot help you in this exigency;

For though my men and I flash out at times

Of festival like burnish'd summer-flies,
We make but one hour's buzz, are only like

The rainbow of a momentary sun.

I am mortgaged as thyself.

Sir Richard. Ay! I warrant thee— thou canst not be sorrier than I am. Come away, daughter.

Robin. Farewell, Sir Richard; farewell, sweet Marian.

Marian. Till better times.

Robin. But if the better times should never come?

Marian. Then I shall be no worse.

Robin. And if the worst time come?

Marian. Why then I will be better than the time.

Robin. This ring my mother gave me: it was her own

Betrothal ring. She pray'd me when I loved

A maid with all my heart to pass it down
A finger of that hand which should be mine

Thereafter. Will you have it? Will you wear it?

Marian. Ay, noble Earl, and never part with it.

Sir Richard Lea (coming up). Not till she clean forget thee, noble Earl.

Marian. Forget him—never—by this Holy Cross

Which good King Richard gave me when a child—

Never!

Not while the swallow skims along the ground,

And while the lark flies up and touches heaven!

Not while the smoke floats from the cottage roof,

And the white cloud is roll'd along the sky!

Not while the rivulet babbles by the door,
And the great breaker beats upon the beach!

Never—

Till Nature, high and low, and great and small

Forgets herself, and all her loves and hates

Sink again into chaos.

Sir Richard Lea. Away! away!
[*Exeunt to music.*]

SCENE III.—SAME AS SCENE II.

ROBIN and his men.

Robin. All gone!—my ring—I am happy—should be happy.

She took my ring. I trust she loves me—yet

I heard this Sheriff tell her he would pay

The mortgage if she favour'd him. I fear
Not her, the father's power upon her.

Friends, (*to his men*)

I am only merry for an hour or two
Upon a birthday: if this life of ours
Be a good glad thing, why should we
make us merry

Because a year of it is gone? but Hope
Smiles from the threshold of the year to
come

Whispering 'it will be happier,' and old
faces

Press round us, and warm hands close
with warm hands,

And thro' the blood the wine leaps to
the brain

Like April sap to the topmost tree, that
shoots

New buds to heaven, whereon the throstle
rock'd

Sings a new song to the new year—and you
Strike up a song, my friends, and then to
bed.

Little John. What will you have, my
lord?

Robin. 'To sleep! to sleep!'

Little John. There is a touch of sad-
ness in it, my lord,
But ill befitting such a festal day.

Robin. I have a touch of sadness in
myself.

Sing.

Song.

To sleep! to sleep! The long bright day is done,
And darkness rises from the fallen sun.

To sleep! to sleep!

Whate'er thy joys, they vanish with the day;

Whate'er thy griefs, in sleep they fade away.

To sleep! to sleep!

Sleep, mournful heart, and let the past be past!

Sleep, happy soul! all life will sleep at last.

To sleep! to sleep!

[*A trumpet blown at the gates.*]

Robin. Who breaks the stillness of
the morning thus?

Little John (going out and returning).

It is a royal messenger, my lord:

I trust he brings us news of the King's
coming.

Enter a PURSUIVANT who reads.

O yes, O yes, O yes! In the name of
the Regent. Thou, Robin Hood Earl of
Huntingdon art attainted and hast lost

thine earldom of Huntingdon. More-
over thou art dispossessed of all thy
lands, goods, and chattels; and by virtue
of this writ, whereas Robin Hood Earl
of Huntingdon by force and arms hath
trespassed against the king in divers
manners, therefore by the judgment of
the officers of the said lord king, accord-
ing to the law and custom of the king-
dom of England Robin Hood Earl of
Huntingdon is outlawed and banished.

Robin. I have shelter'd some that
broke the forest laws.

This is irregular and the work of John.

['Irregular, irregular! (*tumult*) Down
with him, tear his coat from his
back!']

Messenger. Ho there! ho there, the
Sheriff's men without!

Robin. Nay, let them be, man, let
them be. We yield.

How should we cope with John? The
London folkmote

Has made him all but king, and he hath
seized

On half the royal castles. Let him alone!
(*to his men*)

A worthy messenger! how should he
help it?

Shall we too work injustice? what, thou
shakest!

Here, here—a cup of wine—drink and
begone! [*Exit Messenger.*]

We will away in four-and-twenty hours,
But shall we leave our England?

Tuck. Robin, Earl—

Robin. Let be the Earl. Henceforth
I am no more

Then plain man to plain man.

Tuck. Well, then, plain man,

There be good fellows there in merry
Sherwood

That hold by Richard, tho' they kill his
deer.

Robin. In Sherwood Forest. I have
heard of them.

Have they no leader?

Tuck. Each man for his own.

Be thou their leader and they will all of
them

Swarm to thy voice like bees to the brass
pan.

Robin. They hold by Richard—the wild wood! to cast
All threadbare household habit, mix with all
The lusty life of wood and underwood,
Hawk, buzzard, jay, the mavis and the merle,
The tawny squirrel vaulting thro' the boughs,
The deer, the highback'd polecat, the wild boar,
The burrowing badger—By St. Nicholas
I have a sudden passion for the wild wood—
We should be free as air in the wild wood—
What say you? shall we go? Your hands, your hands!

[*Gives his hand to each.*]

You, Scarlet, you are always moody here.

Scarlet. 'Tis for no lack of love to you, my lord,

But lack of happiness in a blatant wife.
She broke my head on Tuesday with a dish.

I would have thwack'd the woman, but I did not,

Because thou sayest such fine things of women,

But I shall have to thwack her if I stay.

Robin. Would it be better for thee in the wood?

Scarlet. Ay, so she did not follow me to the wood.

Robin. Then, Scarlet, thou at least wilt go with me.

Thou, Much, the miller's son, I knew thy father:

He was a manly man, as thou art, Much,
And gray before his time as thou art, Much.

Much. It is the trick of the family, my lord.

There was a song he made to the turning wheel—

Robin. 'Turn! turn!' but I forget it.

Much. I can sing it.

Robin. Not now, good Much! And thou, dear Little John,
Who hast that worship for me which Heaven knows

I ill deserve—you love me, all of you,
But I am outlaw'd, and if caught, I die.

Your hands again. All thanks for all your service;

But if you follow me, you may die with me.
All. We will live and die with thee,
we will live and die with thee.

ACT II.—THE FLIGHT OF MARIAN.

ACT II.

SCENE I.—A BROAD FOREST GLADE.

Woodman's hut at one side with half-door, FORESTERS are looking to their bows and arrows, or polishing their swords.

FORESTERS sing (*as they disperse to their work*).

There is no land like England
Where'er the light of day be;
There are no hearts like English hearts
Such hearts of oak as they be.
There is no land like England
Where'er the light of day be;
There are no men like Englishmen
So tall and bold as they be.

(*Full chorus.*)

And these will strike for England
And man and maid be free
To foil and spoil the tyrant
Beneath the greenwood tree.

There is no land like England
Where'er the light of day be;
There are no wives like English wives
So fair and chaste as they be.
There is no land like England
Where'er the light of day be;
There are no maids like English maids
So beautiful as they be.

(*Full chorus.*)

And these shall wed with freemen,
And all their sons be free,
To sing the songs of England
• Beneath the greenwood tree.

Robin (alone). My lonely hour!
The king of day hath stept from off his throne,

Flung by the golden mantle of the cloud,
And sets, a naked fire. The King of England

Perchance this day may sink as gloriously,

Red with his own and enemy's blood—but no!

We hear he is in prison. It is my birthday.

I have reign'd one year in the wild wood.

My mother,
For whose sake, and the blessed Queen
of Heaven,

I reverence all women, bad me, dying,
Whene'er this day should come about, to
carve

One lone hour from it, so to meditate
Upon my greater nearness to the birth-
day

Of the after-life, when all the sheeted
dead

Are shaken from their stillness in the
grave

By the last trumpet.

Am I worse or better?
I am outlaw'd. I am none the worse for
that.

I held for Richard, and I hated John.
I am a thief, ay, and a king of thieves.

Ay! but we rob the robber, wrong the
wronger,

And what we wring from them we give
the poor.

I am none the worse for that, and all the
better

For this free forest-life, for while I sat
Among my thralls in my baronial hall

The groining hid the heavens; but since
I breathed,

A houseless head beneath the sun and
stars,

The soul of the woods hath stricken thro'
my blood,

The love of freedom, the desire of God,
The hope of larger life hereafter, more

Tenfold than under roof. [*Horn blown.*
True, were I taken

They would prick out my sight. A price
is set

On this poor head; but I believe there
lives

No man who truly loves and truly rules
His following, but can keep his followers
true.

I am one with mine. Traitors are rarely
bred

Save under traitor kings. Our vice-king
John,

True king of vice—true play on words—
our John

By his Norman arrogance and dissolute-
ness.

Hath made *me* king of all the discontent
Of England up thro' all the forest land
North to the Tyne: being outlaw'd in a
land

Where law lies dead, we make ourselves
the law.

Why break you thus upon my lonely
hour?

Enter LITTLE JOHN and KATE.

Little John. I found this white doe
wandering thro' the wood,
Not thine, but mine. I have shot her
thro' the heart.

Kate. He lies, my lord. I have shot
him thro' the heart.

Robin. My God, thou art the very
woman who waits

On my dear Marian. Tell me, tell me of
her.

Thou comest a very angel out of heaven.
Where is she? and how fares she?

Kate. O my good lord,
I am but an angel by reflected light.

Your heaven is vacant of your angel.
John—

Shame on him!—
Stole on her, she was walking in the
garden,

And after some slight speech about the
Sheriff

He caught her round the waist, whereon
she struck him,

And fled into the castle. She and Sir
Richard

Have past away, I know not where; and I
Was left alone, and knowing as I did

That I had shot him thro' the heart, I
came

To eat him up and make an end of him.
Little John. In kisses?

Kate. You, how dare you
mention kisses?

But I am weary pacing thro' the wood.
Show me some cave or cabin where I
may rest.

Robin. Go with him. I will talk with
thee anon.

[*Exeunt* Little John and Kate.
She struck him, my brave Marian, struck
the Prince,

The serpent that had crept into the gar-
den

And coil'd himself about her sacred waist.

I think I should have stricken him to the death.

He never will forgive her.

O the Sheriff

Would pay this cursed mortgage to his brother

If Marian would marry him; and the son is most like dead—if so the land may come

To Marian, and they rate the land five-fold

The worth of the mortgage, and who marries her

Marries the land. Most honourable Sheriff!

(*Passionately*) Gone, and it may be gone for evermore!

O would that I could see her for a moment

Glide like a light across these woodland ways!

Tho' in one moment she should glance away,

I should be happier for it all the year.

O would she moved beside me like my shadow!

O would she stood before me as my queen,

To make this Sherwood Eden o'er again, And these rough oaks the palms of Paradise!

Ah! but who be those three yonder with bows?—not of my band—the Sheriff, and by heaven, Prince John himself and one of those mercenaries that suck the blood of England. My people are all scattered I know not where. Have they come for me? Here is the witch's hut. The fool-people call her a witch—a good witch to me! I will shelter here.

[*Knocks at the door of the hut.*]

OLD WOMAN *comes out.*

Old Woman (*kisses his hand*). Ah dear Robin! ah noble captain, friend of the poor!

Robin. I am chased by my foes. I have forgotten my horn that calls my men together. Disguise me—thy gown and thy coif.

Old Woman. Come in, come in; I

would give my life for thee, for when the Sheriff had taken all our goods for the King without paying, our horse and our little cart—

Robin. Quick, good mother, quick!

Old Woman. Ay, ay, gown, coif, and petticoat, and the old woman's blessing with them to the last fringe.

[*They go in.*]

Enter PRINCE JOHN, SHERIFF OF NOTTINGHAM, and MERCENARY.

Prince John. Did we not hear the two would pass this way?

They must have past. Here is a woodman's hut.

Mercenary. Take heed, take heed! in Nottingham they say

There bides a foul witch somewhere hereabout.

Sheriff. Not in this hut I take it.

Prince John. Why not here?

Sheriff. I saw a man go in, my lord.

Prince John. Not two?

Sheriff. No, my lord, one.

Prince John. Make for the cottage then!

Interior of the hut. ROBIN disguised as old woman.

Prince John (*without*). Knock again! knock again!

Robin (*to Old Woman*). Get thee into the closet there, and make a ghostly wail ever and anon to scare 'em.

Old Woman. I will, I will, good Robin.

[*Goes into closet.*]

Prince John (*without*). Open, open, or I will drive the door from the doorpost.

Robin (*opens door*). Come in, come in.

Prince John. Why did ye keep us at the door so long?

Robin (*curtseying*). I was afraid it was the ghost, your worship.

Prince John. Ghost! did one in white pass?

Robin (*curtseying*). No, your worship.

Prince John. Did two knights pass?

Robin (*curtseying*). No, your worship.

Sheriff. I fear we have lost our labour, then.

Prince John. Except this old hag have been bribed to lie.

Robin. We old hags should be bribed to speak truth, for, God help us, we lie by nature.

Prince John. There was a man just now that enter'd here?

Robin. There is but one old woman in the hut. [*Old Woman yells.*]

Robin. I crave your worship's pardon. There is yet another old woman. She was murdered here a hundred year ago, and whenever a murder is to be done again she yells out i' this way—so they say, your worship.

Mercenary. Now, if I hadn't a sprig o' wickentree sewn into my dress, I should run.

Prince John. Tut! tut! the scream of some wild woodland thing.

How came we to be parted from our men? We shouted, and *they* shouted, as I thought,
But shout and echo play'd into each other

So hollowly we knew not which was which.

Robin. The wood is full of echoes, owls, elfs, ouphes, oafs, ghosts o' the mist, wills-o'-the-wisp; only they that be bred in it can find their way a-nights in it.

Prince John. I am footsore and famish'd therewithal.

Is there aught there?

[*Pointing to cupboard.*]

Robin. Naught for the likes o' you.

Prince John. Speak straight out, crookback.

Robin. Sour milk and black bread.

Prince John. Well, set them forth. I could eat anything.

[*He sets out a table with black bread.*]

This is mere marble. Old hag, how should thy one tooth drill thro' this?

Robin. Nay, by St. Gemini, I ha' two; and since the Sheriff left me naught but an empty belly, they can meet upon anything thro' a millstone. You gentles that live upo' manchet-bread and march-pane, what should you know o' the food o' the poor? Look you here, before you can eat it you must hack it with a hatchet, break it all to pieces, as you break the

poor, as you would hack at Robin Hood if you could light upon him (*hacks it and flings two pieces*). There's for you, and there's for you—and the old woman's welcome.

Prince John. The old wretch is mad, and her bread is beyond me: and the milk—faugh! Hast thou anything to sweeten this?

Robin. Here's a pot o' wild honey from an old oak, saving your sweet reverences.

Sheriff. Thou hast a cow then, hast thou?

Robin. Ay, for when the Sheriff took my little horse for the King without paying for it—

Sheriff. How hadst thou then the means to buy a cow?

Robin. Eh, I would ha' given my whole body to the King had *he* asked for it, like the woman at Acre when the Turk shot her as she was helping to build the mound against the city. I ha' served the King living, says she, and let me serve him dead, says she; let me go to make the mound: bury me in the mound, says the woman.

Sheriff. Ay, but the cow?

Robin. She was given me.

Sheriff. By whom?

Robin. By a thief.

Sheriff. Who, woman, who?

Robin (sings).

He was a forester good;
He was the cock o' the walk;
He was the king o' the wood.

Your worship may find another rhyme if you care to drag your brahns for such a minnow.

Sheriff. That cow was mine. I have lost a cow from my meadow. Robin Hood was it? I thought as much. He will come to the gibbet at last.

[*Old Woman yells.*]

Mercenary. O sweet sir, talk not of cows. You anger the spirit.

Prince John. Anger the scritch-owl.

Mercenary. But, my lord, the scritch-owl bodes death, my lord.

Robin. I beseech you all to speak lower. Robin may be hard by wi' three-

score of his men. He often looks in here by the moonshine. Beware of Robin.

[Old Woman yells.

Mercenary. Ah, do you hear? There may be murder done.

Sheriff. Have you not finished, my lord?

Robin. Thou hast crost him in love, and I have heard him swear he will be even wi' thee. [Old Woman yells.

Mercenary. Now is my heart so down in my heels that if I stay, I can't run.

Sheriff. Shall we not go?

Robin. And, old hag tho' I be, I can spell the hand. Give me thine. Ay, ay, the line o' life is marked enow; but look, there is a cross line o' sudden death. I pray thee, go, go, for tho' thou wouldst bar me fro' the milk o' my cow, I wouldn't have thy blood on my hearth.

Prince John. Why do you listen, man, to the old fool?

Sheriff. I will give thee a silver penny if thou wilt show us the way back to Nottingham.

Robin (with a very low curtsy). All the sweet saints bless your worship for your alms to the old woman! but make haste then, and be silent in the wood. Follow me. [Takes his bow.

(They come out of the hut and close the door carefully.)

[Outside hut.

Robin. Softly! softly! there may be a thief in every bush.

Prince John. How should this old lamester guide us? Where is thy good-man?

Robin. The saints were so kind to both on us that he was dead before he was born.

Prince John. Half-witted and a witch to boot! Mislead us, and I will have thy life! and what doest thou with that who art more bow-bent than the very bow thou carriest?

Robin. I keep it to kill nightingales.

Prince John. Nightingales!

Robin. You see, they are so fond o' their own voices that I cannot sleep o' nights by cause on 'em.

Prince John. True soul of the Saxon churl for whom song has no charm.

Robin. Then I roast 'em, for I have nought else to live on (*whines*). O your honour, I pray you too to give me an alms. (*To Prince John.*)

Sheriff. This is no bow to hit nightingales; this is a true woodman's bow of the best yew-wood to slay the deer. Look, my lord, there goes one in the moonlight. Shoot!

Prince John (shoots). Missed! There goes another. Shoot, Sheriff!

Sheriff (shoots). Missed!

Robin. And here comes another. Why, an old woman can shoot closer than you two.

Prince John. Shoot then, and if thou miss I will fasten thee to thine own door-post and make thine old carcase a target for us three.

Robin (raises himself upright, shoots, and hits). Hit! Did I not tell you an old woman could shoot better?

Prince John. Thou standest straight. Thou speakest manlike. Thou art no old woman—thou art disguised—thou art one of the thieves.

[Makes a clutch at the gown, which comes in pieces and falls, showing Robin in his forester's dress.

Sheriff. It is the very captain of the thieves!

Prince John. We have him at last; we have him at advantage. Strike, Sheriff! Strike, mercenary!

[They draw swords and attack him; he defends himself with his.

Enter LITTLE JOHN.

Little John. I have lodged my pretty Katekin in her bower.

How now? Clashing of swords—three upon one, and that one, our Robin! Rogues, have you no manhood?

[Draws and defends Robin.

Enter SIR RICHARD LEA (*draws his sword*).

Sir Richard Lea. Old as I am, I will not brook to see Three upon two.

(Maid Marian in the armour of a Red-cross Knight follows half un-sheathing her sword and half seen.)

Back! back! I charge thee, back!
Is this a game for thee to play at? Away.

(*She retires to the fringe of the copse.*)

[*He fights on Robin's side. The other three are beaten off and exeunt.*]

Enter FRIAR TUCK.

Friar Tuck. I am too late then with my quarterstaff!

Robin. Quick, friar, follow them:
See whether there be more of 'em in the wood.

Friar Tuck. On the gallop, on the gallop, Robin, like a deer from a dog, or a colt from a gad-fly, or a stump-tailed ox in May-time, or the cow that jumped over the moon. [*Exit.*]

Robin. Nay, nay, but softly, lest they spy thee, friar!

[*To Sir Richard Lea who reels.*]
Take thou mine arm. Who art thou, gallant knight?

Sir Richard. Robin, I am Sir Richard of the Lea.

Who be those three that I have fought withal?

Robin. Prince John, the Sheriff, and a mercenary.

Sir Richard. Prince John again. We are flying from this John.

The Sheriff—I am grieved it was the Sheriff;

For, Robin, he must be my son-in-law. Thou art an outlaw, and couldst never pay

The mortgage on my land. Thou wilt not see

My Marian more. So—so—I have presumed

Beyond my strength. Give me a draught of wine. [*Marian comes forward.*]

This is my son but late escaped from prison,

For whom I ran into my debt to the Abbot,

Two thousand marks in gold. I have paid him half.

That other thousand—shall I ever pay it?

A draught of wine.

Robin. Our cellar is hard by.

Take him, good Little John, and give him wine.

[*Exit Sir Richard leaning on Little John.*]
A brave old fellow but he angers me.

[*To Maid Marian who is following her father.*]

Young Walter, nay, I pray thee, stay a moment.

Marian. A moment for some matter of no moment!

Well!—take and use your moment, while you may.

Robin. Thou art her brother, and her voice is thine,

Her face is thine, and if thou be as gentle Give me some news of my sweet Marian. Where is she?

Marian. Thy sweet Marian? I believe

She came with me into the forest here.

Robin. She follow'd thee into the forest here?

Marian. Nay—that, my friend, I am sure I did not say.

Robin. Thou blowest hot and cold. Where is she then?

Marian. Is she not here with thee?

Robin. Would God she were!

Marian. If not with thee I know not where she is.

She may have lighted on your fairies here, And now be skipping in their fairy-rings, And capering hand in hand with Oberon.

Robin. Peace!

Marian. Or learning witchcraft of your woodland witch

And how to charm and waste the hearts of men.

Robin. That is not brother-like.

Marian (*pointing to the sky*). Or there perchance

Up yonder with the man i' the moon.

Robin. No more!

Marian. Or haply fallen a victim to the wolf.

Robin. Tut! be there wolves in Sherwood?

Marian. The wolf, John!

Robin. Curse him! but thou art mocking me. Thou art

Her brother—I forgive thee. Come be thou

My brother too. She loves me.

Marian.

Doth she so?

Robin. Do you doubt me when I say she loves me, man?

Marian. No, but my father will not lose his land,

Rather than that would wed her with the Sheriff.

Robin. Thou hold'st with him?

Marian. Yes, in some sort I do. He is old and almost mad to keep the land.

Robin. Thou hold'st with him?

Marian. I tell thee, in some sort.

Robin (angrily). Sort! sort! what sort? what sort of man art thou

For land, not love? Thou wilt inherit the land,

And so wouldst sell thy sister to the Sheriff,

O thou unworthy brother of my dear Marian!

And now, I do bethink me, thou wast by And never drewest sword to help the old man

When he was fighting.

Marian. There were three to three.

Robin. Thou shouldst have ta'en his place, and fought for him.

Marian. He did it so well there was no call for me.

Robin. My God!

That such a brother—*she* marry the Sheriff!

Come now, I fain would have a bout with thee.

It is but pastime—nay, I will not harm thee.

Draw!

* *Marian.* Earl, I would fight with any man but thee.

Robin. Ay, ay, because I have a name for prowess.

Marian. It is not that.

Robin. That! I believe thou fell'st into the hands

Of these same Moors thro' nature's baseness, criedst

'I yield' almost before the thing was ask'd,

And thro' thy lack of manhood hast betray'd

Thy father to the losing of his land.

Come, boy! 'tis but to see if thou canst fence.

Draw!

[*Draws.*

Marian. No, Sir Earl, I will not fight to-day.

Robin. To-morrow then?

Marian. Well, I will fight to-morrow.

Robin. Give me thy glove upon it.

Marian (pulls off her glove and gives it to him). There!

Robin. O God!

What sparkles in the moonlight on thy hand?

[*Takes her hand.*

In that great heat to wed her to the Sheriff

Thou hast robb'd my girl of her betrothal ring.

Marian. No, no!

Robin. What! do I not know mine own ring?

Marian. I keep it for her.

Robin. Nay, she swore it never Should leave her finger. Give it me, by heaven,

Or I will force it from thee.

Marian. O Robin, Robin!

Robin. O my dear Marian, Is it thou? is it thou? I fall before thee, clasp

Thy knees. I am ashamed. Thou shalt not marry

The Sheriff, but abide with me who love thee.

[*She moves from him, the moonlight falls upon her.*

O look! before the shadow of these dark oaks

Thou seem'st a saintly splendour out from heaven,

Clothed with the mystic silver of her moon.

Speak but one word not only of forgiveness,

But to show thou art mortal.

Marian. Mortal enough, If love for thee be mortal. Lovers hold

True love immortal. Robin, tho' I love thee,

We cannot come together in this world. Not mortal! after death, if after death—

Robin. Life, life. I know not death. Why do you vex me.

With raven-croaks of death and after death?

Marian. And I and he are passing overseas:

He has a friend there will advance the monies,

So now the forest lawns are all as bright
As ways to heaven, I pray thee give us guides

To lead us thro' the windings of the wood.

Robin. Must it be so? If it were so, myself

Would guide you thro' the forest to the sea.

But go not yet, stay with us, and when thy brother—

Marian. Robin, I ever held that saying false

That Love is blind, but thou hast proven it true.

Why—even your woodland squirrel sees the nut

Behind the shell, and thee however mask'd

I should have known. But thou—to dream that he

My brother, my dear Walter—now, perhaps,

Fetter'd and lash'd, a galley-slave, or closed

For ever in a Moorish tower, or wreckt And dead beneath the midland ocean, he

As gentle as he's brave—that such as he Would wrest from me the precious ring I

promised

Never to part with—No, not he, nor any. I would have battled for it to the death.

[*In her excitement she draws her sword.*]

See, thou hast wrong'd my brother and myself.

Robin (kneeling). See then, I kneel once more to be forgiven.

Enter SCARLET, MUCH, several of the FORESTERS, rushing on.

Scarlet. Look! look! he kneels! he has anger'd the foul witch,
Who melts a waxen image by the fire,
And drains the heart and marrow from a man.

Much. Our Robin beaten, pleading for his life!

Seize on the knight! wrench his sword from him!

[*They all rush on Marian.*]

Robin (springing up and waving his hand). Back!

Back all of you! this is Maid Marian
Flying from John—disguised.

Men. Maid Marian? she?

Scarlet. Captain, we saw thee cowering to a knight

And thought thou wert bewitch'd.

Marian. You dared to dream

That our great Earl, the bravest English heart

Since Hereward the Wake, would cower to any

Of mortal build. Weak natures that impute

Themselves to their unlikes, and their own want

Of manhood to their leader! he would break,

Far as he might, the power of John—but you—

What rightful cause could grow to such a heat

As burns a wrong to ashes, if the followers Of him, who heads the movement, held him craven?

Robin—I know not, can I trust myself With your brave band? in some of these

may lodge

That baseness which for fear or monies, might

Betray me to the wild Prince.

Robin. No, love, no!

Not any of these, I swear.

Men. No, no, we swear.

SCENE II.—ANOTHER GLADE IN THE FOREST.

ROBIN and MARIAN passing. *Enter FORESTER.*

Forester. Knight, your good father had his draught of wine
And then he swoon'd away. He had been hurt,
And bled beneath his armour. Now he cries

'The land! the land!' Come to him.

Marian. O my poor father!

Robin. Stay with us in this wood, till he recover.

We know all balms and simples of the field

To help a wound. Stay with us here, sweet love,

Maid Marian, till thou wed what man thou wilt.

All here will prize thee, honour, worship thee,

Crown thee with flowers; and he will soon be well:

All will be well.

Marian. O lead me to my father!

[*As they are going out enter Little John and Kate who falls on the neck of Marian.*]

Kate. No, no, false knight, thou canst not hide thyself

From her who loves thee.

Little John. What!

By all the devils in and out of Hell!

Wilt thou embrace thy sweetheart 'fore my face?

Quick with thy sword! the yeoman braves the knight.

There! (*strikes her with the flat of his sword*).

Marian (*laying about her*). Are the men all mad? there then, and there!

Kate. O hold thy hand! this is our Marian.

Little John. What! with this skill of fence! let go mine arm.

Robin. Down with thy sword! She is my queen and thine.

The mistress of the band.

Marian (*sheathing her sword*). A maiden now

Were ill-bested in these dark days of John,

Except she could defend her innocence. O lead me to my father.

[*Exeunt Robin and Marian.*]

Little John. Speak to me,

I am like a boy now going to be whipt; I know I have done amiss, have been a

fool,

Speak to me, Kate, and say you pardon me!

Kate. I never will speak word to thee again.

What? to mistrust the girl you say you love

Is to mistrust your own love for your girl! How should you love if you mistrust your

love?

Little John. O Kate, true love and jealousy are twins,

And love is joyful, innocent, beautiful, And jealousy is wither'd, sour and ugly:

Yet are they twins and always go together.

Kate. Well, well, until they cease to go together,

I am but a stone and a dead stock to thee. *Little John.* I thought I saw thee

clasp and kiss a man

And it was but a woman. Pardon me.

Kate. Ay, for I much disdain thee, but if ever

Thou see me clasp and kiss a man indeed, I will again be thine, and not till then.

[*Exit.*]

Little John. I have been a fool and I have lost my Kate.

[*Exit.*]

Re-enter ROBIN.

Robin. He dozes. I have left her watching him.

She will not marry till her father yield.

The old man dotes.

Nay—and she will not marry till Richard come,

And that's at latter Lammas—never perhaps.

Besides, tho' Friar Tuck might make us one,

An outlaw's bride may not be wife in law. I am weary.

[*Lying down on a bank.*]

What's here? a dead bat in the fairy ring—

Yes, I remember, Scarlet hacking down A hoflow ash, a bat flew out at him

In the clear noon, and hook'd him by the hair,

And he was scared and slew it. My men say

The fairies haunt this glade;—if one could catch

A glimpse of them and of their fairy Queen—

Have our loud pastimes driven them all away?

I never saw them: yet I could believe

There came some evil fairy at my birth
And cursed me, as the last heir of my
race:

'This boy will never wed the maid he
loves,

Nor leave a child behind him' (*yawns*).

Weary—weary
As tho' a spell were on me (*he dreams*).

[*The whole stage lights up, and fairies
are seen swinging on boughs and
nestling in hollow trunks.*]

TITANIA on a hill. FAIRIES on either
side of her. *The moon above the hill.*

First Fairy.

Evil fairy! do you hear?
So he said who lieth here.

Second Fairy.

We be fairies of the wood,
We be neither bad nor good.

First Fairy.

Back and side and hip and rib,
Nip, nip him for his fib.

Titania.

Nip him not, but let him snore.
We must flit for evermore.

First Fairy.

Tit, my queen, must it be so?
Wherefore, wherefore should we go?

Titania.

I Titania bid you flit,
And you dare to call me Tit.

First Fairy.

Tit, for love and brevity,
Not for love of levity.

Titania.

Perdest of our flickering mob,
Wouldst thou call my Oberon Ob?

First Fairy.

Nay, an please your Elfin Grace,
Never Ob before his face.

Titania.

Fairy realm is breaking down
When the fairy slights the crown.

First Fairy.

No, by wisp and glowworm, no.
Only wherefore should we go?

Titania.

We must fly from Robin Hood
And this new queen of the wood.

First Fairy.

True, she is a goodly thing.
Jealousy, jealousy of the king.

Titania.

Nay, for Oberon fled away
Twenty thousand leagues to-day.

Chorus.

Look, there comes a deputation
From our finikin fairy nation.

Enter several FAIRIES.

Third Fairy.

Crush'd my bat whereon I flew.
Found him dead and drench'd in dew,
Queen.

Fourth Fairy.

Quash'd my frog that used to quack
When I vaulted on his back,
Queen.

Fifth Fairy.

Kill'd the sward where'er they sat,
Queen.

Sixth Fairy.

Lusty bracken beaten flat,
Queen.

Seventh Fairy.

Honest daisy deadly bruised,
Queen.

Eighth Fairy.

Modest maiden lily abused,
Queen.

Ninth Fairy.

Beetle's jewel armour crack'd,
Queen.

Tenth Fairy.

Reed I rock'd upon broken-back'd,
Queen.

Fairies (in chorus).

We be scared with song and shout
Arrows whistle all about.
All our games be put to rout.
All our rings be trampled out.
Lead us thou to some deep glen.
Far from solid foot of men,
Never to return again,
Queen

Titania (to First Fairy).

Elf, with spiteful heart and eye,
Talk of jealousy? You see why
We must leave the wood and fly.

(*To all the fairies who sing at intervals with Titania.*)

Up with you, out of the forest and over the hills
and away,
And over this Robin Hood's bay!
Up thro' the light of the seas by the moon's long-
silvering ray!
To a land where the fay,
Not an eye to survey,
In the night, in the day,
Can have frolic and play.
Up with you, all of you, out of it! hear and obey.
Man, lying here alone,
Moody creature,
Of a nature
Stronger, sadder than my own,
Were I human, were I human,
I could love you like a woman.
Man, man,
You shall wed your Marian.
She is true, and you are true,
And you love her and she loves you;
Both be happy, and adieu for ever and for ever-
more—adieu.

Robin (half waking). Shall I be
happy? Happy vision, stay.

Titania.

Up with you, all of you, off with you, out of it,
over the wood and away!

Note.—In the stage copy of my play I have
had this Fairy Scene transferred to the end of the
Third Act, for the sake of modern dramatic effect.

ACT III.—THE CROWNING OF MARIAN.

SCENE I.—HEART OF THE FOREST.

MARIAN and KATE (*in Foresters' green*).

Kate. What makes you seem so cold
to Robin, lady?

Marian. What makes thee think I
seem so cold to Robin?

Kate. You never whisper close as
lovers do,
Nor care to leap into each other's arms.

Marian. There is a fence I cannot
overleap,
My father's will.

Kate. Then you will wed the Sheriff?

Marian. When heaven falls, I may
light on such a lark!

But who art thou to catechize me—thou
That hast not made it up with Little
John!

Kate. I wait till Little John makes
up to me.

Marian. Why, my good Robin fan-
cied me a man,
And drew his sword upon me, and Little
John

Fancied he saw thee clasp and kiss a man.

Kate. Well, if *he* fancied that I fancy
a man

Other than *him*, he is *not* the man for me.

Marian. And that would quite *unman*
him, heart and soul.

For both are thine.

(*Looking up.*)

But listen—overhead—

Fluting, and piping and luting 'Love,
love, love'—

Those sweet tree-Cupids half-way up in
heaven,

The birds—would I were one of 'em!

O good Kate—

If my man-Robin were but a bird-Robin,
How happily would we lilt among the
leaves

'Love, love, love, love'—what merry
madness—listen!

And let them warm thy heart to Little
John.

Look where he comes!

Kate. I will not meet him yet,
I'll watch him from behind the trees,
but call

Kate when you will, for I am close at
hand.

KATE *stands aside and enter* ROBIN, *and*
after him at a little distance LITTLE
JOHN, MUCH *the Miller's son*, *and*
SCARLET *with an oaken chaplet, and*
other FORESTERS.

Little John. My lord—Robin—I
crave pardon—you always seem to me
my lord—I Little John, he Much the
miller's son, and he Scarlet, honouring
all womankind, and more especially my
lady Marian, do here, in the name of
all our woodmen, present her with this
oaken chaplet as Queen of the wood, I
Little John, he, young Scarlet, and he,
old Much, and all the rest of us.

Much. And I, old Much, say as much,
for being every inch a man I honour
every inch of a woman.

Robin. Friend Scarlet, art thou less a
man than Much?

Why art thou mute? Dost thou not honour woman?

Scarlet. Robin, I do, but I have a bad wife.

Robin. Then let her pass as an exception, Scarlet.

Scarlet. So I would, Robin, if any man would accept her.

Marian (puts on the chaplet). Had I a bulrush now in this right hand For sceptre, I were like a queen indeed. Comrades, I thank you for your loyalty, And take and wear this symbol of your love;

And were my kindly father sound again,
Could live as happy as the larks in heaven,

And join your feasts and all your forest games

As far as maiden might. Farewell, good fellows!

[Exeunt several foresters, the others withdraw to the back.]

Robin. Sit here by me, where the most beaten track

Runs thro' the forest, hundreds of huge oaks,

Gnarl'd—older than the thrones of Europe—look,

What breadth, height, strength—torrents of eddying bark!

Some hollow-hearted from exceeding age—

That never be thy lot or mine!—and some

Pillaring a leaf-sky on their monstrous boles,

Sound at the core as we are. Fifty leagues

Of woodland hear and know my horn, that scares

The Baron at the torture of his churls,
The pillage of his vassals:

O maiden-wife,
The oppression of our people moves me so,
That when I think of it hotly, Love himself

Seems but a ghost, but when thou feel'st with me

The ghost returns to Marian, clothes itself

In maiden flesh and blood, and looks at once

Maid Marian, and that maiden freedom which

Would never brook the tyrant. Live thou maiden!

Thou art more my wife so feeling, than if my wife

And siding with these proud priests, and these Barons,

Devils, that make this blessed England hell.

Marian. Earl—

Robin. Nay, no Earl am I. I am English yeoman.

Marian. Then I am yeo-woman. O the clumsy word!

Robin. Take thou this light kiss for thy clumsy word.

Kiss me again.

Marian. Robin, I will not kiss thee, For that belongs to marriage; but I hold thee

The husband of my heart, the noblest light

That ever flash'd across my life, and I Embrace thee with the kisses of the soul.

Robin. I thank thee.

Marian. Scarlet told me—is it true?—

That John last week return'd to Nottingham,

And all the foolish world is pressing thither.

Robin. Sit here, my queen, and judge the world with me.

Doubtless, like judges of another bench, However wise, we must at times have wrought

Some great injustice, yet, far as we knew, We never robb'd one friend of the true King.

We robb'd the traitors that are leagued with John;

We robb'd the lawyer who went against the law;

We spared the craftsman, chapman, all that live

By their own hands, the labourer, the poor priest;

We spoil'd the prior, friar, abbot, monk, For playing upside down with Holy Writ.

'Sell all thou hast and give it to the poor;'

Take all they have and give it to thyself!

Then after we have eased them of their
coins

It is our forest custom they should revel
Along with Robin.

Marian. And if a woman pass—

Robin. Dear, in these days of Norman license, when

Our English maidens are their prey, if
ever

A Norman damsel fell into our hands,
In this dark wood when all was in our
power

We never wrong'd a woman.

Marian. Noble Robin.

Little John (coming forward). Here
come three beggars.

Enter the three BEGGARS.

Little John. Toll!

First Beggar. Eh! we be beggars,
we come to ask o' you. We ha' nothing.

Second Beggar. Rags, nothing but
our rags.

Third Beggar. I have but one penny
in pouch, and so you would make it two
I should be grateful.

Marian. Beggars, you are sturdy
rogues that should be set to work. You
are those that tramp the country, filch
the linen from the hawthorn, poison the
house-dog, and scare lonely maidens at
the farmstead. Search them, Little John.

Little John. These two have forty
gold marks between them, Robin.

Robin. Cast them into our treasury,
the beggars' mites. Part shall go to the
almshouses at Nottingham, part to the
shrine of our Lady. Search this other.

Little John. He hath, as he said, but
one penny.

Robin. Leave it with him and add a
gold mark thereto. He hath spoken
truth in a world of lies.

Third Beggar. I thank you, my lord.

Little John. A fine, a fine! he hath
called plain Robin a lord. How much
for a beggar?

Robin. Take his penny and leave him
his gold mark.

Little John. Sit there, knaves, till the
captain call for you.

[*They pass behind the trunk of an
oak on the right.*]

Marian. Art thou not hard upon
them, my good Robin?

Robin. They might be harder upon
thee, if met in a black lane at midnight:
the throat might gape before the tongue
could cry who?

Little John. Here comes a citizen,
and I think his wife.

Enter CITIZEN and WIFE.

Citizen. That business which we have
in Nottingham—

Little John. Halt!

Citizen. O dear wife, we
have fallen into the hands

Of Robin Hood.

Marian. And Robin Hood hath
sworn—

Shame on thee, Little John, thou hast
forgotten—

That by the blessed Mother no man, so
His own true wife came with him, should
be stay'd

From passing onward. Fare you well,
fair lady! [*Bowing to her.*]

Robin. And may your business thrive
in Nottingham!

Citizen. I thank you, noble sir, the
very blossom

Of bandits. Courtesy to him, wife, and
thank him.

Wife. I thank you, noble sir, and will
pray for you

That you may thrive, but in some kindlier
trade.

Citizen. Away, away, wife, wilt thou
anger him?

[*Exeunt Citizen and his Wife.*]

Little John. Here come three friars.

Robin. Marian, thou and thy woman
(*looking round*), Why, where is Kate?

Marian (calling). Kate!

Kate. Here!

Robin. Thou and thy woman are a
match for three friars. Take thou my bow
and arrow and compel them to pay toll.

Marian. Toll!

Enter three FRIARS.

First Friar (advancing). Behold a
pretty Dian of the wood,
Prettier than that same widow which you
wot of.

Ha, brother. Toll, my dear? the toll of love.

Marian (drawing bow). Back! how much money hast thou in thy purse?

First Friar. Thou art playing with us. How should poor friars have money?

Marian. How much? how much? Speak, or the arrow flies.

First Friar. How much? well, now I bethink me, I have one mark in gold which a pious son of the Church gave me this morning on my setting forth.

Marian (bending bow at the second). And thou?

Second Friar. Well, as he said, one mark in gold.

Marian (bending bow at the third). And thou?

Third Friar. One mark in gold.

Marian. Search them, Kate, and see if they have spoken truth.

Kate. They are all mark'd men. They have told but a tenth of the truth: they have each ten marks in gold.

Marian. Leave them each what they say is theirs, and take the twenty-seven marks to the captain's treasury. Sit there till you be called for.

First Friar. We have fall'n into the hands of Robin Hood.

[*Marian and Kate return to Robin.*

[*The Friars pass behind an oak on the left.*

Robin. Honour to thee, brave Marian, and thy Kate.

I know them arrant knaves in Nottingham.

One half of this shall go to those they have wrong'd,

One half shall pass into our treasury.

Where lies that cask of wine whereof we plunder'd

The Norman prelate?

Little John. In that oak, where twelve can stand upright, nor touch each other.

Robin. Good!

Roll it in here. These friars, thieves, and liars,

Shall drink the health of our new woodland Queen.

And they shall pledge thee, Marian, loud enough

To fright the wild swan passing overhead,

The mouldwarp underfoot.

Marian. They pledge me, Robin? The silent blessing of one honest man Is heard in heaven—the wassail yells of thief

And rogue and liar echo down in Hell, And wake the Devil, and I may sicken by 'em.

Well, well, be it so, thou strongest thief of all,

For thou hast stolen my will, and made it thine.

FRIAR TUCK, LITTLE JOHN, MUCH, and SCARLET roll in cask.

Friar Tuck. I marvel is it sack or Malvoisie?

Robin. Do me the service to tap it, and thou wilt know.

Friar Tuck. I would tap myself in thy service, Robin.

Robin. And thou wouldst run more wine than blood.

Friar Tuck. And both at thy service, Robin.

Robin. I believe thee, thou art a good fellow, though a friar.

[*They pour the wine into cups.*

Friar Tuck. Fill to the brim. Our Robin, King o' the woods, Wherever the horn sound, and the buck bound,

Robin, the people's friend, the King o' the woods. [*They drink.*

Robin. To the brim and over till the green earth drink

Her health along with us in this rich draught,

And answer it in flowers. The Queen o' the woods,

Wherever the buck bound, and the horn sound,

Maid Marian, Queen o' the woods!

[*They drink.*

Here, you three rogues,

[*To the Beggars. They come out.* You caught a lonely woodman of our band,

And bruised him almost to the death, and took

His monies.

Third Beggar. Captain, nay, it wasn't me.

Robin. You ought to dangle up there among the crows.

Drink to the health of our new Queen o' the woods.

Or else be bound and beaten.

First Beggar. Sir, sir—well, We drink the health of thy new Queen o' the woods.

Robin. Louder! louder! Maid Marian, Queen o' the woods!

Beggars (shouting). Maid Marian, Queen o' the woods: Queen o' the woods.

First and Second Beggars (aside). The black fiend grip her!

[*They drink.*]

Robin (to the Friars). And you three holy men,

[*They come out.*]
You worshippers of the Virgin, one of you Shamed a too trustful widow whom you heard

In her confession; and another—worse!—

An innocent maid. Drink to the Queen o' the woods,

Or else be bound and beaten.

First Friar. Robin Hood, These be the lies the people tell of us, Because we seek to curb their viciousness.

However—to this maid, this Queen o' the woods.

Robin. Louder, louder, ye knaves.

Maid Marian!

Queen o' the woods!

Friars (shouting). Maid Marian, Queen o' the woods.

First Friar (aside). Maid?

Second Friar (aside). Paramour!

Third Friar (aside). Hell take her!

[*They drink.*]

Friar Tuck. Robin, will you not hear one of these beggars' catches? They can do it. I have heard 'em in the market at Mansfield.

Little John. No, my lord, hear ours—Robin—I crave pardon, I always think of you as my lord, but I may still say my lady; and, my lady, Kate and I have fallen out again, and I pray you to come between us again, for, my lady, we have

made a song in your honour, so your ladyship care to listen.

Robin. Sing, and by St. Mary these beggars and these friars shall join you. Play the air, Little John.

Little John. Air and word, my lady, are maid and man. Join them and they are a true marriage; and so, I pray you, my lady, come between me and my Kate and make us one again. Scarlet, begin.

[*Playing the air on his viol.*]

Scarlet.

By all the deer that spring
Thro' wood and lawn and ling,
When all the leaves are green;
By arrow and gray goosewing,
When horn and echo ring,
We care so much for a King;
We care not much for a Queen—
For a Queen, for a Queen o' the woods.

Marian. Do you call that in my honour?

Scarlet. Bitters before dinner, my lady, to give you a relish. The first part—made before you came among us—they put it upon me because I have a bad wife. I love you all the same. Proceed.

[*All the rest sing.*]

By all the leaves of spring,
And all the birds that sing
When all the leaves are green;
By arrow and by bowstring,
We care so much for a King
That we would die for a Queen—
For a Queen, for a Queen o' the woods.

Enter FORESTER.

Forester. Black news, black news from Nottingham! I grieve I am the Raven who croaks it. My lord John, In wrath because you drove him from the forest, Is coming with a swarm of mercenaries To break our band and scatter us to the winds.

Marian. O Robin, Robin! See that men be set Along the glades and passes of the wood To warn us of his coming! then each man That owns a wife or daughter, let him bury her Even in the bowels of the earth to scape The glance of John—

Robin. You hear your Queen, obey!

ACT IV.—THE CONCLUSION.

ACT IV.

SCENE.—A FOREST BOWER, CAVERN IN BACKGROUND. SUNRISE.

Marian (rising to meet Robin). Robin,
the sweet light of a mother's eye,
That beam of dawn upon the opening
flower,
Has never glanced upon me when a child.
He was my father, mother, both in one.
The love that children owe to both I give
To him alone.

(*ROBIN offers to caress her.*)

Marian. Quiet, good Robin, quiet!
You lovers are such clumsy summer-flies
For ever buzzing at your lady's face.

Robin. Bees rather, flying to the
flower for honey.

Marian (sings).

The bee buzz'd up in the heat.
'I am faint for your honey, my sweet.'
The flower said 'Take it, my dear,
For now is the spring of the year.
So come, come!'
'Hum!'

And the bee buzz'd down from the heat.

And the bee buzz'd up in the cold
When the flower was wither'd and old.
'Have you still any honey, my dear?'
She said 'It's the fall of the year,
But come, come!'
'Hum!'

And the bee buzz'd off in the cold.

Robin. Out on thy song!

Marian. Did I not sing it in tune?

Robin. No, sweetheart! out of tune
with Love and me.

Marian. And yet in tune with Nature
and the bees.

Robin. Out on it, I say, as out of tune
and time!

Marian. Till thou thyself shalt come
to sing it—in time.

*Robin (taking a tress of her hair in
his hand).* Time! if his back-
ward-working alchemy

Should change this gold to silver, why,
the silver

Were dear as gold, the wrinkle as the
dimple.

Thy bee should buzz about the Court of
John.

No ribald John is Love, no wanton
Prince,

The ruler of an hour, but lawful King,
Whose writ will run thro' all the range
of life.

Out upon all hard-hearted maidenhood!

Marian. And out upon all simple
batchelors!

Ah, well! thou seest the land has come
between us,

And my sick father here has come be-
tween us,

And this rich Sheriff too has come be-
tween us;

So, is it not all over now between us?

Gone, like a deer that hath escaped
thine arrow!

Robin. What deer when I have
mark'd him ever yet

Escaped mine arrow? over is it? wilt thou
Give me thy hand on that?

Marian. Take it.

Robin (kisses her hand). The Sheriff!
This ring cries out against thee. Say it
again,

And by this ring the lips that never
breathed

Love's falsehood to true maid will seal
Love's truth

On those sweet lips that dare to dally
with it.

Marian. Quiet, quiet! or I will to
my father.

Robin. So, then, thy father will not
grace our feast

With his white beard to-day.

Marian. Being so sick
How should he, Robin?

Robin. Then that bond he hath
Of the Abbot—wilt thou ask him for it?

Marian. Why?

Robin. I have sent to the Abbot and
justiciary

To bring their counter-bond into the
forest.

Marian. But will they come?

Robin. If not I have let them know
Their lives unsafe in any of these our
woods,

And in the winter I will fire their farms.
But I have sworn by our Lady if they come

I will not tear the bond, but see fair play
Betwixt them and Sir Richard—promised
too,

So that they deal with us like honest men,
They shall be handled with all courteous-
ness.

Marian. What wilt thou do with the
bond then?

Robin. Wait and see.
What wilt thou do with the Sheriff?

Marian. Wait and see.
I bring the bond. [*Exit Marian.*]

Enter LITTLE JOHN, FRIAR TUCK, and
MUCH, and FORESTERS and PEASANTS
laughing and talking.

Robin. Have you glanced down thro'
all the forest ways
and mark'd if those two knaves from
York be coming?

Little John. Not yet, but here comes
one of bigger mould.

Enter KING RICHARD.

Art thou a knight?

King Richard. I am.

Robin. And walkest here
Unarmour'd? all these walks are Robin
Hood's
And sometimes perilous.

King Richard. Good! but having lived
For twenty days and nights in mail, at
last

I crawl'd like a sick crab from my old
shell,
That I might breathe for a moment free
of shield

And cuirass in this forest where I dream'd
That all was peace—not even a Robin
Hood—

(*Aside*) What if these knaves should
know me for their King?

Robin. Art thou for Richard, or allied
to John?

King Richard. I am allied to John.

Robin. The worse for thee.

King Richard. Art thou that banish'd
lord of Huntingdon,
The chief of these outlaws who break the
law?

Robin. I am the yeoman, plain Robin
Hood, and being out of the law how
should we break the law? if we broke

into it again we should break the law,
and then we were no longer outlaws.

King Richard. But, Earl, if thou be
he—

Friar Tuck. Fine him! fine him! he
hath called plain Robin an earl. How
much is it, Robin, for a knight?

Robin. A mark.

King Richard (*gives it*). There.

Robin. Thou payest easily, like a good
fellow,

But being o' John's side we must have
thy gold.

King Richard. But I am more for
Richard than for John.

Robin. What, what, a truckler! a
word-eating coward!

Nay, search him then. How much hast
thou about thee?

King Richard. I had one mark.

Robin. What more?

King Richard. No more, I think.
But how then if I will not bide to be
search'd?

Robin. We are four to one.

King Richard. And I might
deal with four.

Robin. Good, good, I love thee for
that! but if I wind

This forest-horn of mine I can bring down
Fourscore tall fellows on thee.

King Richard. Search me then.
I should be hard beset with thy fourscore.

Little John (*searching King Richard*).
Robin, he hath no more. He hath
spoken truth.

Robin. I am glad of it. Give him
back his gold again.

King Richard. But I had liefer than
this gold again—

Not having broken fast the livelong
day—

Something to eat.

Robin. And thou shalt have it, man.
Our feast is yonder, spread beneath an
oak,

Venison, and wild boar, wild goose, be-
sides

Hedge-pigs, a savoury viand, so thou be
Squeamish at eating the King's venison.

King Richard. Nay, Robin, I am like
thyself in that

I look on the King's venison as my own.

Friar Tuck. Ay, ay, Robin, but let him know our forest laws: he that pays not for his dinner must fight for it. In the sweat of thy brow, says Holy Writ, shalt thou eat bread, but in the sweat of thy brow and thy breast, and thine arms, and thy legs, and thy heart, and thy liver, and in the fear of thy life shalt thou eat the King's venison—ay, and so thou fight at quarterstaff for thy dinner with our Robin, that will give thee a new zest for it, though thou wert like a bottle full up to the cork, or as hollow as a kex, or the shambles-oak, or a weasel-sucked egg, or the head of a fool, or the heart of Prince John, or any other symbol of vacuity.

[*They bring out the quarterstuffs, and the foresters and peasants crowd round to see the games, and applaud at intervals.*]

King Richard. Great woodland king,
I know not quarterstaff.

Little John. A fine! a fine! He hath called plain Robin a king.

Robin. A shadow, a poetical fiction—did ye not call me king in your song?—a mere figure. Let it go by.

Friar Tuck. No figure, no fiction, Robin. What, is not man a hunting animal? And look you now, if we kill a stag, our dogs have their paws cut off, and the hunters, if caught, are blinded, or worse than blinded. Is that to be a king? If the king and the law work injustice, is not he that goes against the king and the law the true king in the sight of the King of kings? Thou art the king of the forest, and I would thou wert the king of the land.

King Richard. This friar is of much boldness, noble captain.

Robin. He hath got it from the bottle, noble knight.

Friar Tuck. Boldness out of the bottle! I defy thee.
Boldness is in the blood, Truth in the bottle.

She lay so long at the bottom of her well
In the cold water that she lost her voice,
And so she glided up into the heart
O' the bottle, the warm wine, and found it again.

In vino veritas. Shall I undertake
The knight at quarterstaff, or thou?

Robin. Peace, magpie!
Give him the quarterstaff. Nay, but thyself

Shalt play a bout with me, that he may see
The fashion of it.

[*Plays with Little John at quarterstaff.*]

King Richard. Well, then, let me try.

[*They play.*]

I yield, I yield. I know no quarterstaff.

Robin. Then thou shalt play the game
of buffets with us.

King Richard. What's that?

Robin. I stand up here, thou there.

I give thee

A buffet, and thou me. The Holy Virgin
Stand by the strongest. I am over-
breathed,

Friar, by my two bouts at quarterstaff.

Take him and try him, friar.

Friar Tuck. There! [*Strikes.*]

King Richard (*strikes*). There!

[*Friar falls.*]

Friar Tuck. There!

Thou hast roll'd over the Church militant
Like a tod of wool from wagon into ware-
house.

Nay, I defy thee still. Try me an hour
hence.

I am misty with my thimbleful of ale.

Robin. Thou seest, Sir Knight, our
friar is so holy

That he's a miracle-monger, and can
make

Five quarts pass into a thimble. Up,
good Much.

Friar Tuck. And show thyself more
of a man than me.

Much. Well, no man yet has ever
bowl'd me down.

Scarlet. Ay, for old Much is every
inch a man.

Robin. We should be all the more
beholden to him.

Much. Much and more! much and
more! I am the oldest of thy men, and
thou and thy youngsters are always much-
ing and moreing me.

Robin. Because thou art always so
much more of a man than my youngsters.
old Much.

Much. Well, we Muches be old.

Robin. Old as the hills.

Much. Old as the mill. We had it 't the Red King's time, and so I *may* be more of a man than to be bowled over like a ninepin. There!

[*Strikes.*

King Richard. There! [*Much falls.*
Robin. 'Much would have more,' says the proverb; but Much hath had more than enough. Give me thy hand, Much; I love thee (*lifts him up*). At him, Scarlet!

Scarlet. I cannot cope with him; my wrist is strain'd.

King Richard. Try, thyself, valorous Robin!

Robin. I am mortally afraid o' thee, thou big man,
But seeing valour is one against all odds, There!

King Richard. There!

[*Robin falls back, and is caught in the arms of Little John.*

Robin. Good, now I love thee mightily, thou tall fellow.
Break thine alliance with this faithless John,

And live with us and the birds in the green wood.

King Richard. I cannot break it, Robin, if I wish'd.

Still I am more for Richard than for John.

Little John. Look, Robin, at the far end of the glade

I see two figures crawling up the hill.

[*Distant sound of trumpets.*

Robin. The Abbot of York and his justiciary.

King Richard (aside). They know me. I must not as yet be known. Friends, your free sports have swallow'd my free hour.

Farewell at once, for I must hence upon The King's affair.

Robin. Not taste his venison first?

Friar Tuck. Hast thou not fought for it, and earn'd it? Stay,

Dine with my brethren here, and on thine own.

King Richard. And which be they?

Friar Tuck. Wild geese, for how canst thou be thus allied With John, and serve King Richard save thou be

A traitor or a goose? but stay with Robin; For Robin is no scatterbrains like Richard,

Robin's a wise man, Richard a wiseacre, Robin's an outlaw, but he helps the poor. While Richard hath outlaw'd himself, and helps

Nor rich, nor poor. Richard's the king of courtesy,

For if he did me the good grace to kick me

I could but sneak and smile and call it courtesy,

For he's a king.

And that is only courtesy *by* courtesy—

But Robin is a thief of courtesy

Whom they that suffer by him call the blossom

Of bandits. There—to be a thief of courtesy—

There is a trade of genius, there's glory! Again, this Richard sacks and wastes a town

With random pillage, but our Robin takes From whom he knows are hypocrites and liars.

Again this Richard risks his life for a straw,

So lies in prison—while our Robin's life

Hangs by a thread, but he is a free man.

Richard, again, is king over a realm He hardly knows, and Robin king of Sherwood,

And loves and doats on every dingle of it.

Again this Richard is the lion of Cyprus, Robin, the lion of Sherwood—may this mouth

Never suck grape again, if our true Robin Be not the nobler lion of the twain.

King Richard. Gramercy for thy preachment! if the land

Were ruleable by tongue, thou shouldst be king.

And yet thou know'st how little of thy king!

What was this realm of England, all the crowns

Of all this world, to Richard when he flung

His life, heart, soul into those holy wars That sought to free the tomb-place of the King

Of all the world? thou, that art church-
man too
In a fashion, and shouldst feel with him.
Farewell!

I left mine horse and armour with a
Squire,

And I must see to 'em.

Robin. When wilt thou return?

King Richard. Return, I? when?
when Richard will return.

Robin. No sooner? when will that be?
canst thou tell?

But I have ta'en a sudden fancy to thee.
Accept this horn! if e'er thou be assail'd
In any of our forests, blow upon it
Three mots, this fashion—listen! (*blows*)
Canst thou do it?

[*King Richard blows.*]

Blown like a true son of the woods.
Farewell!

[*Exit King Richard.*]

Enter ABBOT and JUSTICIARY.

Friar Tuck. Church and Law, halt
and pay toll!

Justiciary. Rogue, we have thy cap-
tain's safe-conduct; though he be the
chief of rogues, he hath never broken his
word.

Abbot. There is our bond.

[*Gives it to Robin.*]

Robin. I thank thee.

Justiciary. Ay, but where,
Where is this old Sir Richard of the Lea?
Thou told'st us we should meet him in
the forest,

Where he would pay us down his thou-
sand marks.

Robin. Give him another month, and
he will pay it.

Justiciary. We cannot give, a month.

Robin. Why then a week.

Justiciary. No, not an hour: the debt
is due to-day.

Abbot. Where is this laggard Richard
of the Lea?

Robin. He hath been hurt, was grow-
ing whole again,
Only this morning in his agony
Lest he should fail to pay these thousand
marks

He is stricken with a slight paralysis.
Have you no pity? must you see the man?

Justiciary. Ay, ay, what else? how
else can this be settled?

Robin. Go men, and fetch him hither
on the litter.

[*Sir Richard Lea is brought in.*
Marian comes with him.]

Marian. Here is my father's bond.

[*Gives it to Robin Hood.*]

Robin.

I thank thee, dear.

Justiciary. Sir Richard, it was agreed
when you borrowed these monies from
the Abbot that if they were not repaid
within a limited time your land should be
forfeit.

Sir Richard. The land! the land!

Marian. You see he is past himself.
What would you more?

Abbot. What more? one thousand
marks,

Or else the land.

You hide this damsel in your forest here,
[*Pointing to Marian.*]

You hope to hold and keep her for your-
self,

You heed not how you soil her maiden
fame,

You scheme against her father's weal and
hers,

For so this maid would wed our brother,
he

Would pay us all the debt at once, and thus
This old Sir Richard might redeem his

land.

He is all for love, he cares not for the
land.

Sir Richard. The land! the land!

Robin (giving two bags to the Abbot).

Here be one thousand marks

Out of our treasury to redeem the land.

[*Pointing to each of the bags.*]
Half here, half there.

[*Plaudits from his band.*]

Justiciary. Ay, ay, but there is use,
four hundred marks.

Robin (giving a bag to Justiciary).

There then, four hundred marks.

[*Plaudits.*]

Justiciary. What did I say?

Nay, my tongue tript—five hundred marks
for use.

Robin (giving another bag to him). A
hundred more? There then, a

hundred more. [*Plaudits.*]

Justiciary. Ay, ay, but you see the bond and the letter of the law. It is stated there that these monies should be paid in to the Abbot at York, at the end of the month at noon, and they are delivered here in the wild wood an hour after noon.

Marian. The letter—O how often justice drowns
Between the law and letter of the law!
O God, I would the letter of the law
Were some strong fellow here in the wild wood,
That thou might'st beat him down at quarterstaff!
Have you no pity?

Justiciary. You run down your game,
We ours. What pity have you for your game?

Robin. We needs must live. Our bowmen are so true
They strike the deer at once to death—he falls
And knows no more.

Marian. Pity, pity!—There was a man of ours
Up in the north, a goodly fellow too,
He met a stag there on so narrow a ledge—

A precipice above, and one below—
There was no room to advance or to retire.

The man lay down—the delicate-footed creature
Came stepping o'er him, so as not to harm him—

The hunter's passion flash'd into the man,
He drove his knife into the heart of the deer,

The deer fell dead to the bottom, and the man
Fell with him, and was crippled ever after.

I fear I had small pity for that man.—
You have the monies and the use of them.
What would you more?

Justiciary. What? must we dance attendance all the day?

Robin. Dance! ay, by all the saints and all the devils ye shall dance. When the Church and the law have forgotten God's music, they shall dance to the music of the wild wood. Let the birds

sing, and do you dance to their song
What, you will not? Strike up our music,
Little John. (*He plays.*) They will not! Prick 'em in the calves with the arrow-points—prick 'em in the calves.

Abbot. Rogue, I am full of gout. I cannot dance.

Robin. And Sir Richard cannot redeem his land. Sweat out your gout, friend, for by my life, you shall dance till he can. Prick him in the calves!

Justiciary. Rogue, I have a swollen vein in my right leg, and if thou prick me there I shall die.

Robin. Prick him where thou wilt, so that he dance.

Abbot. Rogue, we come not alone.

Justiciary. Not the right.

Abbot. We told the Prince and the Sheriff of our coming.

Justiciary. Take the left leg for the love of God.

Abbot. They follow us.

Justiciary. You will all of you hang.

Robin. Let us hang, so thou dance meanwhile; or by that same love of God we will hang *thee*, prince or no prince, sheriff or no sheriff.

Justiciary. Take care, take care! I dance—I will dance—I dance.

[*Abbot and Justiciary dance to music, each holding a bag in each hand.*]

Enter SCARLET.

Scarlet. The Sheriff! the Sheriff, follow'd by Prince John
And all his mercenaries! We sighted 'em

Only this moment. By St. Nicholas
They must have sprung like Ghosts from underground,
Or, like the Devils they are, straight up from Hell.

Robin. Crouch all into the bush!

[*The foresters and peasants hide behind the bushes.*]

Marian. Take up the litter!

Sir Richard. Move me no more! I am sick and faint with pain!

Marian. But, Sir, the Sheriff—

Sir Richard. Let me be, I say!
The Sheriff will be welcome! let me be!

Marian. Give me my bow and arrows.

I remain
Beside my Father's litter.

Robin. And fear not thou!
Each of us has an arrow on the cord;
We all keep watch.

Enter SHERIFF OF NOTTINGHAM.

Sheriff. Marian!

Marian. Speak not. I wait upon a
dying father.

Sheriff. The debt hath not been paid.
She will be mine.

What are you capering for? By old St.
Vitus

Have you gone mad? Has it been paid?
Abbot (dancing). O yes.

Sheriff. Have I lost her then?

Justiciary (dancing). Lost her?
O no, we took

Advantage of the letter—O Lord, the
vein!

Not paid at York—the wood—prick me
no more!

Sheriff. What pricks thee save it be
thy conscience, man?

Justiciary. By my halidome I felt
him at my leg still. Where be they
gone to?

Sheriff. Thou art alone in the silence
of the forest

Save for this maiden and thy brother
Abbot,

And this old crazeling in the litter there.

*Enter on one side FRIAR TUCK from the
bush, and on the other PRINCE JOHN
and his SPEARMEN, with banners and
trumpets, etc.*

Justiciary (examining his leg). They
have missed the vein.

Abbot. And we shall keep the land.

Sheriff. Sweet Marian, by the letter
of the law

It seems thy father's land is forfeited.

Sir Richard. No! let me out of the
litter. He shall wed thee:

The land shall still be mine. Child, thou
shalt wed him,

Or thine old father will go mad—he
will,

He will—he feels it in his head.

Marian. O peace!

Father, I cannot marry till Richard
comes.

Sir Richard. And then the Sheriff!

Marian. Ay, the Sheriff, father,
Would buy me for a thousand marks in
gold—

Sell me again perchance for twice as
much.

A woman's heart is but a little thing,
Much lighter than a thousand marks in
gold;

But pity for a father, it may be,
Is weightier than a thousand marks in
gold.

I cannot love the Sheriff.

Sir Richard. But thou wilt wed
him?

Marian. Ay, save King Richard,
when he comes, forbid me.

Sweet heavens, I could wish that all the
land

Were plunged beneath the waters of the
sea,

Tho' all the world should go about in
boats.

Friar Tuck. Why, so should all the
love-sick be sea-sick.

Marian. Better than heart-sick, friar.

Prince John (to Sheriff). See you not
They are jesting at us yonder, mocking
us?

Carry her off, and let the old man die.

[*Advancing to Marian.*

Come, girl, thou shalt along with us on
the instant.

Friar Tuck (brandishing his staff).

Then on the instant I will break
thy head.

Sheriff. Back, thou fool-friar!
Knowest thou not the Prince?

Friar Tuck (muttering). He may be
prince; he is not gentleman.

Prince John. Look! I will take the
rope from off thy waist

And twist it round thy neck and hang
thee by it.

Seize him and truss him up, and carry
her off.

[*Friar Tuck slips into the bush.*

Marian (drawing the bow). No nearer
to me! back! My hand is firm,
Mine eye most true to one hair's-breadth
of aim.

You, Prince, our king to come—you that dishonour
The daughters and the wives of your own faction—

Who hunger for the body, not the soul—
This gallant Prince would have me of his—what?

Household? or shall I call it by that new term

Brought from the sacred East, his harem?
Never,
Tho' you should queen me over all the realms

Held by King Richard, could I stoop so low

As mate with one that holds no love is pure,

No friendship sacred, values neither man
Nor woman save as tools—God help the mark—

To his own unprincely ends. And you, you, Sheriff,

[*Turning to the Sheriff.*
Who thought to buy your marrying me with gold,

Marriage is of the soul, not of the body.
Win me you cannot, murder me you may,
And all I love, Robin, and all his men,
For I am one with him and his; but while

I breathe Heaven's air, and Heaven looks down on me,

And smiles at my best meanings, I remain
Mistress of mine own self and mine own soul.

[*Retreating, with bow drawn, to the bush.*
Robin!

Robin. I am here, my arrow on the cord.

He dies who dares to touch thee.

Prince John. Advance, advance!
What, daunted by a garrulous, arrogant girl!

Seize her and carry her off into my castle.

Sheriff. Thy castle!

Prince John. Said I not, I loved thee, man?

Risk not the love I bear thee for a girl.

Sheriff. Thy castle!

Prince John. See thou thwart me not, thou fool!

When Richard comes he is soft enough to pardon

His brother; but all those that held with him,
Except I plead for them, will hang as high
As Haman.

Sheriff. She is mine. I have thy promise.

Prince John. O ay, she shall be thine—
—first mine, then thine,
For she shall spend her honeymoon with me.

Sheriff. Woe to that land shall own thee for her king!

Prince John. Advance, advance!

[*They advance shouting. The King in armour reappears from the wood.*

King Richard. What shouts are these that ring along the wood?

Friar Tuck (coming forward). Hail, knight, and help us. Here is one would clutch

Our pretty Marian for his paramour,
This other, willy-nilly, for his bride.

King Richard. Damsel, is this the truth?

Marian. Ay, noble knight.

Friar Tuck. Ay, and she will not marry till Richard come.

King Richard (raising his vizor). I am here, and I am he.

Prince John (lowering his, and whispering to his men). It is not he—his face—tho' very like—

No, no! we have certain news he died in prison.

Make at him, all of you, a traitor coming
In Richard's name—it is not he—not he.

[*The men stand amazed.*
Friar Tuck (going back to the bush).

Robin, shall we not move?

Robin. It is the King
Who bears all down. Let him alone awhile.

He loves the chivalry of his single arm.
Wait till he blow the horn.

Friar Tuck (coming back). If thou be king,

Be not a fool! Why blowest thou not the horn?

King Richard. I that have turn'd their Moslem crescent pale—

I blow the horn against this rascal rout!

[*Friar Tuck plucks the horn from him and blows. Richard dashes alone against the Sheriff and John's men, and is almost borne down, when Robin and his men rush in and rescue him.*

King Richard (to Robin Hood). Thou hast saved my head at the peril of thine own.

Prince John. A horse! a horse! I must away at once;

I cannot meet his eyes. I go to Nottingham.

Sheriff, thou wilt find me at Nottingham.

[*Exit.*

Sheriff. If anywhere, I shall find thee in hell.

What! go to slay his brother, and make me

The monkey that should roast his chest-nuts for him!

King Richard. I fear to ask who left us even now.

Robin. I grieve to say it was thy father's son.

Shall I not after him and bring him back?

King Richard. No, let him be. Sheriff of Nottingham,

[*Sheriff kneels.*

I have been away from England all these years,

Heading the holy war against the Moslem, While thou and others in our kingless realms

Were fighting underhand unholy wars Against your lawful king.

Sheriff. My liege, Prince John—

King Richard. Say thou no word against my brother John.

Sheriff. Why then, my liege, I have no word to say.

King Richard (to Robin). My good friend Robin, Earl of Huntingdon, For Earl thou art again, hast thou no fetters

For those of thine own band who would betray thee?

Robin. I have; but these were never worn as yet.

I never found one traitor in my band.

King Richard. Thou art happier than thy king. Put him in chains.

[*They fetter the Sheriff.*

Robin. Look o'er these bonds, my liege.

[*Shows the King the bonds. They talk together.*

King Richard. You, my lord Abbot, you Justiciary,

[*The Abbot and Justiciary kneel.*

I made you Abbot, you Justiciary:

You both are utter traitors to your king.

Justiciary. O my good liege, we did believe you dead.

Robin. Was justice dead because the King was dead?

Sir Richard paid his monies to the Abbot.

You crost him with a quibble of your law.

King Richard. But on the faith and honour of a king

The land is his again.

Sir Richard. The land! the land!

I am crazed no longer, so I have the land.

[*Comes out of the litter and kneels.*

God save the King!

King Richard (raising Sir Richard).

I thank thee, good Sir Richard.

Maid Marian.

Marian. Yes, King Richard.

King Richard. Thou wouldst marry This Sheriff when King Richard came again

Except—

Marian. The King forbade it. True, my liege.

King Richard. How if the King command it

Marian. Then, my liege,

If you would marry me with a traitor sheriff,

I fear I might prove traitor with the sheriff.

King Richard. But if the King forbid thy marrying

With Robin, our good Earl of Huntingdon.

Marian. Then will I live for ever in the wild wood.

Robin (coming forward). And I with thee.

King Richard. On nuts and acorns, ha!

Or the King's deer? Earl, thou when we were hence

Hast broken all our Norman forest-laws, And scruplest not to flaunt it to our face

That thou wilt break our forest laws again

When we are here. Thou art overbold.

Robin. My king,

I am but the echo of the lips of love.

King Richard. Thou hast risk'd thy life for mine: bind these two men.

[*They take the bags from the Abbot and Justiciary, and proceed to fetter them.*]

Justiciary. But will the King, then, judge us all unheard?

I can defend my cause against the traitors Who fain would make me traitor. If the

King

Condemn us without trial, men will call him

An Eastern tyrant, not an English king.

Abbot. Besides, my liege, these men are outlaws, thieves,

They break thy forest laws—nay, by the rood

They have done far worse—they plunder—yea, ev'n bishops,

Yea, ev'n archbishops—if thou side with these,

Beware, O King, the vengeance of the Church.

Friar Tuck (brandishing his staff).

I pray you, my liege, let me execute the vengeance of the Church upon them. I have a stout crabstick here, which longs to break itself across their backs.

Robin. Keep silence, bully friar, before the King.

Friar Tuck. If a cat may look at a king, may not a friar speak to one?

King Richard. I have had a year of prison-silence, Robin,

And heed him not—the vengeance of the Church!

Thou shalt pronounce the blessing of the Church

On those two here, Robin and Marian.

Marian. He is but hedge-priest, Sir King.

King Richard. And thou their Queen. Our rebel Abbot then shall join your hands,

Or lose all hopes of pardon from us—yet Not now, not now—with after-dinner grace.

Nay, by the dragon of St. George, we shall

Do some injustice, if you hold us here Longer from our own venison. Where is it?

I scent it in the green leaves of the wood. *Marian.* First, king, a boon!

King Richard. Why surely ye are pardon'd,

Even this brawler of harsh truths—I trust

Half truths, good friar: ye shall with us to court.

Then, if ye cannot breathe but woodland air,

Thou Robin shalt be ranger of this forest, And have thy fees, and break the law no more.

Marian. It is not that, my lord.

King Richard. Then what, my lady?

Robin. This is the gala-day of thy return.

I pray thee for the moment, strike the bonds

From these three men, and let them dine with us,

And lie with us among the flowers, and drink—

Ay, whether it be gall or honey to 'em—The king's good health in ale and Malvoisie.

King Richard. By Mahound I could strive with Beelzebub!

So now which way to the dinner?

Marian.

Past the bank Of foxglove, then to left by that one yew. You see the darkness thro' the lighter leaf.

But look! who comes?

Enter SAILOR.

Sailor. We heard Sir Richard Lea was here with Robin.

O good Sir Richard, I am like the man In Holy Writ, who brought his talent back;

For tho' we touch'd at many pirate ports, We ever fail'd to light upon thy son.

Here is thy gold again. I am sorry for it.

Sir Richard. The gold—my son—my gold, my son, the land—

Here Abbot, Sheriff—no—no, Robin Hood.

Robin. Sir Richard, let that wait till we have dined.
Are all our guests here?

King Richard. No—there's yet one other:
I will not dine without him. Come from out

Enter WALTER LEA.

That oak-tree! This young warrior broke his prison
And join'd my banner in the Holy Land,
And cleft the Moslem turban at my side.

My masters, welcome gallant Walter Lea.
Kiss him, Sir Richard—kiss him, my sweet Marian.

Marian. O Walter, Walter, is it thou indeed

Whose ransom was our ruin, whose return Builds up our house again? I fear I dream.

Here—give me one sharp pinch upon the cheek

That I may feel thou art no phantom—yet

Thou art tann'd almost beyond my knowing, brother. [*They embrace.*]

Walter Lea. But thou art fair as ever, my sweet sister.

Sir Richard. Art thou my son?

Walter Lea. I am, good father, I am.

Sir Richard. I had despair'd of thee—that sent me crazed.

Thou art worth thy weight in all those marks of gold,

Yea, and the weight of the very land itself,

Down to the inmost centre.

Robin. Walter Lea,
Give me that hand which fought for Richard there.

Embrace me, Marian, and thou, good Kate, [*To Kate entering.*]

Kiss and congratulate me, my good Kate. [*She kisses him.*]

Little John. Lo now! lo now!
I have seen thee clasp and kiss a man indeed,

For our brave Robin is a man indeed.
Then by thine own account thou shouldst be mine.

Kate. Well then, who kisses first?
Little John. Kiss both together.

[*They kiss each other.*]

Robin. Then all is well. In this full tide of love,

Wave heralds wave: thy match shall follow mine (*to Little John*).

Would there were more—a hundred lovers more

To celebrate this advent of our King!
Our forest games are ended, our free life,
And we must hence to the King's court.

I trust
We shall return to the wood. Meanwhile, farewell

Old friends, old patriarch oaks. A thousand sand winters

Will strip you bare as death, a thousand summers

Robe you life-green again. *You seem, as it were,*

Immortal, and we mortal. How few Junes

Will heat our pulses quicker! How few frosts

Will chill the hearts that beat for Robin Hood!

Marian. And yet I think these oaks at dawn and even,

Or in the balmy breathings of the night, Will whisper evermore of Robin Hood.

We leave but happy memories to the forest.

We dealt in the wild justice of the woods. All those poor serfs whom we have served

will bless us,
All those pale mouths which we have fed

will praise us—
All widows we have holpen pray for us,

Our Lady's blessed shrines throughout the land

Be all the richer for us. You, good friar,

You Much, you Scarlet, you dear Little John,

Your names will cling like ivy to the wood.

And here perhaps a hundred years away

Some hunter in day-dreams or half asleep Will hear our arrows whizzing overhead,

And catch the winding of a phantom horn.

Robin. And surely these old oaks
will murmur thee
Marian along with Robin. I am most
happy—
Art thou not mine?—and happy that our
King
Is here again, never I trust to roam
So far again, but dwell among his own.
Strike up a stave, my masters, all is well.

Song while they dance a Country Dance.

Now the king is home again, and nevermore to
roam again,
Now the king is home again, the king will have
his own again,
Home again, home again, and each will have his
own again,
All the birds in merry Sherwood sing and sing
him home again.

THE
DEATH OF ÆNONE,
AKBAR'S DREAM,
AND OTHER POEMS

BY
ALFRED
LORD TENNYSON
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New York
THE MACMILLAN COMPANY
LONDON: MACMILLAN & CO., LTD.

1905

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THE DEATH OF CENONE,

AKBAR'S DREAM,

AND OTHER POEMS.

JUNE BRACKEN AND HEATHER.

To —.

THERE on the top of the down,
The wild heather round me and over me
 June's high blue,
When I look'd at the bracken so bright
 and the heather so brown,
I thought to myself I would offer this
 book to you,
This, and my love together,
To you that are seventy-seven,
With a faith as clear as the heights of
 the June-blue heaven,
And a fancy as summer-new
As the green of the bracken amid the
 gloom of the heather.

TO THE MASTER OF BALLIOL.

I.

DEAR Master in our classic town,
You, loved by all the younger gown
 There at Balliol,
Lay your Plato for one minute down,

II.

And read a Grecian tale re-told,
Which, cast in later Grecian mould,
 Quintus Calaber
Somewhat lazily handled of old;

III.

And on this white midwinter day—
For have the far-off hymns of May,
 All her melodies,
All her harmonies echo'd away?—

IV.

To-day, before you turn again
To thoughts that lift the soul of men,
 Hear my cataract's
Downward thunder in hollow and glen,

V.

Till, led by dream and vague desire,
The woman, gliding toward the pyre,
 Find her warrior
Stark and dark in his funeral fire.

THE DEATH OF CENONE.*

CENONE sat within the cave from out
Whose ivy-matted mouth she used to gaze
Down at the Troad; but the goodly view
Was now one blank, and all the serpent
 vines
Which on the touch of heavenly feet had
 risen,
And gliding thro' the branches over-
 bower'd
The naked Three, were wither'd long ago,
And thro' the sunless winter morning-
 mist
In silence wept upon the flowerless earth.
And while she stared at those dead
 cords that ran
Dark thro' the mist, and linking tree to
 tree,
But once were gayer than a dawning sky
With many a pendent bell and fragrant
 star,
Her Past became her Present, and she
 saw
Him, climbing toward her with the golden
 fruit,
Him, happy to be chosen Judge of Gods,
Her husband in the flush of youth and
 dawn,
Paris, himself as beauteous as a God.

Anon from out the long ravine below,
 She heard a wailing cry, that seem'd at first
 Thin as the batlike shrillings of the Dead
 When driven to Hades, but, in coming near,
 Across the downward thunder of the brook
 Sounded 'Cenone'; and on a sudden he,
 Paris, no longer beauteous as a God,
 Struck by a poison'd arrow in the fight,
 Lame, crooked, reeling, livid, thro' the mist
 Rose, like the wraith of his dead self, and moan'd
 'Cenone, my Cenone, while we dwelt
 Together in this valley—happy then—
 Too happy had I died within thine arms,
 Before the feud of Gods had marr'd our peace,
 And sunder'd each from each. I am dying now
 Pierced by a poison'd dart. Save me. Thou knowest,
 Taught by some God, whatever herb or balm
 May clear the blood from poison, and thy fame
 Is blown thro' all the Troad, and to thee
 The shepherd brings his adder-bitten lamb,
 The wounded warrior climbs from Troy to thee.
 My life and death are in thy hand. The Gods
 Avenge on stony hearts a fruitless prayer
 For pity. Let me owe my life to thee.
 I wrought thee bitter wrong, but thou forgive,
 Forget it. Man is but the slave of Fate.
 Cenone, by thy love which once was mine,
 Help, heal me. I am poison'd to the heart.'
 'And I to mine' she said 'Adulterer,
 Go back to thine adulteress and die!'
 He groan'd, he turn'd, and in the mist at once
 Became a shadow, sank and disappear'd,
 But, ere the mountain rolls into the plain,
 Fell headlong dead; and of the shepherds one

Their oldest, and the same who first had found
 Paris, a naked babe, among the woods
 Of Ida, following lighted on him there,
 And shouted, and the shepherds heard and came.
 One raised the Prince, one sleek'd the squalid hair,
 One kiss'd his hand, another closed his eyes,
 And then, remembering the gay play-mate rear'd
 Among them, and forgetful of the man,
 Whose crime had half unpeopled Ilion, these
 All that day long labour'd, hewing the pines,
 And built their shepherd-prince a funeral pile;
 And, while the star of eve was drawing light
 From the dead sun, kindled the pyre, and all
 Stood round it, hush'd, or calling on his name.
 But when the white fog vanish'd like a ghost
 Before the day, and every topmost pine
 Spired into bluest heaven, still in her cave,
 Amazed, and ever seeming stared upon
 By ghastlier than the Gorgon head, a face,—
 His face deform'd by lurid blotch and blain—
 There, like a creature frozen to the heart
 Beyond all hope of warmth, Cenone sat
 Not moving, till in front of that ravine
 Which drowns in gloom, self-darken'd from the west,
 The sunset blazed along the wall of Troy.
 Then her head sank, she slept, and thro' her dream
 A ghostly murmur floated, 'Come to me, Cenone! I can wrong thee now no more, Cenone, my Cenone,' and the dream
 Wail'd in her, when she woke beneath the stars.
 What star could burn so low? not Ilion yet.
 What light was there? She rose and slowly down,
 By the long torrent's ever-deepen'd roar,

Paced, following, as in trance, the silent cry.
 She waked a bird of prey that scream'd and past;
 She roused a snake that hissing writhed away;
 A panther sprang across her path, she heard
 The shriek of some lost life among the pines,
 But when she gain'd the broader vale, and saw
 The ring of faces redden'd by the flames
 Enfolding that dark body which had lain
 Of old in her embrace, paused—and then ask'd
 Falteringly, 'Who lies on yonder pyre?'
 But every man was mute for reverence.
 Then moving quickly forward till the heat
 Smote on her brow, she lifted up a voice
 Of shrill command, 'Who burns upon the pyre?'
 Whereon their oldest and their boldest said,
 'He, whom thou wouldst not heal!' and all at once
 The morning light of happy marriage broke
 Thro' all the clouded years of widowhood,
 And muffling up her comely head, and crying
 'Husband!' she leapt upon the funeral pile,
 And mixt herself with *him* and past in fire.

ST. TELEMACHUS.*

HAD the fierce ashes of some fiery peak
 Been hurl'd so high they ranged about the globe?
 For day by day, thro' many a blood-red eve,
 In that four-hundredth summer after Christ,
 The wrathful sunset glared against a cross
 Rear'd on the tumbled ruins of an old fane
 No longer sacred to the Sun, and flamed
 On one huge slope beyond, where in his cave
 The man, whose pious hand had built the cross,

A man who never changed a word with men,
 Fasted and pray'd, Telemachus the Saint.
 Eve after eve that haggard anchorite
 Would haunt the desolated fane, and there
 Gaze at the ruin, often mutter low
 'Vicisti Galilæe'; louder again,
 Spurning a shatter'd fragment of the God,
 'Vicisti Galilæe!' but—when now
 Bathed in that lurid crimson—ask'd 'Is earth
 On fire to the West? or is the Demon-god
 Wroth at his fall?' and heard an answer
 'Wake
 Thou deedless dreamer, lazying out a life
 Of self-suppression, not of selfless love.'
 And once a flight of shadowy fighters
 crost
 The disk, and once, he thought, a shape
 with wings
 Came sweeping by him, and pointed to the West,
 And at his ear he heard a whisper
 'Rome'
 And in his heart he cried 'The call of God!'
 And call'd arose, and, slowly plunging down
 Thro' that disastrous glory, set his face
 By waste and field and town of alien tongue,
 Following a hundred sunsets, and the sphere
 Of westward-wheeling stars; and every dawn
 Struck from him his own shadow on to Rome.
 Foot-sore, way-worn, at length he touch'd his goal,
 The Christian city. All her splendour fail'd
 To lure those eyes that only yearn'd to see,
 Fleeting betwixt her column'd palace-walls,
 The shape with wings. Anon there past a crowd
 With shameless laughter, Pagan oath, and jest,
 Hard Romans brawling of their monstrous games;
 He, all but deaf thro' age and weariness.

Get to work and forget yourself.
 Forget about your own soul.

And muttering to himself 'The call of
 God'
 And borne along by that full stream of
 men,
 Like some old wreck on some indrawing
 sea,
 Gain'd their huge Colosseum. The caged
 beast
 Yell'd, as he yell'd of yore for Christian
 blood.
 Three slaves were trailing a dead lion
 away,
 One, a dead man. He stumbled in, and
 sat
 Blinded; but when the momentary gloom,
 Made by the noonday blaze without, had
 left
 His aged eyes, he raised them, and beheld
 A blood-red awning waver overhead,
 The dust send up a steam of human
 blood,
 The gladiators moving toward their fight,
 And eighty thousand Christian faces
 watch
 Man murder man. A sudden strength
 from heaven,
 As some great shock may wake a palsied
 limb,
 Turn'd him again to boy, for up he sprang,
 And glided lightly down the stairs, and
 o'er
 The barrier that divided beast from man
 Slipt, and ran on, and flung himself be-
 tween
 The gladiatorial swords, and call'd 'For-
 bear
 In the great name of Him who died for
 men,
 Christ Jesus!' For one moment after-
 ward
 A silence follow'd as of death, and then
 A hiss as from a wilderness of snakes,
 Then one deep roar as of a breaking
 sea,
 And then a shower of stones that stoned
 him dead,
 And then once more a silence as of
 death.
 His dream became a deed that woke
 the world.
 For while the frantic rabble in half-amaze
 Stared at him dead, thro' all the nobler
 hearts

In that vast Oval ran a shudder of shame,
 The Baths, the Forum gabbled of his
 death,
 And preachers linger'd o'er his dying
 words,
 Which would not die, but echo'd on to
 reach
 Honorius, till he heard them, and decreed
 That Rome no more should wallow in this
 old lust
 Of Paganism, and make her festal hour
 Dark with the blood of man who mur-
 der'd man.

(For Honorius, who succeeded to the sov-
 ereignty over Europe, suppress the gladiatorial
 combats practised of old in Rome, on occasion of
 the following event. There was one Telemachus,
 embracing the ascetic mode of life, who setting
 out from the East and arriving at Rome for this
 very purpose, while that accursed spectacle was
 being performed, entered himself the circus, and
 descending into the arena, attempted to hold back
 those who wielded deadly weapons against each
 other. The spectators of the murderous fray,
 possess with the drunken glee of the demon who
 delights in such bloodshed, stoned to death the
 preacher of peace. The admirable Emperor
 learning this put a stop to that evil exhibition.
 —Theodore's *Ecclesiastical History*.)

AKBAR'S DREAM.*

AN INSCRIPTION BY ABUL FAZL FOR A TEMPLE
 IN KASHMIR (Blochmann xxxii.).

O God in every temple I see people that see
 thee, and in every language I hear spoken, peo-
 ple praise thee.

Polytheism and Islâm feel after thee.
 Each religion says, 'Thou art one, without
 equal.'

If it be a mosque people murmur the holy
 prayer, and if it be a Christian Church, people
 ring the bell from love to Thee.

Sometimes I frequent the Christian cloister,
 and sometimes the mosque.

But it is thou whom I search from temple to
 temple.

Thy elect have no dealings with either heresy
 or orthodoxy; for neither of them stands behind
 the screen of thy truth.

Heresy to the heretic, and religion to the
 orthodox,

But the dust of the rose-petal belongs to the
 heart of the perfume seller.

AKBAR and ABUL FAZL before the palace
at Futehpur-Sikri at night.

'LIGHT of the nations' ask'd his Chronicler

Of Akbar 'what has darken'd thee to-night?'

Then, after one quick glance upon the stars,

And turning slowly toward him, Akbar said

'The shadow of a dream—an idle one
It may be. Still I raised my heart to heaven,

I pray'd against the dream. To pray, to do—

To pray, to do according to the prayer,
Are, both, to worship Alla, but the prayers,
That have no successor in deed, are faint
And pale in Alla's eyes, fair mothers they
Dying in childbirth of dead sons. I vow'd
Whate'er my dreams, I still would do the right

Thro' all the vast dominion which a sword,

That only conquers men to conquer peace,
Has won me. Alla be my guide!

But come,
My noble friend, my faithful counsellor,
Sit by my side. While thou art one with me,

I seem no longer like a lonely man
In the king's garden, gathering here and there

From each fair plant the blossom choicest-grown

To wreath a crown not only for the king
But in due time for every Mussulmân,
Brahmin, and Buddhist, Christian, and Parsee,

Thro' all the warring world of Hindûstan.
Well spake thy brother in his hymn to heaven

"Thy glory baffles wisdom. All the tracks
Of science making toward Thy Perfection

Are blinding desert sand; we scarce can spell

The Alif of Thine Alphabet of Love."

He knows Himself, men nor themselves nor Him,

For every splinter'd fraction of a sect
Will clamour "I am on the Perfect Way,

All else is to perdition."

Shall the rose
Cry to the lotus "No flower thou"? the palm

Call to the cypress "I alone am fair"?
The mango spurn the melon at his foot?
"Mine is the one fruit Alla made for man."

Look how the living pulse of Alla beats
Thro' all His world. If every single star
Should shriek its claim "I only am in heaven"

Why that were such sphere-music as the Greek

Had hardly dream'd of. There is light in all,

And light, with more or less of shade, in all

Man-modes of worship; but our Ulama,
Who "sitting on green sofas contemplate
The torment of the damn'd" already, these

Are like wild brutes new-caged—the narrower

The cage, the more their fury. Me they front

With sullen brows. What wonder! I decreed

That even the dog was clean, that men may taste

Swine-flesh, drink wine; they know too that whene'er

In our free Hall, where each philosophy
And mood of faith may hold its own, they blurt

Their furious formalisms, I but hear
The clash of tides that meet in narrow seas,—

Not the Great Voice not the true Deep.
To drive

A people from their ancient fold of Faith,
And wall them up perforce in mine—unwise,

Unkinglike;—and the morning of my reign

Was reddened by that cloud of shame when I . . .

I hate the rancour of their castes and creeds,

I let men worship as they will, I reap
No revenue from the field of unbelief.

I cull from every faith and race the best
And bravest soul for counsellor and friend.

I loathe the very name of infidel.
 I stagger at the Korân and the sword.
 I shudder at the Christian and the stake;
 Yet "Alla," says their sacred book, "is
 Love,"

And when the Goan Padre quoting Him,
 Issa Ben Mariam, his own prophet, cried
 "Love one another little ones" and
 "bless"

Whom? even "your persecutors"! there
 methought

The cloud was rifted by a purer gleam
 Than glances from the sun of our Islâm.

And thou rememberest what a fury
 shook

Those pillars of a moulder'd faith, when
 he,

That other, prophet of their fall, pro-
 claimed

His Master as "the Sun of Righteous-
 ness,"

Yea, Alla here on earth, who caught and
 held

His people by the bridle-rein of Truth.

What art thou saying? "And was not
 Alla call'd

In old Irân the Sun of Love? and Love
 The net of truth?"

A voice from old Irân!

Nay, but I know it—*his*, the hoary
 Sheik,

On whom the women shrieking "Atheist"
 flung

Filth from the roof, the mystic melodist
 Who all but lost himself in Alla, him
 Abû Saïd——

—a sun but dimly seen

Here, till the mortal morning mists of
 earth

Fade in the noon of heaven, when creed
 and race

Shall bear false witness, each of each, no
 more,

But find their limits by that larger light,
 And overstep them, moving easily
 Thro' after-ages in the love of Truth,
 The truth of Love.

The sun, the sun! they rail
 At me the Zoroastrian. Let the Sun,
 Who heats our earth to yield us grain
 and fruit,

And laughs upon thy field as well as
 mine,

And warms the blood of Shiah and
 Sunnee,
 Symbol the Eternal! Yea and may not
 kings

Express Him also by their warmth of
 love

For all they rule—by equal law for all?
 By deeds a light to men?

But no such light

Glanced from our Presence on the face
 of one,

Who breaking in upon us yesternorn,
 With all the Hells a-glare in either eye,
 Yell'd "hast *thou* brought us down a new
 Korân

From heaven? art *thou* the Prophet?
 canst *thou* work

Miracles?" and the wild horse, anger,
 plunged

To fling me, and fail'd. Miracles! no,
 not I

Nor he, nor any. I can but lift the torch
 Of Reason in the dusky cave of Life,
 And gaze on this great miracle, the
 World,

Adoring That who made, and makes,
 and is,

And is not, what I gaze on—all else Form,
 Ritual, varying with the tribes of men.

Ay but, my friend, thou knowest I hold
 that forms

Are needful: only let the hand that
 rules,

With politic care, with utter gentleness,
 Mould them for all his people.

And what are forms?

Fair garments, plain or rich, and fitting
 close

Or flying looselier, warm'd but by the
 heart

Within them, moved but by the living
 limb,

And cast aside, when old, for newer,—
 Forms!

The Spiritual in Nature's market-place—
 The silent Alphabet-of-heaven-in-man
 Made vocal—banners blazoning a Power
 That is not seen and rules from far away—
 A silken cord let down from Paradise,
 When fine Philosophies would fail, to
 draw

The crowd from wallowing in the mire
 of earth,

And all the more, when these behold
their Lord,
Who shaped the forms, obey them, and
himself

Here on this bank in *some* way live the life
Beyond the bridge, and serve that Infinite
Within us, as without, that All-in-all,
And over all, the never-changing One
And ever-changing Many, in praise of
Whom

The Christian bell, the cry from off the
mosque,

And vaguer voices of Polytheism

Make but one music, harmonising, "Pray."

There westward—under yon slow-fall-
ing star,

The Christians own a Spiritual Head;
And following thy true counsel, by thine
aid,

Myself am such in our Islâm, for no
Mirage of glory, but for power to fuse
My myriads into union under one;
To hunt the tiger of oppression out
From office; and to spread the Divine
Faith

Like calming oil on all their stormy
creeds,

And fill the hollows between wave and
wave;

To nurse my children on the milk of
Truth,

And alchemise old hates into the gold
Of Love, and make it current; and beat
back

The menacing poison of intolerant priests,
Those cobras ever setting up their hoods—
One Alla! one Kalifa!

Still—at times
A doubt, a fear,—and yester afternoon
I dream'd,—thou knowest how deep a
well of love

My heart is for my son, Saleem, mine
heir,—

And yet so wild and wayward that my
dream—

He glares askance at thee as one of those
Who mix the wines of heresy in the cup
Of counsel—so—I pray thee—

Well, I dream'd
That stone by stone I rear'd a sacred
fane,

A temple, neither Pagod, Mosque, nor
Church,

But loftier, simpler, always open-door'd
To every breath from heaven, and Truth
and Peace

And Love and Justice came and dwelt
therein;

But while we stood rejoicing, I and thou,
I heard a mocking laugh "the new
Korân!"

And on the sudden, and with a cry
"Saleem"

Thou, thou—I saw thee fall before me,
and then

Me too the black-wing'd Azrael overcame,
But Death had ears and eyes; I watch'd
my son,

And those that follow'd, loosen, stone
from stone,

All my fair work; and from the ruin
arose

The shriek and curse of trampled mil-
lions, even

As in the time before; but while I
groan'd,

From out the sunset pour'd an alien
race,

Who fitted stone to stone again, and
Truth,

Peace, Love and Justice came and dwelt
therein,

Nor in the field without were seen or
heard

Fires of Sûttee, nor wail of baby-wife.
Or Indian widow; and in sleep I said
"All praise to Alla by whatever hands
My mission be accomplish'd!" but we
hear

Music: our palace is awake, and morn
Has lifted the dark eyelash of the Night
From off the rosy cheek of waking Day.
Our hymn to the sun. They sing it. Let
us go.'

HYMN.

I.

Once again thou flame'st heavenward, once again
we see thee rise.

Every morning is thy birthday gladdening human
hearts and eyes.

Every morning here we greet it, bowing
lowly down before thee,

Thee the Godlike, thee the changeless in thine
ever-changing skies.

II.

Shadow-maker, shadow-slayer, arrowing light
from clime to clime,

Hear thy myriad laureates hail thee monarch in
their woodland rhyme.

Warble bird, and open flower, and, men,
below the dome of azure

Kneel adoring Him the Timeless in the flame
that measures Time!

NOTES TO AKBAR'S DREAM.

The great Mogul Emperor Akbar was born October 14, 1542, and died 1605. At 13 he succeeded his father Humayun; at 18 he himself assumed the sole charge of government. He subdued and ruled over fifteen large provinces; his empire included all India north of the Vindhya Mountains—in the south of India he was not so successful. His tolerance of religions and his abhorrence of religious persecution put our Tudors to shame. He invented a new eclectic religion by which he hoped to unite all creeds, castes and peoples; and his legislation was remarkable for vigour, justice and humanity.

'*Thy glory baffles wisdom.*' The Emperor quotes from a hymn to the Deity by Faizi, brother of Abul Fazl, Akbar's chief friend and minister, who wrote the *Ain i Akbari* (Annals of Akbar). His influence on his age was immense. It may be that he and his brother Faizi led Akbar's mind away from Islam and the Prophet—this charge is brought against him by every Muhammadan writer; but Abul Fazl also led his sovereign to a true appreciation of his duties, and from the moment that he entered Court, the problem of successfully ruling over mixed races, which Islam in few other countries had to solve, was carefully considered, and the policy of toleration was the result (Blochmann xxix.).

Abul Fazl thus gives an account of himself 'The advice of my Father with difficulty kept me back from acts of folly; my mind had no rest and my heart felt itself drawn to the sages of Mongolia or to the hermits on Lebanon. I longed for interviews with the Llamás of Tibet or with the padres of Portugal, and I would gladly sit with the priests of the Parsis and the learned of the Zendavesta. I was sick of the learned of my own land.'

He became the intimate friend and adviser of Akbar, and helped him in his tolerant system of government. Professor Blochmann writes 'Impressed with a favourable idea of the value of his Hindu subjects, he (Akbar) had resolved when pensively sitting in the evenings on the solitary stone at Futehpur-Sikri to rule with an even hand

all men in his dominions; but as the extreme views of the learned and the lawyers continually urged him to persecute instead of to heal, he instituted discussions, because, believing himself to be in error, he thought it his duty as ruler to inquire.' 'These discussions took place every Thursday night in the Ibadat-khana a building at Futehpur-Sikri, erected for the purpose' (Malleson).

In these discussions Abul Fazl became a great power, and he induced the chief of the disputants to draw up a document defining the 'divine Faith' as it was called, and assigning to Akbar the rank of a Mujahid, or supreme khalifah, the vicegerent of the one true God.

Abul Fazl was finally murdered at the instigation of Akbar's son Salim, who in his Memoirs declares that it was Abul Fazl who had perverted his father's mind so that he denied the divine mission of Mahomet, and turned away his love from his son.

Faizi. When Akbar conquered the North-West Provinces of India, Faizi, then 20, began his life as a poet, and earned his living as a physician. He is reported to have been very generous and to have treated the poor for nothing. His fame reached Akbar's ears who commanded him to come to the camp at Chitor. Akbar was delighted with his varied knowledge and scholarship and made the poet teacher to his sons. Faizi at 33 was appointed Chief Poet (1588). He collected a fine library of 4300 MSS. and died at the age of 40 (1595) when Akbar incorporated his collection of rare books in the Imperial Library.

The Warring World of Hindostan. Akbar's rapid conquests and the good government of his fifteen provinces with their complete military, civil and political systems make him conspicuous among the great kings of history.

The Goan Padre. Abul Fazl relates that 'one night the Ibadat-khana was brightened by the presence of Padre Rodolpho, who for intelligence and wisdom was unrivalled among Christian doctors. Several carping and bigoted men attacked him and this afforded an opportunity for the display of the calm judgment and justice of the assembly. These men brought forward the old received assertions, and did not attempt to arrive at truth by reasoning. Their statements were torn to pieces, and they were nearly put to shame, when they began to attack the contradictions of the Gospel, but they could not prove their assertions. With perfect calmness, and earnest conviction of the truth he replied to their arguments.'

Abá Sa'ad. 'Love is the net of Truth, Love

is the noose of God' is a quotation from the great Sufee poet Abū Sa'id—born A.D. 968, died at the age of 83. He is a mystical poet, and some of his expressions have been compared to our George Herbert. Of Shaikh Abū Sa'id it is recorded that he said, 'when my affairs had reached a certain pitch I buried under the dust my books and opened a shop on my own account (*i.e.* began to teach with authority), and verily men represented me as that which I was not, until it came to this, that they went to the Qādhi and testified against me of unbelief; and women got upon the roofs and cast unclean things upon me.' (*Vide* reprint from article in *National Review*, March, 1891, by C. J. Pickering.)

Aziz. I am not aware that there is any record of such intrusion upon the king's privacy, but the expressions in the text occur in a letter sent by Akbar's foster-brother Aziz, who refused to come to court when summoned and threw up his government, and 'after writing an insolent and reproachful letter to Akbar in which he asked him if he had received a book from heaven, or if he could work miracles like Mahomet that he presumed to introduce a new religion, warned him that he was on the way to eternal perdition, and concluded with a prayer to God to bring him back into the path of salvation' (Elphinstone).

'The Koran, the Old and New Testament, and the Psalms of David are called *books* by way of excellence, and their followers "People of the Book"' (Elphinstone).

Akbar according to Abdel Kadir had his son Murad instructed in the Gospel, and used to make him begin his lessons 'In the name of Christ' instead of in the usual way 'In the name of God.'

To drive
A people from the irancient fold of Truth, etc.
Malleson says 'This must have happened because Akbar states it, but of the forced conversions I have found no record. This must have taken place whilst he was still a minor, and whilst the chief authority was wielded by Bairam.'

'I reap no revenue from the field of unbelief.'
The Hindus are fond of pilgrimages, and Akbar removed a remunerative tax raised by his predecessors on pilgrimages. He also abolished the *fezza* or capitation tax on those who differed from the Mahomedan faith. He discouraged all *excessive* prayers, fasts and pilgrimages.

Sati. Akbar decreed that every widow who showed the least desire not to be burnt on her husband's funeral pyre, should be let go free and unharmed.

Baby-wife. He forbade marriage before the age of puberty.

Indian widow. Akbar ordained that remarriage was lawful.

Music. 'About a watch before daybreak,' says Abul Fazl, the musicians played to the king in the palace. 'His Majesty had such a knowledge of the science of music as trained musicians do not possess.'

'*The Divine Faith.*' The Divine Faith slowly passed away under the immediate successors of Akbar. An idea of what the Divine Faith was may be gathered from the inscription at the head of the poem. The document referred to, Abul Fazl says 'brought about excellent results (1) the Court became a gathering place of the sages and learned of all creeds; the good doctrines of all religious systems were recognized, and their defects were not allowed to obscure their good features; (2) perfect toleration or peace with all was established; and (3) the perverse and evil-minded were covered with shame on seeing the disinterested motives of His Majesty, and these stood in the pillory of disgrace.' Dated September 1579—Ragab 987 (Blochmann xiv.).

THE BANDIT'S DEATH.*

TO SIR WALTER SCOTT.¹

O GREAT AND GALLANT SCOTT,
TRUE GENTLEMAN HEART, BLOOD AND BONE,
I WOULD IT HAD BEEN MY LOT
TO HAVE SEEN THEE, AND HEARD THEE, AND
KNOWN.

SIR, do you see this dagger? nay, why do you start aside?

I was not going to stab you, tho' I am the Bandit's bride.

You have set a price on his head: I may claim it without a lie.

What have I here in the cloth? I will show it you by-and-by.

Sir, I was once a wife. I had one brief summer of bliss

But the Bandit had woo'd me in vain, and he stabb'd my Piero with this.

¹ I have adopted Sir Walter Scott's version of the following story as given in his last journal (Death of Il Bizarro)—but I have taken the liberty of making some slight alterations.

And he dragg'd me up there to his cave
in the mountain, and there one
day

He had left his dagger behind him. I
found it. I hid it away.

For he reek'd with the blood of Piero;
his kisses were red with his crime,
And I cried to the Saints to avenge me.
They heard, they bided their time.

In a while I bore him a son, and he loved
to dandle the child,
And that was a link between us; but I—
to be reconciled?—

No, by the Mother of God, tho' I think I
hated him less,
And—well, if I sinn'd last night, I will
find the Priest and confess.

Listen! we three were alone in the dell
at the close of the day.
I was lilting a song to the babe, and it
laugh'd like a dawn in May.

Then on a sudden we saw your soldiers
crossing the ridge,
And he caught my little one from me:
we dipt down under the bridge

By the great dead pine—you know it—
and heard, as we crouch'd below,
The clatter of arms, and voices, and men
passing to and fro.

Black was the night when we crept away
—not a star in the sky—
Hush'd as the heart of the grave, till the
little one utter'd a cry.

I whisper'd 'give it to me,' but he would
not answer me—then
He gript it so hard by the throat that the
boy never cried again.

We return'd to his cave—the link was
broken—he sobb'd and he wept,
And curs'd himself; then he yawn'd, for
the wretch *could* sleep, and he slept

Ay, till dawn stole into the cave, and a
ray red as blood
Glanced on the strangled face—I could
make Sleep Death, if I would—

Glared on at the murder'd son, and the
murderous father at rest, . . .
I drove the blade that had slain my hus-
band thrice thro' his breast.

He was loved at least by his dog: it was
chain'd, but its horrible yell
'She has kill'd him, has kill'd him, has
kill'd him' rang out all down thro'
the dell,

Till I felt I could end myself too with the
dagger—so deafen'd and dazed—
Take it, and save me from it! I fled. I
was all but crazed

With the grief that gnaw'd at my heart,
and the weight that dragg'd at my
hand;
But thanks to the Blessed Saints that I
came on none of his band;

And the band will be scatter'd now their
gallant captain is dead,
For I with this dagger of his—do you
doubt me? Here is his head!

THE CHURCH-WARDEN AND THE CURATE.

This is written in the dialect which was current
in my youth at Spilsby and in the country about it

I.

EH? good daäy! good daäy! thaw it
bean't not mooch of a daäy,
Nasty, casselty weather! an' mea haäfe
«down wi' my haäy!

II.

How be the farm gittin on? noäways.
Gittin on i'deeäd!
Why, tonups was haäfe on 'em fingers
an' toäs, an' the mare brokken-
kneeäd,
An' pigs didn't sell at fall, an' wa lost
wer Haldeny cow,
An' it beäts ma to know wot she died on,
but wool's looking oop only how.

III.

An' soâ they've maâde tha a parson, an'
 thou'll git along, niver fear,
 Fur I beân chuch-warden mysen i' the
 parish fur fifteen year.
 Well—sin ther beâ chuch-wardens, ther
 mun be parsons an' all,
 An' if t'one stick alongside t'uther the
 chuch weânt happen a fall.

IV.

Fur I wur a Baptist wonst, an' ageân the
 toithe an' the raîte,
 Till I fun that it warn't not the gaâinist
 waây to the narra Gaâte.
 An' I can't abear 'em, I can't, fur a lot
 on 'em coom'd ta-year—
 I wur down wi' the rheumatis then—to
my pond to wesh thessens there—
 Sa I sticks like the ivin as long as I lives
 to the owd chuch now,
 Fur they wesh'd their sins i' *my* pond,
 an' I doubts they poison'd the cow.

V.

Ay, an' ya seed the Bishop. They says
 'at he coom'd fra nowt—
 Burn i' traâde. Sa I warrants 'e niver
 said haâfe wot 'e thowt,
 But 'e creeâpt an' 'e crawl'd along, till 'e
 feeâld 'e could howd 'is oân,
 Then 'e married a greât Yerl's darter, an'
 sits o' the Bishop's throân.

VI.

Now I'll gie tha a bit o' my mind an' tha
 weant be taâkin' offence,
 Fur thou be a big scholar now wi' a
 hoonderd haacre o' sense—
 But sich an obstropulous lad—naây, naây
 —fur I minds tha sa well,
 Tha'd niver not hopple thy tongue, an'
 the tongue's sit afire o' Hell,
 As I says to my missis to-daây, when she
 hurl'd a plaâte at the cat
 An' anoother ageân my noâse. Ya was
 niver sa bad as that.

VII.

But I minds when i' Howlaby beck won
 daây ya was ticklin' o' trout,

An' keeâper 'e seed ya an roon'd, an' 'e
 beal'd to ya 'Lad coom hout'
 An' ya stood oop maâkt i' the beck, an'
 ya tell'd 'im to know his awn plaâce
 An' ya call'd 'im a clown, ya did, an' ya
 thraw'd the fish i' 'is faâce,
 An' 'e torn'd as red as a stag-tuckey's
 wattles, but theer an' then
 I coâmb'd 'im down, fur I promised ya'd
 niver not do it ageân.

VIII.

An' I cotch'd tha wonst i' my garden,
 when thou was a height-year-howd,
 An' I fun thy pockets as full o' my pippins
 as iver they'd 'owd,
 An' thou was as peârky as owt, an' tha
 maâde me as mad as mad,
 But I says to tha 'keeâp 'em, an' welcome'
 fur thou was the parson's lad.

IX.

An' Parson 'e 'ears on it all, an' then
 taâkes kindly to me,
 An' then I wur chose Chuch-warden an'
 coom'd to the top o' the tree,
 Fur Quoloty's hall my friends, an' they
 maâkes ma a help to the poor,
 When I gits the plaâte fuller o' Soondays
 nor ony chuch-warden afoor,
 Fur if iver thy feyther 'ed riled me I kep'
 mysen meeâk as a lamb,
 An' saw by the Graâce o' the Lord, Mr.
 Harry, I ham wot I ham.

X.

But Parson 'e *will* speâk out, saw, now 'e
 be sixty-seven,
 He'll niver swap Owlby an' Scratby fur
 owt but the Kingdom o' Heaven;
 An' thou'll be 'is Curate 'ere, but, if iver
 tha meâns to git 'igher,
 Tha mun tackle the sins o' the Wo'ld, an'
 not the faults o' the Squire.
 An' I reckons tha'll light o' a livin' some-
 wheers i' the Wowd or the Fen,
 If tha cottons down to thy betters, an'
 keeâps thysen to thysen.
 But niver not speâk plaâin out, if tha
 wants to git forrards a bit,
 But creeâp along the hedge-bottoms, an'
 thou'll be a Bishop yit.

XI.

Naäy, but tha *mun* speäk hout to the
 Baptises here i' the town,
 Fur moäst on 'em talks ageän tithe,
 an' I'd like tha to preäch 'em down,
 Fur *they've* been a-preächin' *mea* down,
 they heve, an' I haätes 'em now,
 Fur they leäved their nasty sins i' *my*
 pond, an' it poison'd the cow.

GLOSSARY.

- 'Casselty,' casualty, chance weather.
 'Haäfe down wi' my haäy,' while my grass is
 only half-mown.
 'Fingers an' toäs,' a disease in turnips.
 'Fall,' autumn.
 'If t'ōne stick alongside t'uther,' if the one
 hold by the other. One is pronounced like
 'own.'
 'Fun,' found.
 'Gaäimist,' nearest.
 'Ta-year,' this year.
 'Ivin,' ivy.
 'Obstropulous,' obstreperous—here the Curate
 makes a sign of deprecation.
 'Hopple' or 'hobble,' to tie the legs of a skit-
 tish cow when she is being milked.
 'Beal'd,' bellowed.
 In such words as 'torned,' 'turned,' 'hurled,'
 the *r* is hardly audible.
 'Stag-tuckey,' turkey-cock.
 'Height-year-howd,' eight-year-old.
 'Owd,' hold.
 'Peärky,' pert.
 'Wo'ld,' the world. Short *o*.
 'Wowd,' wold.

CHARITY.*

I.

WHAT am I doing, you say to me, 'wast-
 ing the sweet summer hours'?
 Haven't you eyes? I am dressing the
 grave of a woman with flowers.

II.

For a woman ruin'd the world, as God's
 own scriptures tell,
 And a man ruin'd mine, but a woman,
 God bless her, kept me from Hell.

III.

Love me? O yes, no doubt—how long—
 till you threw me aside!
 Dresses and laces and jewels and never a
 ring for the bride.

IV.

All very well just now to be calling me
 darling and sweet,
 And after a while would it matter so
 much if I came on the street?

V.

You when I met you first—when *he*
 brought you!—I turn'd away
 And the hard blue eyes have it still, that
 stare of a beast of prey.

VI.

You were his friend—you—you—when he
 promised to make me his bride,
 And you knew that he meant to betray
 me—you knew—you knew that he
 lied.

VII.

He married an heiress, an orphan with
 half a shire of estate,—
 I sent him a desolate wail and a curse,
 when I learn'd my fate.

VIII.

For I used to play with the knife, creep
 down to the river-shore,
 Moan to myself 'one plunge—then quiet
 for evermore.'

IX.

Would the man have a touch of remorse
 when he heard what an end was
 mine?
 Or brag to his fellow rakes of his conquest
 over their wine?

X.

Money—my hire—*his* money—I sent him
 back what he gave,—

Will you move a little that way? your
shadow falls on the grave.

XI.

Two trains clash'd: then and there he
was crush'd in a moment and died,
But the new-wedded wife was unharm'd,
tho' sitting close at his side.

XII.

She found my letter upon him, my wail
of reproach and scorn;
I had cursed the woman he married, and
him, and the day I was born.

XIII.

They put him aside for ever, and after a
week—no more—
A stranger as welcome as Satan—a widow
came to my door:

XIV.

So I turn'd my face to the wall, I was
mad, I was raving-wild,
I was close on that hour of dishonour, the
birth of a baseborn child.

XV.

O you that can flatter your victims, and
juggle, and lie and cajole,
Man, can you even guess at the love of a
soul for a soul?

XVI.

I had cursed her as woman and wife, and
in wife and woman I found
The tenderest Christ-like creature that
ever stept on the ground.

XVII.

She watch'd me, she nursed me, she fed
me, she sat day and night by my
bed,
Till the joyless birthday came of a boy
born happily dead.

XVIII.

And her name? what was it? I ask'd
her. She said with a sudden glow
On her patient face 'My dear, I will tell
you before I go.'

XIX.

And I when I learnt it at last, I shriek'd,
I sprang from my seat,
I wept, and I kiss'd her hands, I flung
myself down at her feet,

XX.

And we pray'd together for *him*, for *him*
who had given her the name.
She has left me enough to live on. I
need no wages of shame.

XXI.

She died of a fever caught when a nurse
in a hospital ward.
She is high in the Heaven of Heavens,
she is face to face with her Lord.

XXII.

And He sees not her like anywhere in
this pitiless world of ours!
I have told you my tale. Get you gone.
I am dressing her grave with flow-
ers.

KAPIOLANI.

Kapiolani was a great chieftainess who lived
in the Sandwich Islands at the beginning of this
century. She won the cause of Christianity by
openly defying the priests of the terrible goddess
Peele. In spite of their threats of vengeance she
ascended the volcano Mauna-Loa, then clambered
down over a bank of cinders 400 feet high to the
great lake of fire (nine miles round)—Kilauea—
the home and haunt of the goddess, and flung into
the boiling lava the consecrated berries which it
was sacrilege for a woman to handle.

I.

WHEN from the terrors of Nature a peo-
ple have fashion'd and worship a
Spirit of Evil,

Blest be the Voice of the Teacher who
calls to them
'Set yourselves free!'

II.

Noble the Saxon who hurl'd at his Idol
a valorous weapon in olden Eng-
land!

Great and greater, and greatest of women,
island heroine, Kapiolani

Clomb the mountain, and flung the berries,
and dared the Goddess, and freed
the people

Of Hawa-i-ee!

III.

A people believing that Peelè the Goddess
would wallow in fiery riot and revel

On Kilauēā,

Dance in a fountain of flame with her
devils, or shake with her thunders
and shatter her island,

Rolling her anger

Thro' blasted valley and flaring forest in
blood-red cataracts down to the
sea!

IV.

Long as the lava-light

Glares from the lava-lake

Dazing the starlight,

Long as the silvery vapour in daylight

Over the mountain

Floats, will the glory of Kapiolani be min-
gled with either on Hawa-i-ee.

V.

What said her Priesthood?

'Woe to this island if ever a woman
should handle or gather the berries
of Peelè!

Accurséd were she!

And woe to this island if ever a woman
should climb to the dwelling of
Peelè the Goddess!

Accurséd were she!'

VI.

One from the Sunrise

Dawn'd on His people, and slowly before
him

Vanish'd shadow-like

Gods and Goddesses,

None but the terrible Peelè remaining as

Kapiolani ascended her mountain,

Baffled her priesthood,

Broke the Taboo,

Dipt to the crater,

Call'd on the Power adored by the Chris-
tian, and crying 'I dare her, let

Peelè avenge herself!'

Into the flame-billow dash'd the berries,
and drove the demon from Ha-
wa-i-ee.



THE DAWN.

"You are but children."

Egyptian Priest to Solon.

I.

RED of the Dawn!

Screams of a babe in the red-hot palms

Idol of a **Moloch** of Tyre,

Man with his brotherless dinner on
man in the tropical wood,

Priests in the name of the Lord passing

souls thro' fire to the fire,

Head-hunters and boats of Dahomey that
float upon human blood!

II.

Red of the Dawn!

Godless fury of peoples, and Christless
frolic of kings,

And the bolt of war dashing down upon
cities and blazing farms,

For Babylon was a child new-born, and

Rome was a babe in arms,

And London and Paris and all the rest
are as yet but in leading-strings.

III.

Dawn not Day,

While scandal is mouthing a bloodless
name at *her* cannibal feast,

And rake-ruin'd bodies and souls go
down in a common wreck,

And the **Press** of a thousand cities is
prized for it smells of the beast,

Or easily violates virgin Truth for a coin
or a cheque.

The yellow Press

IV.

Dawn not Day!

Is it Shame, so few should have climb'd
from the dens in the level below,
Men, with a heart and a soul, no slaves
of a four-footed will?

But if twenty million of summers are
stored in the sunlight still,
We are far from the noon of man, there
is time for the race to grow.

V.

Red of the Dawn!

Is it turning a fainter red? so be it, but
when shall we lay

The Ghost of the Brute that is walking
and haunting us yet, and be free?

In a hundred, a thousand winters? Ah,
what will our children be,
The men of a hundred thousand, a million
summers away?

THE MAKING OF MAN.

WHERE is one that, born of woman, alto-
gether can escape

From the lower world within him, moods
of tiger, or of ape?

Man as yet is being made, and ere the
crowning Age of ages,
Shall not æon after æon pass and touch
him into shape?

All about him shadow still, but, while
the races flower and fade,
Prophet-eyes may catch a glory slowly
gaining on the shade,

Till the peoples all are one, and all
their voices blend in choric
Hallelujah to the Maker 'It is finish'd.
Man is made.'

THE DREAMER.

ON a midnight in midwinter when all but
the winds were dead,

'The meek shall inherit the earth' was a
Scripture that rang thro' his head,
I'll he dream'd that a Voice of the Earth
went wailing past him and said:

3 K

'I am losing the light of my Youth
And the Vision that led me of old,
And I clash with an iron Truth,
When I make for an Age of gold,
And I would that my race were run,
For teeming with liars, and madmen,
and knaves,
And wearied of Autocrats, Anarchs,
and Slaves,
And darken'd with doubts of a Faith
that saves,
And crimson with battles, and hollow
with graves,
To the wail of my winds, and the moan
of my waves
I whirl, and I follow the Sun.'

Was it only the wind of the Night shrill-
ing out Desolation and wrong
Thro' a dream of the dark? Yet he
thought that he answer'd her wail
with a song—

Moaning your losses, O Earth,
Heart-weary and overdone!
But all's well that ends well,
Whirl, and follow the Sun!

He is racing from heaven to heaven
And less will be lost than won,
For all's well that ends well,
Whirl, and follow the Sun!

The Reign of the Meek upon earth.
O weary one, has it begun?
But all's well that ends well,
Whirl, and follow the Sun!

For moans will have grown sphere
music
Or ever your race be run!
And all's well that ends well,
Whirl, and follow the Sun!

MECHANOPHILUS.

(In the time of the first railways.)

NOW first we stand and understand,
And sunder false from true,
And handle boldly with the hand,
And see and shape and do.

Dash back that ocean with a pier,
Strow yonder mountain flat,
A railway there, a tunnel here,
Mix me this Zone with that!

Bring me my horse—my horse? my wings
That I may soar the sky,
For Thought into the outward springs,
I find her with the eye.

O will she, moonlike, sway the main,
And bring or chase the storm,
Who was a shadow in the brain,
And is a living form?

Far as the Future vaults her skies,
From this my vantage ground
To those still-working energies
I spy nor term nor bound.

As we surpass our fathers' skill,
Our sons will shame our own;
A thousand things are hidden still
And not a hundred known.

And had some prophet spoken true
Of all we shall achieve,
The wonders were so wildly new
That no man would believe.

Meanwhile, my brothers, work, and wield
The forces of to-day,
And plow the Present like a field,
And garner all you may!

You, what the cultured surface grows,
Dispense with careful hands:
Deep under deep for ever goes,
Heaven over heaven expands.

RIFLEMEN FORM!

THERE is a sound of thunder afar,
Storm in the South that darkens the day!
Storm of battle and thunder of war!
Well if it do not roll our way.
Storm, Storm, Riflemen form!
Ready, be ready against the storm!
Riflemen, Riflemen, Riflemen form!

Be not deaf to the sound that warns,
Be not gull'd by a despot's plea!

Are figs of thistles? or grapes of thorns?
How can a despot feel with the Free?
Form, Form, Riflemen Form!
Ready, be ready to meet the storm!
Riflemen, Riflemen, Riflemen form!

Let your reforms for a moment go!
Look to your butts, and take good aims!
Better a rotten borough or so
Than a rotten fleet and a city in flames!
Storm, Storm, Riflemen form!
Ready, be ready against the storm!
Riflemen, Riflemen, Riflemen form!

Form, be ready to do or die!
Form in Freedom's name and the Queen's!
True we have got—*such* a faithful ally
That only the Devil can tell what he
means.

Form, Form, Riflemen Form!
Ready, be ready to meet the storm!
Riflemen, Riflemen, Riflemen form!

¹ I have been asked to republish this old poem, which was first published in 'The Times,' May 9, 1859, before the Volunteer movement began.

THE TOURNEY.

RALPH would fight in Edith's sight,
For Ralph was Edith's lover,
Ralph went down like a fire to the fight,
Struck to the left and struck to the right,
Roll'd them over and over.
'Gallant Sir Ralph,' said the king.

Casques were crack'd and hauberks
hack'd,
Lances snapt in sunder,
Rang the stroke, and sprang the blood,
Knights were thwack'd and riven, and
hew'd

Like broad oaks with thunder.
'O what an arm,' said the king.

Edith bow'd her stately head,
Saw them lie confounded,
Edith Montfort bow'd her head,
Crown'd her knight's, and flush'd as red
As poppies when she crown'd it.
'Take her Sir Ralph,' said the king.

THE BEE AND THE FLOWER.

THE bee buzz'd up in the heat.
 'I am faint for your honey, my sweet.'
 The flower said 'Take it my dear,
 For now is the spring of the year.
 So come, come!'
 'Hum!'

And the bee buzz'd down from the heat.

And the bee buzz'd up in the cold
 When the flower was wither'd and old.
 'Have you still any honey, my dear?'
 She said 'It's the fall of the year,
 But come, come!'
 'Hum!'

And the bee buzz'd off in the cold.

THE WANDERER.

THE gleam of household sunshine ends,
 And here no longer can I rest;
 Farewell!—You will not speak, my friends,
 Unfriendly of your parted guest.

O well for him that finds a friend,
 Or makes a friend where'er he come,
 And loves the world from end to end,
 And wanders on from home to home!

O happy he, and fit to live,
 On whom a happy home has power
 To make him trust his life, and give
 His fealty to the halcyon hour!

I count you kind, I hold you true;
 But what may follow who can tell?
 Give me a hand—and you—and you—
 And deem me grateful, and farewell!

POETS AND CRITICS.

THIS thing, that thing is the rage,
 Helter-skelter runs the age;
 Minds on this round earth of ours
 Vary like the leaves and flowers,
 Fashion'd after certain laws;
 Sing thou low or loud or sweet,
 All at all points thou canst not meet,
 Some will pass and some will pause.

What is true at last will tell:
 Few at first will place thee well;
 Some too low would have thee shine,
 Some too high—no fault of thine—
 Hold thine own, and work thy will!
 Year will graze the heel of year,
 But seldom comes the poet here,
 And the Critic's rarer still.

A VOICE SPAKE OUT OF THE SKIES.

A VOICE spake out of the skies
 To a just man and a wise—
 'The world and all within it
 Will only last a minute!'
 And a beggar began to cry
 'Food, food or I die!'
 Is it worth his while to eat,
 Or mine to give him meat,
 If the world and all within it
 Were nothing the next minute?

DOUBT AND PRAYER.

THO' Sin too oft, when smitten by Thy
 rod,
 Rail at 'Blind Fate' with many a vain
 'Alas!'
 From sin thro' sorrow into Thee we pass
 By that same path our true forefathers
 trod;
 And let not Reason fail me, nor the
 sod
 Draw from my death Thy living flower
 and grass,
 Before I learn that Love, which is, and
 was
 My Father, and my Brother, and my
 God!
Steel me with patience! soften me with
 grief!
 Let blow the trumpet strongly while I
 pray,
 Till this embattled wall of unbelief
 My prison, not my fortress, fall away!
 Then, if thou wilt, let my day be brief,
 So Thou wilt strike Thy glory thro' the
 day.

FAITH.

I.

DOUBT no longer that the Highest is the
wisest and the best,
Let not all that saddens Nature blight thy
hope or break thy rest,
Quail not at the fiery mountain, at the
shipwreck, or the rolling
Thunder, or the rending earthquake, or
the famine, or the pest!

II.

Neither mourn if human creeds be lower
than the heart's desire!
Thro' the gates that bar the distance
comes a gleam of what is higher.
Wait till Death has flung them open,
when the man will make the Maker
Dark no more with human hatreds in the
glare of deathless fire!

THE SILENT VOICES.*

WHEN the dumb Hour, clothed in black,
Brings the Dreams about my bed,
Call me not so often back,
Silent Voices of the dead,
Toward the lowland ways behind me,
And the sunlight that is gone!
Call me rather, silent voices,
Forward to the starry track
Glimmering up the heights beyond me
On, and always on!

GOD AND THE UNIVERSE.

I.

WILL my tiny spark of being wholly van-
ish in your deeps and heights?
Must my day be dark by reason, O ye
Heavens, of your boundless nights,
Rush of Suns, and roll of systems, and
your fiery clash of meteorites?

II.

'Spirit, nearing yon dark portal at the
limit of thy human state,
Fear not thou the hidden purpose of that
Power which alone is great,
Nor the myriad world, His shadow, nor
the silent Opener of the Gate.'

THE DEATH OF THE DUKE
OF CLARENCE AND AVON-
DALE.

TO THE MOURNERS.

THE bridal garland falls upon the bier,
The shadow of a crown, that o'er him
hung,
Has vanish'd in the shadow cast by
Death.

So princely, tender, truthful, reverent,
pure—
Mourn! That a world-wide Empire
mourns with you,
That all the Thrones are clouded by your
loss,
Were slender solace. Yet be comforted;
For if this earth be ruled by Perfect
Love,
Then, after his brief range of blameless
days,
The toll of funeral in an Angel ear
Sounds happier than the merriest mar-
riage-bell.

The face of Death is toward the Sun
of Life,
His shadow darkens earth: his truer
name
Is 'Onward,' no discordance in the roll
And march of that Eternal Harmony
Whereto the worlds beat time, tho' faintly
heard
Untill the great Hereafter. Mourn in
hope!

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CROSSING THE BAR.

SUNSET and evening star,
And one clear call for me!
And may there be no moaning of the bar,
When I put out to sea,

But such a tide as moving seems asleep,
Too full for sound and foam,
When that which drew from out the
boundless deep
Turns again home.

Twilight and evening bell,
And after that the dark!
And may there be no sadness of fare-
well,
When I embark;

For tho' from out our bourne of Time
and Place
The flood may bear me far,
I hope to see my Pilot face to face
When I have crost the bar.



ADDITIONAL POEMS.



These Poems were not included by the Poet Laureate in his collected Poems, but have, since his death, been published by his son, Hallam, Lord Tennyson. They were submitted, according to the Poet's desire, to an expert committee of friends, before publication.

ADDITIONAL POEMS.

* I, LOVING Freedom for herself,
And much of that which is her form,
Wed to no faction in the state,
A voice before the storm,
I mourn in spirit when I think
The year, that comes, may come with
shame,
Lured by the cuckoo-voice that loves
To babble its own name.

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* LIFE of the Life within my blood,
Light of the Light within mine eyes,
The May begins to breathe and bud,
And softly blow the balmy skies;
Bathe with me in the fiery flood,
And mingle kisses, tears, and sighs,
Life of the Life within my blood,
Light of the Light within mine eyes.

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TO —.*

THOU may'st remember what I said
When thine own spirit was at strife
With thine own spirit. "From the tomb
And charnel-place of purpose dead,
Thro' spiritual dark we come
Into the light of spiritual life."
God walk'd the waters of thy soul,
And still'd them. When from change to
change,
Led silently by power divine,
Thy thought did scale a purer range
Of prospect up to self-control,
My joy was only less than thine.

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THE HESPERIDES.*

[Published and suppressed by my father, and republished by me here (with accents written by him) in consequence of a talk that I had with him, in which he regretted that he had done away with it from among his "Juvenilia."]

Hesperus and his daughters three
That sing about the golden tree. *Comus.*

THE North wind fall'n, in the new-starr'd
night

Zidonian Hanno, wandering beyond
The hoary promontory of Soloë,
Past Thymiatæron in calm'd bays
Between the southern and the western
Horn,

Heard neither warbling of the nightingale,
Nor melody of the Libyan Lotus-flute
Blown seaward from the shore; but from
a slope

That ran bloom-bright into the Atlantic
blue,

Beneath a highland leaning down a
weight

Of cliffs, and zoned below with cedar-
shade,

Came voices like the voices in a dream
Continuous; till he reach'd the outer
sea: —

SONG OF THE THREE SISTERS.

I.

THE Golden Apple, the Golden Apple,
the hallow'd fruit,
Guard it well, guard it warily,
Singing airily,

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Standing about the charmed root.
 Round about all is mute,
 As the snowfield on the mountain-peaks,
 As the sandfield at the mountain-foot.
 Crocodiles in briny creeks
 Sleep and stir not: all is mute.
 If ye sing not, if ye make false measure,
 We shall lose eternal pleasure,
 Worth eternal want of rest.
 Laugh not loudly: watch the treasure
 Of the wisdom of the West.
 In a corner wisdom whispers. Five and
 three

(Let it not be preach'd abroad) make
 an awful mystery:

For the blossom unto threefold music
 bloweth;

Evermore it is born anew,
 And the sap to threefold music floweth,
 From the root,
 Drawn in the dark,
 Up to the fruit,
 Creeping under the fragrant bark,
 Liquid gold, honeysweet thró and thró.

(slow movement)

Keen-eyed Sisters, singing airily,
 Looking warily
 Every way,
 Guard the apple night and day,
 Lest one from the East come and take it
 away.

II.

Father Hesper, Father Hesper, Watch,
 watch, ever and aye,
 Looking under silver hair with a silver
 eye.

Father, twinkle not thy stedfast sight:
 Kingdoms lapse, and climates change,
 and races die;

Honour comes with mystery;
 Hoarded wisdom brings delight.
 Number, tell them over, and number
 How many the mystic fruit-tree holds,
 Lest the red-comb'd dragon slumber
 Roll'd together in purple folds.

Look to him, father, lest he wink, and the
 golden apple be stol'n away,
 For his ancient heart is drunk with over-
 watchings night and day

Round about the hallow'd fruit-tree
 curl'd—

Sing away, sing aloof evermore in the
 wind without stóp, (*Anapást*)
 Lest his sealéd eyelid drop,
 For he is older than the world.
 If *hé* waken, *wé* waken,
 Rapidly levelling eager eyes.
 If *hé* sleep, *wé* sleep,
 Dropping the eyelid over our eyes.
 If the golden apple be taken
 The world will be overwise.
 Five links, a golden chain are we,
 Hesper, the Dragon, and Sisters three
 Bound about the golden tree.

III.

Father Hesper, Father Hesper, Watch,
 watch, night and day,
 Lest the old wound of the world be
 healéd,

The glory unsealéd,
 The golden apple stol'n away,
 And the ancient secret revealéd.
 Look from West to East along:
 Father, old Himala weakens, Caucasus is
 bold and strong.

Wandering waters unto wandering waters
 call;

Let them clash together, foam and fall.
 Out of watchings, out of wiles,
 Comes the bliss of secret smiles.
 All things are not told to all,
 Half-round the mantling night is drawn.
 Purplefringed with even and dawn
 Hesper hateth Phosphor, evening hateth
 morn.

IV.

Every flower and every fruit the redolent
 breath

Of the warm seawind ripeneth,
 Arching the billow in his sleep:

But the land-wind wandereth,
 Broken by the highland steep,
 Two streams upon the violet deep.

For the Western Sun, and the Western
 Star,

And the low west-wind, breathing afar,
 The end of day and beginning of
 night,

Keep the apple Holy and Bright;
 Holy and Bright, round and full, bright
 and blest,

Mellow'd in a land of rest:
 Watch it warily night and day;
 All good things are in the West.
 Till mid-noon the cool East light
 Is shut out by the round of the tall hill
 brow,
 But, when the full-faced Sunset yellowly
 Stays on the flowerful arch of the
 bough,
 The luscious fruitage clustereth mel-
 lowly,
 Golden-kernell'd, Golden-cored,
 Sunset-ripen'd above on the tree.
 The world is wasted with fire and
 sword,
 But the Apple of gold hangs over the
 Sea!
 Five links—a Golden chain are we—
 Hesper, the Dragon, and Sisters three,
 Daughters three,
 Round about,
 All round about
 The gnarl'd bole of the charmed tree.
 The Golden Apple, The Golden Apple,
 The hallow'd fruit,
 Guard it well,
 Guard it warily,
 Watch it warily,
 Singing airily,
 Standing about the charmed root.

THE STATESMAN.*

THEY wrought a work which Time re-
 veres,

A pure example to the lands,
 Further and further reaching hands
 For ever into coming years;

They worshipt Freedom for her sake;
 We faint unless the wanton ear
 Be tickled with the loud "hear, hear,"
 To which the slight-built hustings shake;

For where is he, the citizen,
 Deep-hearted, moderate, firm, who
 sees

His path before him? not with these,
 Shadows of statesmen, clever men!

Uncertain of ourselves we chase
 The clap of hands; we jar like boys:

And in the hurry and the noise
 Great spirits grow akin to base.

A sound of words that change to blows!
 A sound of blows on armed breasts!
 And individual interests
 Becoming bands of armed foes!

A noise of hands that disarrange
 The social engine! fears that waste
 The strength of men, lest overhaste
 Should fire the many wheels of change!

Ill fares a people passion-wrought,
 A land of many days that cleaves
 In two great halves, when each one
 leaves
 The middle road of sober thought!

Not he that breaks the dams, but he
 That thro' the channels of the state
 Convoys the people's wish, is great;
 His name is pure, his fame is free:

He cares, if ancient usage fade,
 To shape, to settle, to repair,
 With seasonable changes fair,
 And innovation grade by grade:

Or, if the sense of most require
 A precedent of larger scope,
 Not deals in threats, but works with
 hope,
 And lights at length on his desire:

Knowing those laws are just alone
 That contemplate a mighty plan,
 The frame, the mind, the soul of
 man,
 Like one that cultivates his own.

He, seeing far an end sublime,
 Contends, despising party-rage,
 To hold the Spirit of the Age
 Against the Spirit of the Time.

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 pany.

THE LITTLE MAID.*

ALONG this glimmering gallery
 A child she loved to play;
 This chamber she was born in! See,
 The cradle where she lay!

That little garden was her pride,
 With yellow groundsel grown!
 Those holly-thickets only hide
 Her grave — a simple stone!

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THE ANTE-CHAMBER.*

THAT is his portrait painted by himself.
 Look on those manly curls so glossy dark,
 Those thoughtful furrows in the swarthy
 cheek;
 Admire that stalwart shape, those ample
 brows,
 And that large table of the breast dis-
 spread,
 Between low shoulders; how demure a
 smile,
 How full of wisest humour and of love,
 With some half-consciousness of inward
 power,
 Sleeps round those quiet lips; not quite
 a smile;
 And look you what an arch the brain
 has built
 Above the ear! and what a settled mind,
 Mature, harbour'd from change, contem-
 plative,
 Tempers the peaceful light of hazel eyes,
 Observing all things. This is he I loved,
 This is the man of whom you heard me
 speak.

My fancy was the more luxurious,
 But his was minted in a deeper mould,
 And took in more of Nature than mine
 own:

Nor proved I such delight as he, to mark
 The humours of the polling and the
 wake,*

The hubbub of the market and the
 booths:

How this one smiled, that other waved
 his arms,

These careful and those candid brows,
 how each —

Down to his slightest turns and atti-
 tudes —

Was something that another could not be,
 How every brake and flower spread and
 rose,

A various world! which he compell'd
 once more

Thro' his own nature, with well mingled
 hues,

Into another shape, born of the first,
 As beautiful, but yet another world.

All this so stirr'd him in his hour of joy,
 Mix'd with the phantom of his coming
 fame,

That once he spake: "I lift the eyes of
 thought,

I look thro' all my glimmering life, I see
 At the end, as 'twere athwart a colour'd
 cloud,

O'er the bow'd shoulder of a bland old
 Age,

The face of placid Death." Long, Eus-
 tace, long

May my strong wish, transgressing the
 low bound

Of mortal hope, act on Eternity

To keep thee here amongst us! Yet he
 lives;

His and my friendship have not suffer'd
 loss,

His fame is equal to his years: his
 praise

Is neither overdealt, nor idly won.

Step thro' these doors, and I will show
 to you

Another countenance, one yet more dear,
 More dear, for what is lost is made more
 dear;

"More dear" I will not say, but rather
 bless

The All-perfect Framer, Him, who made
 the heart,

Forethinking its twifold necessity,
 Thro' one whole life an overflowing u. n.

Capacious both of Friendship and of
 Love.

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THREE POEMS OMITTED FROM "IN MEMORIAM."

THE GRAVE (ORIGINALLY NO. LVII).*

I.

I KEEP no more a lone distress,
 The crowd have come to see thy grave,
 Small thanks or credit shall I have,
 But these shall see it none the less.

The happy maiden's tears are free
And she will weep and give them way;
Yet one unschoold in want will say
"The dead are dead and let them be."

Another whispers sick with loss:
"O let the simple slab remain!
The 'Mercy Jesu' in the rain!
The 'Miserere' in the moss!"

"I love the daisy weeping dew,
I hate the trim-set plots of art!"
My friend, thou speakest from the heart,
But look, for these are nature too.

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TO A. H. H. (ORIGINALLY NO. CVIII).*

II.

YOUNG is the grief I entertain,
And ever new the tale she tells,
And ever young the face that dwells
With reason cloister'd in the brain:

Yet grief deserves a nobler name:
She spurs an imitative will;
'Tis shame to fail so far, and still
My failing shall be less my shame:

Considering what mine eyes have seen,
And all the sweetness which thou wast
In thy beginnings in the past,
And all the strength thou wouldst have
been:

A master mind with master minds,
An orb repulsive of all hate,
A will concentric with all fate,
A life four-square to all the winds.

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THE VICTOR HOURS (ORIGINALLY NO. CXXVII).*

III.

ARE those the far-famed Victor Hours
That ride to death the griefs of men?
I fear not; if I feared them, then
Is this blind flight the winged Powers.

Behold, ye cannot bring but good,
And see, ye dare not touch the truth,

Nor Sorrow beauteous in her youth,
Nor Love that holds a constant mood.

Ye must be wiser than your looks,
Or wise yourselves, or wisdom-led,
Else this wild whisper round my head
Were idler than a flight of rooks.

Go forward! crumble down a throne,
Dissolve a world, condense a star,
Unsocket all the joints of war,
And fuse the peoples into one.

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HAVELOCK. NOV. 25TH, 1857.*

BOLD Havelock march'd,
Many a mile went he,
Every mile a battle,
Every battle a victory.

Bold Havelock march'd,
Charged with his gallant few,
Ten men fought a thousand,
Slew them and overthrew.

Bold Havelock march'd,
Wrought with his hand and his head,
March'd and thought and fought,
March'd and fought himself dead.

Bold Havelock died,
Tender and great and good,
And every man in Britain
Says "I am of Havelock's blood!"

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JACK TAR.*

THEY say some foreign powers have laid
their heads together

To break the pride of Britain, and
bring her on her knees,
There's a treaty, so they tell us, of some
dishonest fellows,

To break the noble pride of the Mis-
tress of the Seas.

Up, Jack Tars, and save us!
The whole world shall not brave us!
Up and save the pride of the Mis-
tress of the Seas!

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We quarrel here at home, and they plot
against us yonder,

They will not let an honest Briton sit
at home at ease:

Up, Jack Tars, my hearties! and the
d—I take the parties!

Up and save the pride of the Mistress
of the Seas!

Up, Jack Tars, and save us!

The whole world shall not brave us!

Up and save the pride of the Mis-
tress of the Seas!

The lasses and the little ones, Jack Tars,
they look to you!

The despots over yonder, let 'em do
whate'er they please!

God bless the little isle where a man may
still be true!

God bless the noble isle that is Mis-
tress of the Seas!

Up, Jack Tars, and save us!

The whole world shall not brave us!

If *you* will save the pride of the Mis-
tress of the Seas.

Knowledge comes but wisdom lingers.

NOTES

AUTHOR'S PREFATORY NOTES

POETRY is like shot silk with many glowing colours, and every reader must find his own interpretation according to his ability, and according to his sympathy with the poet.

I am told that my young countrymen would like notes to my poems. Shall I write what dictionaries tell to save some of the idle folk trouble? or am I to try to fix a moral to each poem? or to add an analysis of passages? or to give a history of my similes? I do not like the task.

Knöwledge, shōne, knöll — let him who reads me always read the vowel in these words long.

My paraphrases of certain Latin and Greek lines seem too obvious to be mentioned. Many of the parallelisms here given are accidental. The same idea must often occur independently to two men looking on the same aspects of Nature. There is a wholesome page in Eckermann's "Conversations with Goethe," where one or the other (I have not the book by me) remarks that the prosaic mind finds plagiarism in passages that only prove "the common brotherhood of man." — T.

P. 1. TO THE QUEEN. [First published in 1851. — Ed.]

P. 1, lines 7, 8.

*This laurel greener from the brows
Of him that utter'd nothing base.*

[Wordsworth. On Nov. 19, 1850, my father was appointed Poet Laureate in succession to Wordsworth. See *Memoir*, vol. i, p. 334 foll., and "Reminiscences of Tennyson in Early Days," *Memoir*, vol. i. pp. 208-210. — Ed.]

The third verse in proof stood —

Nor should I dare to flatter state,
Nor such a lay would you receive,
Were I to shape it, who believe
Your nature true as you are great.

P. 2. (JUVENILIA) CLARIBEL. [First published in 1830. — Ed.] All these ladies were evolved, like the camel, from my own consciousness. [Isabel was more or less a portrait. See p. 880, note to p. 6, *Isabel*. — Ed.]

"Juvenilia" were published in 1830. John Stuart Mill reviewed the volume in the *London Review* (July 1835); Leigh Hunt in the *Tattler*; and Professor Wilson (Christopher North) in *Blackwood*.

P. 2, line 15. *lintwhite*, i.e. linnet.

P. 2. NOTHING WILL DIE. [First published in 1830. — Ed.] All things are evolved. [Cf. the early poem:

Oi péovres

All thoughts, all creeds, all dreams are true,
All visions wild and strange;
Man is the measure of all truth
Unto himself. All truth is change;
All men do walk in sleep, and all
Have faith in that they dream:
For all things are as they seem to all,
And all things flow like a stream.

There is no rest, no calm, no pause,
Nor good nor ill, nor light nor shade.

Nor essence nor eternal laws:

For nothing is, but all is made.
But if I dream that all these are,
They are to me for that I dream :
For all things are as they seem to all,
And all things flow like a stream.

Ed.]

P. 3. ALL THINGS WILL DIE. [First published in 1830. — Ed.]

P. 3, line 35.

Nine times goes the passing bell.

Nine times for a man.

P. 3. LEONINE ELEGIACS. [First published in 1830. — Ed.] Line 10. "*hyulinc*." [Cf. *ὡς θάλασσα ὑάλινη*, "a sea of glass like unto crystal" (Rev. iv. 6), and *Par. Lost*, vii. 619. — Ed.]

P. 3, line 13. *The ancient poetess singeth.*
Φέσπερε, πάντα φέρεις, ὅσα φαίνοις
ἐσκέδασ' αἶψα,
φέρεις δὲν, φέρεις αἴγα, φέρεις ματέρι
παῖδα.
Sappho.

P. 3. SUPPOSED CONFESSIONS OF A SECOND-RATE SENSITIVE MIND. [First published in 1830. — Ed.] If some kind friend had taken him by the hand and said, "Come, work" — "Look not every man on his own things, but every man also on the things of others" (Philippians ii. 4) — he might have been a happy man, though sensitive.

P. 5. THE KRAKEN. [First published in 1830. — Ed.] See the account which Erik Pontoppidan, the Norwegian bishop, born 1698, gives of the fabulous sea-monster — the kraken (*Biographie Universelle*):

"Ce prodigieux polype dont ie dos a une demilieue de circonference ou plus . . . quelquefois ses bras s'élèvent à la hauteur des mâts d'un navire de moyenne grandeur . . . on croit que s'ils accrochaient le plus grös vaisseau de guerre, ils le feraient couler à fond . . . les îles flottantes ne sont que des krakens."

P. 6. LILLIAN. [First published in 1830. — Ed.]

P. 6. ISABEL. [First published in 1830. In the poem of *Isabel* the poet's mother was more or less described. "A remark-

able and saintly woman," "One of the most innocent and tender-hearted ladies I ever saw," wrote Edward FitzGerald. She devoted herself entirely to her husband and her children. — Ed.]

P. 7. MARIANA. [First published in 1830. — Ed.] The *moated grange* was no particular grange, but one which rose to the music of Shakespeare's words: "There, at the moated grange, resides this dejected Mariana" (*Measure for Measure*, Act III, Sc. i.).

P. 7, line 4. *pear*. Altered from "peach," because "peach" spoils the desolation of the picture. It is not a characteristic of the scenery I had in mind.

P. 7, col. 2, lines 6-9.

*Waking she heard the night-fowl crow:
The cock sung out an hour ere light:*

*From the dark fen the oxen's low
Came to her.*

Compare Ballad of Clerk Saunders:
"O Cocks are crowing of merry midnight,
I wot the wild fowls are boding day,
The psalms of heaven will sure be sung," etc.

[Cf.

At midnight the cock was crowing.

The Ballad of Oriana, p. 17. — Ed.]

P. 7, col. 2, line 2. *marsh-mosses*, the little marsh-moss lumps that float on the surface of water.

P. 8. To —. [First published in 1830. — Ed.] The first lines were addressed to Blakesley (afterwards Dean of Lincoln), but the poem wandered off to describe an imaginary man.

[Of Blakesley my father said: "He ought to be Lord Chancellor, for he is a subtle and powerful reasoner, and an honest man." — Ed.]

P. 8, line 6. *Ray-fringed eyelids*. Cf. "Under the opening eyelids of the morn."
Lycidas.

P. 8, col. 2, line 2. *Yabbok*. Jabbok not so sweet as Yabbok. Cf. Gen. xxxii, 22-32. The Hebrew J is Y.

P. 8, col. 2, line 3.

And heaven's mazed signs stood still.

The stars stood still in their courses to watch.

P. 8. [MADELINE. First published in 1830. — ED.]

P. 9. FIRST SONG TO THE OWL. [The songs were first published in 1830. — ED.] Verse ii. line 6, *his five wits*, the five senses. Cf. "Bless thy five wits! Tom's a-cold, — O, do de, do de, do de" (*King Lear*, III. iv. 59).

P. 9. RECOLLECTIONS OF THE ARABIAN NIGHTS. [First published in 1830. — ED.] Haroun Alraschid lived at the time of Charlemagne, and was renowned for his splendour and his patronage of literary men. I had only the translation — from the French of Galland — of the *Arabian Nights* when this was written, so I talked of sofas, etc. Lane was yet unborn.

P. 9, lines 13, 14.

*The low and bloomed foliage, drove
The fragrant, glistening deeps.*

Not "drove over," as one commentator takes it, but the passage means that the deeps were driven before the prow.

P. 9, line 23. *platans*, plane trees. Cf.

The thick-leaved platans of the vale.
The Princess, iii. 159.

P. 10, col. 1, line 6. *riuage*, bank.

P. 10, col. 1, line 27. *coverture*. Cf. "the woodbine coverture" (*Much Ado about Nothing*, III. i. 30).

P. 10, col. 1, line 29. *bulbul*, the Persian name for Nightingale. Cf.

"Not for thee," she said,
"O Bulbul, any rose of Gulistan
Shall burst her veil."

The Princess, iv. 104.

P. 10, col. 1, line 43. *counterchanged*, chequered. Cf.

Witch-elms that counterchange the floor
Of this flat lawn with dusk and bright.
In Memoriam, LXXXIX.

P. 10, col. 2, line 37. *silvers*, silver candelabra.

P. 10, col. 2, line 39. *moonèd*, crowned with the Mohammedan crescent moon. The crescent is Ottoman, not Arabian, an anachronism pardonable in a boy's vision.

P. 10, col. 2, line 46. *Persian girl*.

The Persian girl "Noureddin, the fair Persian," in *The Arabian Nights' Entertainments*.

P. 11, ODE TO MEMORY. [First published in 1830. My father considered this one of the best of his early and peculiarly concentrated Nature-poems. — ED.]

The *Ode to Memory* is a very early poem; all except the lines beginning "My friend, with you to live alone," which were addressed to Arthur Hallam and added.

P. 11, line 9. *yesternight*, the past.

P. 11, col. 2, line 34 to p. 12, col. 1, line 5.
*Of purple cliffs, aloof descried;
Come from the woods that belt the gray
hill-side,*

*The seven elms, the poplars four
That stand beside my father's door,
And chiefly from the brook that loves
To purr o'er matted cress and ribbed sand,
Or dimple in the dark of rushy coves.*

The rectory at Somersby. The poplars have gone.

[The lawn at Somersby was over-shadowed on one side by the wych-elms, and on the other by larch and sycamore trees. Here the poet made his early song, "A spirit haunts the year's last hours." Beyond the path, bounding the greensward to the south, ran in the old days a deep border of lilies and roses, backed by hollyhocks and sunflowers. Beyond that was

a garden bower'd close
With plaited alleys of the trailing rose,
Long alleys falling down to twilight grots,
Or opening upon level plots
Of crowned lilies, standing near
Purple-spiked lavender —

sloping in a gradual descent to the parson's field, at the foot of which flows, by "lawn and lea," the swift steep-banked brook, where are "brambly wildernesses," and "sweet forget-me-nots," and under the water the "long mosses sway." The charm and beauty of this brook haunted him through life. — ED.]

P. 12, col. 1, line 12. *wolds*. Somersby is on the wolds or hills, about seven miles from the fens.

[Edward Fitzgerald writes: "Long

after A. T. had settled in the Isle of Wight, I used to say he never should have left old Lincolnshire, where there were not only such grand seas, but also such fine Hill and Dale among The Wolds, which he was brought up on, as people in general scarce thought of." — ED.]

P. 12, col. 1, line 41. *Pike*. Cumberland word for Peak.

P. 12, col. 1, lines 42-44 refer to Mablethorpe.

I used to stand [when a boy] on the sand-built ridge at Mablethorpe and think that it was the spine-bone of the world. The seas there are interminable waves rolling along interminable shores of sand.

P. 12. SONG. [Written at Somersby; first published in 1830. — ED.]

P. 12, line 12.

Heavily hangs the tiger-lily.

On a sloping bed the tiger-lilies drooped on a dank, damp day.

[In 1828 my father had written the following (hitherto unpublished) poem about his home:

HOME

What shall sever me
From the love of home?
Shall the weary sea,
Leagues of sounding foam?
Shall extreme distress,
Shall unknown disgrace,
Make my love the less
For my sweet birth-place?
Tho' my brains grow dry,
Fancy mew her wings,
And my memory
Forget all other things, —
Tho' I could not tell
My left hand from my right, —
I should know thee well,
Home of my delight!

ED.]

P. 13. A CHARACTER. [First published in 1830. This man was "a very plausible, parliament-like, and self-satisfied speaker at the Union Debating Society." — EDWARD FITZGERALD.

The following character-poem was also written at Cambridge:

TO —

Thou may'st remember what I said
When thine own spirit was at strife
With thine own spirit. "From the tomb
And charnel-place of purpose dead,
Thro' spiritual dark we come
Into the light of spiritual life."

God walk'd the waters of thy soul,
And still'd them. When from change to
change,

Led silently by power divine,
Thy thought did scale a purer range
Of prospect up to self-control,
My joy was only less than thine. ED.]

P. 13. THE POET. [First published in 1830. — ED.]

P. 13, line 3.

Dover'd with the hate of hate, the scorn of scorn.

The poet hates hate; and scorns scorn.

[My father denounced hate and scorn as if they were "the sins against the Holy Ghost." — ED.]

P. 13, col. 2, line 5. *Calpe*. Gibraltar (one of the pillars of Hercules) was the western limit of the old world, as Caucasus was the eastern.

P. 13, col. 2, line 19. *the arrow-seeds of the field-flower, the dandelion.*

P. 14. THE POET'S MIND. [First published in 1830. — ED.]

P. 14. THE SEA-FAIRIES. [First published in 1830. — ED.]

P. 15. THE DESERTED HOUSE = the body which Life and Thought have left. [First published in 1830. — ED.]

P. 15. THE DYING SWAN. [First published in 1830. — ED.]

P. 16, col. 1, line 5.

Chasing itself at its own wild will.

The circling of the swallow.

P. 16, col. 1, line 14. *the coronach*, the Gaelic funeral song.

P. 16, col. 1, line 26, *soughing*. Anglo-Saxon *swæg*, a sound. Modified into an onomatopœic word for the soft sound or the deep sighing of the wind.

P. 16. A DIRGE. [First published in 1830. — Ed.]

P. 16, col. 2, line 1. *carketh*, vexeth. [From late Latin *carcare*, to load, whence to *charge*. — Ed.]

P. 16, col. 2, line 16, *eglatere*, for eglantine. Cf.

"With sicamour was set and eglatere."
The Fleaze and the Leafe.

P. 16, col. 2, line 22. *pleached*, plaited (*plico*). [Cf. *Much Ado about Nothing*, III, i. 7:

"the pleached bower,
Where honeysuckles, ripen'd by the sun,
Forbid the sun to enter." Ed.]

P. 16, col. 2, line 24. *long purples* (*Vicia Cracca*), the purple vetch. Nothing to do with "long purples" (Hamlet, iv. vii. 170).

P. 17, col. 1, line 1. *balm-cricket*, cicada. There is an old school-book used by me when a boy (*Analecta Græca Majora et Minora*). In the notes there to a poem of Theocritus I found τέπις translated "balm-cricket." "Balm" was evidently a corruption of *Baum*, tree (*Baum-grille*).

[A confusion was evidently made between the German *Baum* and the French *baume*. — Ed.]

P. 17. LOVE AND DEATH. [First published in 1830. — Ed.]

P. 17, line 4. *cassia* (Gk. *καρία*, a spice like cinnamon), a kind of laurel.

P. 17, line 8, *sheeny vans*, shining wings. Cf. Milton, *Paradise Lost*, ii. 927:

"At last his sail-broad vans
He spreads for flight."

P. 17, line 13. *eminent*, standing out like a tree.

P. 17. THE BALLAD OF ORIANA. [First published in 1830. — Ed.]

P. 17, col. 2, line 1.

In the yew-wood black as night.

Lear made a fine sketch of this at Kingley Bottom, near Chichester, which is a striking vale with a yew grove in it. When we saw the yews their blackness was crowned with the wild white clematis.

P. 18. CIRCUMSTANCE. [First published in 1830. — Ed.]

P. 18. THE MERMAN. [First published in 1830. — Ed.]

P. 19, col. 1, line 4. *Turkis*. Milton calls it "turkis," for turquoise is the French word with an ugly nasal sound in the *oi* diphthong.

P. 19, col. 1, line 4. *almondine*, a small violet garnet, first brought from Alabanda, a city of Asia Minor. Hence "almondine" is a corruption of the Latin adjective *Alabandina*.

P. 19. THE MERMAID. [First published in 1830. — Ed.]

"No more misshapen from the waist,
But like a maid of mortal frame."
W. SCOTT.

P. 19, col. 2, line 30. *hollow sphere of the sea*, an underworld of which the sea is the heaven.

P. 20. ADELIN. [First published in 1830. — Ed.]

P. 20, col. 2, line 12. *Sabæan*. Arabian.

P. 20, col. 2, line 21. *Letters cowslips*. Referring to the red spots on the cowslip bell, as if they were letters of a fairy alphabet. Cf. *Cymbeline*, II. ii. 39:

"like the crimson drops
I' the bottom of a cowslip."

P. 20. MARGARET. [First published in 1832. All the poems dated 1833 were published at the end of 1832. — Ed.]

P. 21, col. 1, line 40. *leavy*. Cf.

"Since summer first was leavy." •
Much Ado, II. iii. 75.

[*Macbeth*, v. vi. 1; *Pericles*, v. i. 51. Later editions read "leafy." — Ed.]

P. 21. ROSALIND. [First published in 1832. — Ed.]

P. 22. ELEANORE. [First published in 1832. — Ed.]

P. 23. Verse viii. Cf. Sappho:

φαίβεταί μοι κηρός ἶσος θεοῖσιν
ἐμμεν ὦντο, ὅστις ἐναντίος τοι
ἰσάνει, καὶ πλάσιον ἄδδ φωνεύ-
σας ὑπακούει

καὶ γελᾶσαι ἡμερόεν, τό μοι μὴν
καρδίαν ἐν στήθεσιν ἐπτόβασεν·
ὥς γὰρ εἰς σ' ἴδω βραχέως με φώνας
οὐδὲν ἔτ' εἴκει·

ἀλλὰ καμ μὲν γλῶσσα ἔαγε λέπτον δ'
αὐτίκα χρω πῦρ ὑποθερόμακεν,
ὀππάτεσσι δ' οὐδὲν ὀρημ', ἐπιρρόμ-
βεισι δ' ἄκουαι.

ἀ δέ μ' ἴδρως κακχέεται, τρόμος δὲ
πᾶσαν ἄγει· χλωροτέρα δὲ ποίας
ἔμμι· τεθνάκην δ' ὀλίγῳ πιδεύης
φαίνομαι ἄλλα.

ἀλλὰ πᾶν τόλματον, [ἐπεὶ καὶ πένητα].

P. 23. MY LIFE IS FULL OF WEARY DAYS, and the next poem beginning "When in the darkness over me," were originally two poems, tho' one in the edition, dated 1833, published in 1832.

P. 24. WHEN IN THE DARKNESS OVER ME.

P. 24, line 10. *scratches*. Originally "laughters." I was one day walking with a friend in a copse, and I heard bird-laughter. I have no eyes, so to speak. He said, "That's a jay." It may have been a woodpecker as far as my ears could tell. However, whether he was right in his eyesight or I in my hearing, I did once catch a jay in the act of laughing. I once crept with the greatest caution thro' a wood and came right underneath a jay. I heard him chuckling to himself; and the afternoon sun was full upon him; I broke by chance a little rotten twig of the tree he was perched on, and away he went.

P. 24. Sonnet I. To —. [First published in 1832. — Ed.]

P. 24. Sonnet II. To J. M. K. To my old college friend, J. M. Kemble. [First published in 1830. He gave up his thought of taking Orders, and devoted himself to Anglo-Saxon history and literature. — Ed.]

P. 24. Sonnet IV. ALEXANDER. [First published in 1872, although written much earlier. — Ed.]

P. 25, line 4. *Ammonian Oasis*. This refers to Alexander's visit to the famous temple of Zeus Ammon in the Libyan desert.

P. 25. Sonnet V. BUONAPARTE. [First published in 1832. — Ed.]

P. 25. Sonnet VI. POLAND. [First published in 1832. — Ed.]

Pp. 25, 26. Sonnets VII, VIII, IX. [First published in 1865, although written in early life. — Ed.]

P. 26. Sonnet X. [First published in 1832. — Ed.]

P. 26. Sonnet XI. THE BRIDESMAID. [First published in 1872. On May 24, 1836, my father's best-loved brother, Charles Tennyson Turner, married Louisa Sellwood, my mother's youngest sister. My mother as a bridesmaid was taken into church by my father. They had rarely been in each other's company since their first meeting in 1830, when the Sellwoods had driven over one spring day from Horn-castle to call at Somersby Rectory.

Two other early sonnets are worthy of insertion here:

LOVE

I

Thou, from the first, unborn, undying Love,
Albeit we gaze not on thy glories near,
Before the face of God didst breathe and
move,

Though night and pain and ruin and death
reign here.

Thou foldest like a golden atmosphere,
The very throne of the eternal God;
Passing thro' thee, the edicts of His fear
Are mellow'd into music, borne abroad
By the loud winds, though they uprend
the sea,

Even from his centred deeps; thine empery
Is over all; thou wilt not brook eclipse;
Thou goest and returnest to His Lips
Like lightening; thou dost ever brood
above

The silence of all hearts, unutterable Love.

II

To know thee is all wisdom, and old age
Is but to know thee; dimly we behold thee
Athwart the veils of evil which enfold thee
We beat upon our aching hearts with rage;
We cry for thee; we deem the world thy
tomb.

As dwellers in lone planets look upon

The mighty disk of their majestic sun,
Hallow'd in awful chasms of wheeling gloom,
Making their day dim, so we gaze on thee.

Come, thou of many crowns, white-robed
Love,

O rend the veil in twain! all men adore thee;
Heaven crieth after thee; earth waileth
for thee;

Breathe on thy wingèd throne, and it shall
move

In music and in light o'er land and sea.

Ed.]

P. 27. THE LADY OF SHALOTT. [First published in 1832, and much altered in 1842. — Ed.] Taken from an Italian novelette, *Donna di Scalotta*. Shalott and Astolat are the same words. The Lady of Shalott is evidently the Elaine of the *Morte d'Arthur*, but I do not think that I had ever heard of the latter when I wrote the former. Shalott was a softer sound than "Scalott." Statolt would have been nearer Astolat.

P. 27, col. 1, line 5. *Camelot* (unlike the Camelot of the Celtic legends) is on the sea in the Italian story.

[The key to this tale of magic symbolism is of deep human significance and is to be found in the lines:

Or when the moon was overhead,
Came two young lovers lately wed;

"I am half sick of shadows," said

The Lady of Shalott.

Ed.]

P. 27, col. 1, line 30. *cheerly*. Cf. "cheerly drawing breath" (*Rich. II.* i. iii. 66).

P. 28, col. 2, line 30.

Till her blood was frozen slowly.

George Eliot liked my first the best:

Till her smooth face sharpen'd slowly.

P. 29. MARIANA IN THE SOUTH. [First published in 1832. — Ed.] The idea of this came into my head between Narbonne and Perpignan.

["It is intended, you will perceive, as a kind of pendant to his former poem of *Mariana*, the idea of both being the expression of desolate loneliness, but with this distinctive variety in the second, that it paints the forlorn feeling as it

would exist under the influence of different impressions of sense. When we were journeying together this summer through the South of France we came upon a range of country just corresponding to his preconceived thought of a barrenness, . . . and the portraiture of the scenery in this poem is most faithful. You will, I think, agree with me that the essential and distinguishing character of the conception requires in the *Southern Mariana* a greater lingering on the outward circumstances, and a less palpable transition of the poet into Mariana's feelings, than was the case in the former poem." (A. H. Hallam to W. B. Donne.) — Ed.]

P. 30, col. 1, line 4.

At eve a dry cicala sung.

Originally in MS.

At fall of eve a cricket sung.

P. 30. THE TWO VOICES.

[*The Two Voices, or Thoughts of a Suicide* (first published in 1844, but dated 1833), describing the conflict in a soul between Faith and Scepticism, was begun after the death of Arthur Hallam, which, as my father told me, for a while blotted out all joy from his life, and made him long for death.

In the earliest manuscript of *The Two Voices* a fine verse which was omitted in the published edition is found after "under earth" (p. 34, col. 1, line 39):

From when his baby pulses beat
To when his hands in their last heat
Pick at the death-mote on the sheet.

Ed.]

P. 30, col. 2, line 15. *for thy deficiency,*
for the want of thee.

P. 32, col. 2, line 15.

Look up, the fold is on her brow.

The fold = the cloud.

P. 32, col. 2, line 16. *oblique*. Our grandfathers said "obleege," which is now *oblige*; in the same way I pronounce "oblique" *oblisque*.

P. 32, col. 2, line 18. *Embracing cloud*. Ixion embraced a cloud, hoping to embrace a goddess.

P. 33, col. 1, line 12.

The elements were kindlier mix'd.

Some have happier dispositions.

P. 33, col. 2, line 22.

The simple senses crown'd his head.

The simple senses made death a king.

P. 34, col. 1, lines 31, 32.

Before the little ducts began

To feed thy bones with lime.

[Cf. *Animal Physiology*, by W. B. Carpenter: "In the first development of the embryo, a sort of mould of cartilage is laid down for the greater part of the bones. . . . The process of ossification, or bone-formation, commences with the deposit of calcareous matter in the intercellular substance of the cartilage, so as to form a sort of network, in the interspaces of which are seen the remains of the cartilage-cells. The tissue thus formed can scarcely be considered as true bone, for it contains neither *lacune* nor *canaliculi*. Before long, however, it undergoes very important changes; for many of the partitions are removed, so that the minute chambers which they separated coalesce into larger ones; and thus are formed the *cancelli* of the spongy substance, and the Haversian canals of the more compact." — Ed.]

P. 36, col. 1, line 3.

You scarce could see the grass for flowers.

[Edward FitzGerald says: "Composed as he walked about the Dulwich meadows." — Ed.]

P. 36. THE MILLER'S DAUGHTER.

[First published in 1832; much altered in 1842. — Ed.] No particular mill, but if I thought at all of any mill it was that of Trumpington, near Cambridge.

[FitzGerald notes: "This Poem, as may be seen, is much altered and enlarged from the 1st Ed. (dated) 1833; in some respects, I think, not for the better; losing somewhat of the easy character of 'Talk over the Walnuts and the Wine.' Anyhow, would one not preserve the first stanza of the original, slightly altered, as A. T. suggested to me?

*I met in all the close green ways,
While walking with my rod and line,*

The Miller with his mealy face,
And long'd to take his hand in mine.
He look'd so jolly and so good,
When fishing in the milldam-water,
I laugh'd to see him as he stood,
And dreamt not of the miller's daughter." — Ed.]

P. 36, col. 2, lines 32, 33.

*Below the chestnuts, when their buds
Were glistening to the breezy blue.*

First reading:

Beneath those gummy chestnut buds
That glistened in the April blue.

P. 37. Verse omitted after col. 1, line 38
That slope beneath the chestnut tall
Is woo'd with choicest breaths of air;
Methinks that I could tell you all
The cowslips and the kingcups there,
Each coltsfoot down the grassy bent
Whose round leaves hold the gather'd
shower,
Each quaintly-folded cuckoo-pint
And silver-paly cuckoo flower.

[Cuckoo-pint, or Lords and Ladies, *Arum maculatum*. Cuckoo-flower, *Cardamine pratensis*. — Ed.]

P. 37, col. 2, lines 17-40. [Spedding writes in the *Edinburgh* for April 1843: "'The Miller's Daughter' is much enriched by the introduction of the mother of the lover; and the following beautiful stanzas (which many people however, will be ill satisfied to miss) are displaced to make room for beauty of a much higher order:

Remember you the clear moonlight
That whiten'd all the eastern ridge,
When o'er the water dancing white
I stepp'd upon the old mill bridge?
I heard you whisper from above,
A lute-toned whisper, 'I am here!'
I murmur'd 'Speak again, my love,
The stream is loud: I cannot hear!'

I heard, as I have seem'd to hear,
When all the under-air was still,
The low voice of the glad New Year
Call to the freshly-flower'd hill.
I heard, as I have often heard,
The nightingale in leavy woods
Call to its mate when nothing stirr'd
To left or right but falling floods.

"These, we observe, are away; and the following graceful and tender picture, full of the spirit of English rural life, appears in their place. (The late squire's son, we should presume, is bent on marrying the daughter of the wealthy miller):

And slowly was my mother brought

Approaching, press'd you heart to heart."

Ed.]

P. 38. FATIMA. [Published in 1832, to which this quotation from Sappho was prefixed:

φαίναται μοι κήπος ἔσος θεοῖσιν

ἔμμεν ὄντορ.

Ed.]

P. 39. *ÆNONE*. Married to Paris, and afterwards deserted by him for Helen. The sequel of the tale is poorly given in Quintus Calaber.

[See *The Death of Ænone*, p. 85. My father visited the Pyrenees with Arthur Hallam in 1830. From this time forward the lonely Pyrenean peaks, the mountains with "their streaks of virgin snow," like the Maladetta, mountain "lawns and meadow-ledges midway down," and the "long brook falling thro' the clov'n ravine," were a continual source of inspiration. He wrote part of *Ænone* in the valley of Caunteretz. His sojourn there was also commemorated one-and-thirty years afterward in "All along the valley." *Ænone* was first published in 1832, but was republished in 1842 with considerable alterations. — Ed.]

I had an idiotic hatred of hyphens in those days, but though I printed such words as "glénrîver," "téndriltwîne" I always gave them in reading their full two accents. Coleridge thought because of these hyphenated words that I could not scan. He said that I ought to write in a regular metre in order that I might learn what metre was—not knowing that in earliest youth I had written hundreds of lines in the regular Popian measure. I remember my father (who was himself something of a poet and wrote very regular metre) saying to me when in my early teens, "Don't write always such exact metre—break it now and then to avoid monotony." I now think that we want two forms of hyphen, e.g. "Paper hang-

ing Manufacturer" is a "Manufacturer made of paper and hung in effigy." Paper-hanging=Manufacturer. "Invalid Chair-maker" is a sick maker of chairs. Invalid-chair-maker.

P. 39, col. 1, line 1. *Ida*. On the south of Troas.

P. 39, col. 2, line 4. *Gargura* or *Gargaron*. The highest part of Mt. Ida.

Ipsa suas mirantur Gargara messes.

Georg. i. 103.

P. 39, col. 2, line 10. *Paris, once her playmate on the hills*. [See Apollodorus, iii. 12, etc. — Ed.]

P. 39, col. 2, lines 16, 17. This sort of refrain:

O mother Ida, many-fountain'd Ida,

Dear mother Ida, harken ere I die

is found in Theocritus. For "many-fountain'd" cf. *Il.* viii. 47:

"Ἰδῆν δ' ἔκανε πολυπίδακα, μητέρα θρωῶν
and elsewhere in the *Iliad*.

P. 39, col. 2, line 18.

For now the noonday quiet holds the hill.

μεσαμβρινή δ' εἶχ' ὄρος ἡσυχία.

Callimachus, *Lavacrum Palladis*, 72.

P. 39, col. 2, line 21. *and the winds are dead*. Altered from the original reading of 1842, "and the cicala sleeps." In these lines describing a perfect stillness, I did not like the jump, "Rests like a shadow—and the cicala sleeps." Moreover, in the heat of noon the cicala is generally at its loudest, though I have read that, in extreme heat, it is silent. Some one (I forget who) found them silent at noon on the slopes of Etna.

In the Pyrenees, where part of this poem was written, I saw a very beautiful species of cicala, which had scarlet wings spotted with black. Probably nothing of the kind exists in Mount Ida.

P. 39, col. 2, line 22. *flower droops*. "Flowers droop" in the original edition of 1842 was a misprint for "flower droops."

P. 39, col. 2, line 24.

My eyes are full of tears, my heart of love.

This line, that any child might have

written, is not, as some writers say, taken from Shakespeare:

"Mine eyes are full of tears, my heart of grief."

2 Henry VI, II. iii. 17.

P. 39, col. 2, line 34.

Rose slowly to a music slowly breathed.

[Cf. Tithonus, p. 95, col. 2, lines 1, 2:

Like that strange song I heard Apollo sing,
While Ilion like a mist rose into towers;

and Ovid, *Heroides*, xvi. 179:

Ilion adspicies, firmataque turribus altis
Moenia, Phoebeae structa canore lyrae.

[Ed.]

P. 40, col. 1, line 17. *foam-bow*. The rainbow in the cataract, formed by the sunshine on the foam.

P. 40, col. 1, line 22. *Hesperian gold*, from the gardens of the Hesperides.

P. 40, col. 1, line 31. *married brows*, meeting eye-brows, *συνόφρυς κόρα*, Theoc. viii. 72. [Cf. Ovid, *Artis Amatoriae*, iii. 201, "confinia supercilii." — Ed.]

P. 40, col. 2, line 16.

And at their feet the crocus brake like fire.

[Cf. *χρυσανθῆς κρόκος*, Oed. Coloneus, 685. — Ed.]

It is the flame-like petal of the crocus which is alluded to, not only the colour. I will answer for it that no modern poet can write a single line but among the innumerable authors of the world you will somewhere find a striking parallelism. It is the unimaginative man who thinks everything borrowed.

P. 40, col. 2, line 17. *amaracus*, marjoram.

P. 40, col. 2, line 17. *asphodel*, a sort of lily. The word "daffodil" is said to be derived from "asphodel." [Fleur d'*asphodèle*. — Ed.]

P. 40, col. 2, line 24. *peacock*, sacred to Hère.

P. 41, col. 1, line 17.

Rest in a happy place and quiet seats.

Scilicet is Superis labor est, ea cura quietos Sollicitat.

Aeneid, iv. 379-380.

and

... sedesque quietae
Quas neque concutit vent.

Lucretius, *De Rerum Nat.* iii. 18.

P. 41, col. 1, line 25. *O'erthwarted*. Founded on the Chaucerian word "overthwart," across. Cf. *Troilus and Criseyde*, Bk. iii. 685.

P. 41, col. 2, line 7. *Sequel of guerdon*, addition of reward.

P. 41, col. 2, line 18. [The Goddess pictures the full-grown, full-orbed Will like a young planet pursuing its mighty path in a series of revolutions, each revolution more and more symmetrical, and devoid of halting epicycles; until its course is frictionless, — pure unhesitating Will, — fulfilling without let or hindrance the law of its being in absolute freedom. My father often repeated his lines on Free Will:

This main-miracle, that thou art thou,
With power on thine own act and on the world;

and would enlarge upon man's consequent moral obligations, upon the law which claims a *free* obedience, and upon the pursuit of moral perfection (in imitation of the Divine) to which man is called. — Ed.]

P. 41, col. 2, line 27. *Paphian*. Idalium and Paphos in Cyprus are sacred to Aphrodite.

P. 42, col. 2, line 7. *The Abominable*, Eris the goddess of strife, discord.

P. 43, col. 1, line 11.

A fire dances before her, and a sound.

Cf.

παπᾶι, ὁδὸν τὸ πῦρ ἐπέρχεται δέ μοι.
Aesch. *Ag.* 1256.

P. 43. THE SISTERS. [First published in 1832. — Ed.] Mrs. Tom Taylor has made a fine setting for this.

P. 43. THE PALACE OF ART. [First published in edition dated 1833; but really 1832. — Ed.] Trench (afterwards Archbishop of Dublin) said, when we were at Trinity (Cambridge) together, "Tennyson, we cannot live in Art."

Beauty, Good and Knowledge are three sisters . . .

That never can be sunder'd without tears.

And he that shuts out Love, in turn shall be
Shut out from Love, and on her threshold
lie,
Howling in outer darkness.

[Spedding writes that the poem "represents allegorically the condition of a mind which, in the love of beauty, and the triumphant consciousness of knowledge, and intellectual supremacy, in the intense enjoyment of its own power and glory, has lost sight of its relation to man and God." — Ed.]

When I first conceived the plan of *The Palace of Art*, I intended to have introduced both sculptures and paintings into it, but I only finished two sculptures.

One was the Tishbite whom the raven fed,
As when he stood on Carmel-steeps,
With one arm stretch'd out bare, and
mock'd and said,

"Come, cry aloud — he sleeps."

Tall, eager, lean and strong, his cloak
wind-borne

Behind, his forehead heavenly bright
From the clear marble pouring glorious
scorn,

Lit as with inner light.

Olympias was the mother of Alexander the Great, and devoted to the Orphic rites. She was wont in the dances proper to these ceremonies to have great tame serpents about her.

One was *Olympias*: the floating snake

Roll'd round her ankles, round her waist
Knotted, and folded once about her neck,
Her perfect lips to taste,

¹ Down from the shoulder moved; she
seeming blithe

Declined her head: on every side
The dragon's curves melted, and mingled
with

The woman's youthful pride
Of rounded limbs.

P. 44, col. 1, line 2. [*Sleeps*. The shadow of Saturn thrown on the luminous ring, though the planet revolves in ten and a half hours, appears to be motionless. — Ed.]

P. 44, col. 1, line 26. *That lent broad verge*, a broad horizon.

¹ MS. reading.

P. 45, col. 1, line 8. *hoary*. The underside of the olive leaf is white.

P. 45, col. 1, line 23, *branch-work of costly sardonyx*. The Parisian jewellers apply graduated degrees of heat to the sardonyx, by which the original colour is changed to various colours. They imitate thus, among other things, bunches of grapes with green tendrils.

P. 45, col. 1, line 24.

Sat smiling, babe in arm.

[Edward FitzGerald wrote a note for me on this: "After visiting Italy some twenty years after this poem was written, he told me that he had been prepared for Raffaele, but not for Michael Angelo; whose picture at Florence of a Madonna dragging a 'ton of a child' over one shoulder almost revolted him at first, but drew him toward itself afterward, and 'would not out of memory.' I forget if he saw the Dresden Raffaele, but he would speak of the *Child* in it as 'perhaps finer than the whole composition, in so far as one's eyes are more concentrated on the subject. The child seems to be the furthest reach of human art. His attitude is a man's; his countenance a Jupiter's, perhaps too much so.' But when A. T. had a babe of his own, he saw it was not 'too much so.' 'I am afraid of him: babies have a grandeur which children lose, their look of awe and wonder. I used to think the old painters overdid the expression and dignity of their infant Christs, but I see they didn't.'" — Ed.]

P. 45, col. 1, line 33.

Or mythic *Uther's* deeply-wounded son.

Arthur when he was "smitten thro' the helm" by Modred.

Here this verse was omitted:

Or blue-eyed Kriemhilt from a craggy hold
Athwart the light-green rows of vine,
Pour'd blazing hoards of Nibelungen gold
Down to the gully Rhine.

P. 45, col. 2, line 3.

*The wood-nymph, stay'd the Ausonian king
to hear.*

Egeria, who gave the laws to Numa
Pompilius.

P. 45, col. 2, line 5. *engraiv'd* [heraldic term for serrated. — Ed.].

P. 45, col. 2, line 7. *Indian Cama*, the Hindu God of young love, son of Brahma.

P. 45, col. 2, line 9. *blew*. "Blue," as it appears in some editions, was a printer's error. [Cf. Moschus, *Id.* ii. 121-5. — Ed.]

P. 45, col. 2, line 18, *the supreme Caucasian mind*. [The Caucasian range was thought to form the N.W. border of Western Asia, from which the races who peopled Europe originally came. — Ed.]

P. 45, col. 2, line 29. *Ionian father*, Homer.

P. 46, col. 1, line 17. *large-brow'd Verulam*. The bust of Bacon in Trinity College Library. "Livy" is in one of the original verses here, and looks queer. Our classical tutor at Trinity College used to call him such a great poet that I suppose he got into my palace thro' his recommendation.

[FitzGerald wrote: "In this advancement of Livy I recognize the fashion of A. T.'s college days, when the German school, with Coleridge, Julius Hare, etc., to expound, came to reform all our Notions. I remember that Livy and Jeremy Taylor were 'the greatest poets next to Shakespeare.'"]

The "original verses" referred to ran thus:

Cervantes; the bright face of Calderon;

Robed David, touching holy strings;

The Halicarnassean; and alone,

• Alfred, the flower of kings.

Isaiah with fierce Ezekiel,

Swarth Moses by the Coptic sea,

Plato, Petrarca, Livy, and Raphael,

And eastern Confutzee.

And many more that in their life-time were
Full-welling fountain-heads of change,
etc. Ed.]

P. 46, col. 1, line 18.

The first of those who know
is Bacon.

"Il maestro di color chi sanno,"
as Dante says of Aristotle in *Inferno*, iii.

In the first edition, in the centre of the four quadrangles was a huge tower.

Hither, when all the deep unsounded skies
Shudder'd with silent stars, she clomb,
And as with optic glasses her keen eyes
Pierced thro' the mystic dome,

Regions of lucid matter taking forms,
Brushes of fire, hazy gleams,
Clusters and beds of worlds, and bee-like
swarms

Of suns, and starry streams.

She saw the snowy poles and moons of Mars,
That mystic field of drifted light
In mid Orion and the married stars.¹

"*Moons of Mars*" is the only modern reading here. All the rest are more than half a century old.

P. 46, col. 1, line 25, *as morn from Memnon*. [The statue of Memnon near Thebes was said to give forth music when the rays of the rising sun struck it. — Ed.]

P. 46, col. 2, line 6, *anadems*, crowns.
[Cf. Shelley's *Adonais*, xi.:

"and threw
The wreath upon him, like an anadem,
Which frozen tears instead of pearls
begem." Ed.]

P. 46, col. 2, line 8. *hollow'd moons of gems* [gems hollowed out for lamps. — Ed.].

P. 46. After line 16 in col. 2 used to come these verses:

"From shape to shape at first within the
womb

The brain is moulded," she began,
"And thro' all phases of all thought I come
Unto the perfect man.

All nature widens upward. Evermore
The simpler essence lower lies,
More complex is more perfect, owning more
Discourse, more widely wise."

P. 47, col. 1, line 7.

The abysmal deeps of Personality.

Arthur Hallam once pointed out to me, or I to him, a quotation in some review from J. P. Richter where he talks of an

¹ These last three lines were altered by my father from the 1832 edition, and written down by him for this Note.

"abysmal Ich." "I believe that redemption is universal in so far as it left no obstacle between man and God but man's own will; that indeed is in the power of God's election, with whom alone rest the abysmal secrets of personality" (A. H. Hallam's *Remains*, p. 132).

P. 47, col. 1, line 26.

And, with dim fretted foreheads all.

Cf. "moth-fretted garments." Not wrinkled, but worm-fretted (Old English *fretan*, to eat).

P. 47, col. 2, line 5.

The hollow orb of moving Circumstance.

Some old writer calls the Heavens "the Circumstance." When an undergraduate, a friend said to me, "How fine the word 'circumstance' is, used in that sense." Here it is more or less a play on the word. The Ptolemaic astronomy describes the universe as scooped out of chaos.

P. 48. LADY CLARA VERE DE VERE. [First published in 1842, although written early. — Ed.] A dramatic poem drawn from no particular character.

P. 48, col. 2, line 21.

The gardener Adam and his wife.

"The grand old gardener" in my original MS. was altered to "the gardener Adam" because of the frequent letters from friends asking me for explanation.

P. 49. THE MAY QUEEN. [An early poem first written in Lincolnshire, and published in the edition dated 1833, except the "Conclusion," added and published in 1842. FitzGerald says: "*The May Queen* is all Lincolnshire inland, as *Locksley Hall* its sea-board." — Ed.]

P. 49, line 30. *cuckoo-flowers*. Lady's smock (*Cardamine pratensis*). [Cf.

"When daisies pied and violets blue

And lady-smocks all silver-white," etc. *Love's Labour's Lost*, v. ii. 905. — Ed.]

P. 50. THE MAY QUEEN: NEW YEAR'S EVE.

P. 50, line 8. *The blossom on the blackthorn*. "The May upon the blackthorn" — how did this reading get into the original text? The May was so late that there was only blackthorn in May.

P. 50, line 12. *Charles's Wain*, "The Great Bear," or "The Plough," or, according to the old Egyptians, "The Thigh."

P. 51. THE MAY QUEEN: CONCLUSION.

P. 51, line 21. *death-watch*, a beetle (*Anobium tessellatum*) whose ticking is supposed to forebode death.

P. 52, line 15. *window-bars*. Looks as if brought in for the rhyme. I was thinking of our old house, where all the upper windows had iron bars, for there were eleven of us children living in the upper story.

P. 53. THE LOTOS-EATERS. [First published in the edition dated 1833, much altered and published in 1842. — Ed.] The treatment of *Enone* and *The Lotos-Eaters* is, as far as I know, original. Of course the subject of *The Lotos-Eaters* is taken from the *Odyssey*, ix. 82 foll.

P. 53, line 3.

In the afternoon they came unto a land.

"The strand" was, I think, my first reading, but the no rhyme of "land" and "land" was lazier.

P. 53, line 8.

And like a downward smoke, the slender stream.

Taken from the waterfall at Gavarnie, in the Pyrenees, when I was 20 or 21.

P. 53, line 11. *Slow-dropping veils of thinnest lawn*. Lying among these mountains before this waterfall, that comes down one thousand or twelve hundred feet, I sketched it (according to my custom then) in these words.

P. 53, line 23. *slender galingale*. I meant the *Cyperus papyrus* of Linnæus.

P. 53, col. 2, line 13. *wandering fields*. Made by me on a voyage from Bordeaux to Dublin (1830). I saw a great creamy slope of sea on the horizon, rolling toward us.

I often, as I say, chronicle on the spot, in four or five words or more, whatever strikes me as picturesque in nature.

P. 53. LOTOS-EATERS: CHORIC SONG.

P. 53, l. 6.

Than tir'd eyelids upon tir'd eyes.

I printed, contrary to my custom, "tir'd," not "tired," for fear that the readers might pronounce the word "tir'd," whereas I wished them to read it "tièrd," prolonging as much as might be the diphthongic *i*.¹

[When at Somersby (1830-37) my father now and then listened to the singing and playing of his sisters. He had a love for the simple style of Mozart, and for our own national airs and ballads, but only cared for complicated music as suggesting echoes of winds and waves. FitzGerald, in a note on *The Dream of Fair Women*, St. XLIV., says: "A. T. was not thought to have an ear for music, and I remember little of his execution in that line except humming over 'The weary pund o' tow,' which was more because of the weary moral, I think, than for any music's sake. Carlyle, however, once said, 'The man must have music dormant in him, revealing itself in verse.' I remember A. T. speaking of Haydn's 'Chaos,' which he had heard at some Oratorio. He said, 'The violins spoke of light.'" Venables wrote in 1835: "I almost wonder that you *with your love of music and tobacco* do not go and live in some such place" (as Prague). — Ed.]

P. 54, col. 2, line 13.

To the influence of mild-minded melancholy.

An early sonnet on "first love" (*Englishman's Magazine*, 1831) ran thus:

Check every outflash, every ruder sally
Of thought and speech; speak low, and
give up wholly

Thy spirit to mild-minded Melancholy —
This is the place: Thro' yonder poplar
valley

Below the blue-green river windeth slowly:
But in the middle of the sombre valley
The inspir'd waters whisper musically,
And all the haunted place is dark and holy.
The nightingale, with long and low pre-
amble

Worbled from yonder knoll of solemn
larches,
And in and out the woodbine's flowery
arches.

¹ Making the word neither monosyllabic nor dissyllabic, but a dreamy child of the two.

The summer midges wove their wanton
gambol,

And all the white-stemm'd pinewood slept
above —

When in that valley first I told my love.

P. 55, col. 1, line 3. *amaranth*, the
immortal flower of legend.

P. 55, col. 1, line 3, *moly*, the sacred
herb of mystical power, used as a charm by
Odysseus against Circe.

P. 55, col. 1, line 12. *acanthus*, the
plant seen in the capitals of Corinthian
pillars.

P. 55, col. 1, line 25. *On the hills like
Gods together*. [Cf. note above on p. 904
(*Enone*, p. 41, col. 1, line 17), and
Lucretius, v. 83, vi. 58:]

Nam bene qui didicere deos securum agere
aevum.

Hor. *Sat.* i. 5. 101:

Namque deos didici securum agere aevum.
Ed.]

P. 55. A DREAM OF FAIR WOMEN.
Published in 1832 [in the edition dated
1833, and much altered in 1842. — Ed.]

[FitzGerald notes: "*The Dream of
Fair Women* in the 1st Ed. of (dated)
1833 begins with the following stanzas, of
which the three first may stand as a
separate Poem: —

As when a man that sails in a balloon,
Down-looking, sees the solid shining
ground

Stream from beneath him in the broad
blue noon,

Tilth, hamlet, mead and mound:

And takes his flags and waves them to the
mob,

That shout below, all faces turn'd to
where

Glows ruby-like the far-up crimson globe,
Fill'd with a finer air;

So, lifted high, the poet at his will

Lets the great world flit from him, seeing
all,

Higher thro' secret splendours mounting
still,

Self-poised, nor fears to fall,

Hearing apart the echoes of his fame.

While I spoke thus, the seedsman,
memory,
Sow'd my deep-furrow'd thought with
many a name,
Whose glory will not die." Ed.]

P. 55, line 3. *the morning star of song*.
Chaucer, the first great English poet,
wrote the *Legend of Good Women*. From
among these Cleopatra alone appears in
my poem.

P. 55, line 5. *Dan*, from *dominus*.
[Cf. Spenser's

"Dan Chaucer, well of English undefiled."
Faerie Queene, iv. ii. xxxii. — Ed.]

P. 56, col. 1, line 15. *tortoise*, the
"testudo" of ancient war. Warriors
with shields upheld on their heads ad-
vanced, as under a strong shed, against
the wall of a beleaguered city.

P. 56, col. 2, line 12. *In an old wood*.
The wood is the Past. Cf. p. 57, col. 1,
lines 9, 10:

the wood is all thine own
Until the end of time,
i.e. time backward.

P. 56, col. 2, lines 19-22.
*The dim red morn had died, her journey
done,
And with dead lips smiled at the twilight
plain,
Half-fall'n across the threshold of the sun,
Never to rise again.*

This stanza refers to the early past.
How magnificently old Turner would have
painted it.

P. 57, col. 1, line 11.

At length I saw a lady within call.

Helen of Troy.

P. 57, col. 1, line 13. *A daughter of
the gods*, daughter of Zeus and Leda.
Some call her daughter of Zeus and
Nemesis.

P. 57, col. 1, line 26.

To one that stood beside.

Iphigenia, who was sacrificed by Aga-
memnon to Artemis.

P. 57, col. 1, line 32.

Which men call'd Aulis in those iron years.

This line (as far as I recollect) is almost
synchronous with the old reading; but
the inversion there, "Which yet to name
my spirit loathes and fears," displeased me.

P. 57, col. 1, line 33.

My father held his hand upon his face.

[No doubt my father had in his mind
the famous picture by Timanthes, *The
Sacrifice of Iphigenia* (described by
Valerius Maximus, viii. 11, 6), of which
there is a Pompeian wall-painting. Also
the passage in Lucretius, i. 84 foll. — Ed.]

P. 57, col. 2, lines 5-8.

*The high masts flicker'd as they lay afloat;
The crowds, the temples, waver'd, and
the shore;
The bright death quiver'd at the victim's
throat;
Touch'd; and I knew no more.*

Originally the verse, which I thought too
ghastly realistic, ran thus:

The tall masts quiver'd as they lay afloat;
The temples and the people and the
shore,
One drew a sharp knife thro' my tender
throat

Slowly, — and nothing more.

P. 57, col. 2, line 19.

*A queen, with swarthy cheeks and bold
black eyes.*

I was thinking of Shakespeare's Cleo-
patra:

"Think of me
That am with Phoebeus' amorous pinches
black."

Antony and Cleopatra, i. v. 28.

Millais has made a mulatto of her in his
illustration. I know perfectly well that
she was a Greek. "Swarthy" merely
means sunburnt. I should not have
spoken of her breast as "polished silver"
if I had not known her as a white woman.
Read "sunburnt" if you like it better.

P. 58, col. 1, line 1. *That dull cold-
blooded Caesar*. [After the battle of Actium
Cleopatra strove to fascinate Augustus, as

she had fascinated Cæsar, but, not succeeding, "with a worm" she "balk'd" his determination to carry her captive to Rome. — Ed.]

P. 58, col. 1, line 8. *Canopus*, in the constellation of Argo.

P. 58, col. 1, line 23. *I died a Queen*. Cf. "Non humilis mulier" (Hor. Od. i. 37. 32).

P. 58, col. 2, line 12.

A noise of some one coming thro' the lawn.
Jephthah's daughter. Cf. Judges, chap. xi.

P. 59, col. 1, line 26. *battled*, embattled, battlemented.

P. 59, col. 2, line 3.

Saw God divide the night with flying flame.
[Cf.

Diespiter

Igni corusco nubila dividens.

Horace, Od. i. 34. 5. — Ed.]

P. 59, col. 2, lines 15-17.

Hew'd Ammon, hip and thigh, from Aroer
On Arnon unto Minneth.

See Judges xi.

P. 59, col. 2, line 21.

Thridding the sombre boskage of the wood.

Threading the dark thickets. Cf. "every bosky bourn" (*Comus*, 313).

P. 60, col. 1, line 7. *Fulvia*, wife of Antony, named by Cleopatra as a parallel to Eleanor.

P. 60, col. 1, lines 11, 12.

The captain of my dreams
• Ruled in the eastern sky.

Venus, the star of morning.

P. 60, col. 1, lines 14, 15.

her, who clasp'd in her last trance
Her murder'd father's head.

Margaret Roper, daughter of Sir Thomas More, who is said to have transferred his headless corpse from the Tower to Chelsea Church. Sir Thomas More's head had remained for fourteen days on London Bridge after his execution, and was about to be thrown into the Thames to make room for others, when she claimed and bought it. For this she was cast into

prison. She died nine years after her father, and was buried at St. Dunstan's, Canterbury, but in the year 1715 the vault was opened, and it is stated that she was found in her coffin, clasping the small leaden box which inclosed her father's head.

P. 60, col. 1, lines 17-20.

Or her who knew that Love can vanquish
Death,

Who kneeling, with one arm about her
king,

Drew forth the poison with her balmy
breath,

Sweet as new buds in Spring.

Eleanor, wife of Edward I., went with him to the Holy Land (1269), where he was stabbed at Acre with a poisoned dagger. She sucked the poison from the wound.

P. 60. THE BLACKBIRD. [Written about 1833 and published in 1842. — Ed.]

P. 60, line 12. *jenneting*, an early apple, ripe in June. *Juneting*, i.e. June-eating.

P. 60, line 17.

And in the sultry garden-squares
was in the original MS.

I better brook the drawling stares,
i.e. starlings.

P. 60, lines 19, 20.

I hear thee not at all, or hoarse
As when a hawkler hawks his wares.
Charles Kingsley confirmed this.

P. 60. THE DEATH OF THE OLD YEAR.
[First published in 1832. — Ed.]

P. 61, col. 1, line 41. *rue* for you, mourn for you. Cf. intransitive use of "rue":

"Nought shall make us rue."

King John, v. vii. 117.

P. 61. To J. S. [First published in 1832. — Ed.] Addressed to James Spedding, the biographer of Bacon. His brother was Edward Spedding, a friend of mine, who died in his youth.

P. 61, line 19. *Once thro' mine own doors.* The death of my father. [Charles Tennyson Turner writes (March 1831): "He suffered little, and after death his

countenance, which was strikingly lofty and peaceful, was, I trust, an image of the condition of his soul, which on earth was daily racked by bitter fancies, and tossed about by stormy troubles." — Ed.]

P. 62. ON A MOURNER. [Written early, but first published in *Selections*, 1865. See *Memoir*, vol. ii. p. 19. — Ed.]

P. 62, line 9. *hum'd the dropping snipe*. The snipe makes a humming noise as it drops toward earth.

P. 62, line 10. *marish-pipe*, marestail. (Originally the paddock-pipe.)

P. 63, col. 1, lines 7, 8.

*while all the fleet
Had rest by stony hills of Crete.*

[Cf. *Aeneid*, iii. 135, 147-177. — Ed.]

P. 63. YOU ASK ME WHY, THO' ILL AT EASE. [Written about 1833, and first published in 1842. — Ed.]

This and the two following poems, *Of old sat Freedom and Love thou thy land*, are said to have been versified from a speech by my friend Spedding at the Cambridge Union. I am reported as having gone home and written these three poems during the night and shown them to him in the morning. The speech is purely mythical; at least I never heard it, and no poem of mine was ever founded upon it.

In the first, *You ask me why, etc.*, there is a similarity to a note by Spedding [which Sir Henry Taylor has introduced at the close of one of his plays], and why not, for I thoroughly agreed with him about politics. Aubrey de Vere showed these poems to Wordsworth; they were the first poems of mine which he read. [Cf. *Memoir*, vol. i. p. 126. — Ed.]

P. 63, line 11.

[*Where Freedom slowly broadens down.*

has been repeatedly misprinted "broadens slowly." My father never, if he could help it, put two s's together, and the original MS. stood as it stands now. — Ed.]

P. 63. OF OLD SAT FREEDOM ON THE HEIGHTS. [First published in 1842, written about 1833. — Ed.]

P. 63, line 15.

Who, God-like, grasps the triple forks.

Like Zeus with his "trifulca fulmina," the thunderbolts. [Ovid, *Met.* ii. 848, "trifulcis ignibus"; Ovid, *Ib.* 471, "telo trifulco." — Ed.]

P. 63. LOVE THOU THY LAND, WITH LOVE FAR-BROUGHT. [First published in 1842, written about 1833. — Ed.]

P. 64, col. 2, line 12. [*the rising wind of revolutionary change.* — Ed.]

P. 65. ENGLAND AND AMERICA IN 1782. First published in a New York paper in 1874.

P. 65, line 8.

Ret taught the lesson thou hadst taught.

Copy of part of a letter of mine to Walt Whitman:

Nov. 15, '87.

"The coming year should give new life to every American, who has breathed the breath of that soil which inspired the great founders of the American constitution, whose work you are to celebrate. Truly the mother-country, pondering on this, may feel that howmuchsoever the daughter owes to her, she the mother has something to learn from the daughter. Especially I would note the care taken to guard a noble constitution from rash and unwise innovators."

P. 65. THE GOOSE. [First published in 1842. — Ed.]

P. 66. THE EPIC. Mrs. Browning wanted me to continue this: she has put my answer in *Aurora Leigh*.

P. 66, col. 2, line 24. *mouth ing out his hollow oes and aes*.

[Edward FitzGerald writes: "*Morte d'Arthur* when read to us from manuscript in 1835 had no introduction or epilogue; which were added to anticipate or excuse the 'faint Homeric echoes,' etc.¹ *Mouth ing out his hollow oes and aes, deep-chested music*, this is something as A. T. read, with a broad north country vowel. . . . His voice, very deep and deep-chested, but rather murmuring than mouth ing, like

¹ As in *The Day-Dream*, to give a reason for telling an old-world tale.

the sound of a far sea or of a pine-wood, This voice, I remember, greatly struck Carlyle when he first came to know him." — Ed.]

P. 67. MORTE D'ARTHUR. [First written in 1835, and published in 1842. My father was fond of reading this poem aloud. At the end of May 1835 he repeated some of it to FitzGerald while in a boat on Windermere. FitzGerald notes the two lines:

Nine years she wrought it, sitting in the deeps

Upon the hidden bases of the hills.

"That is not bad, I think," (A. T.) said to me while rowing on Windermere with him, in May 1835, when this Poem was in MS."

In Skene's *Four Ancient Books of Wales* there are four primitive poems naming Arthur which my father often quoted:

- | | | |
|----|-----------------|--------------------------|
| 1. | Vol. i. p. 259. | Welsh in vol ii. p. 155. |
| 2. | " 261. | " " 50. |
| 3. | " 264. | " " 181. |
| 4. | " 266. | " " 274 and 37. |

(1) is by Taliessin, named Kadeir Teyrnon (Sovereign's Chair), where Arthur is called "the blessed Arthur."

(2) only names Arthur.

(3) is also by Taliessin, named Preidden Annwfn (the Spoils of Hades), and appears to relate to one of Arthur's expeditions.

(4) on Geraint and Longborth, where Arthur is called "Amheraúdyr llauur" — "Imperator laboris."

Arthur's unknown grave is mentioned in No. XLIV. of the Verses on the Graves of Warriors (Englynionn y Bedef) (Skene, vol. i. 315 and ii. 28):

"A mystery to the world, the grave of Arthur."

In the Triads of Arthur and his Warriors (Skene, vol. ii, pp. 456-7), Arthur's name is mentioned in No. 1, as chief lord of three tribe thrones, and occurs again in Nos. XVIII., XXIII.

The seventh stanza of the Apple song about Arthur, as printed in Stephens' *Literature of the Kymry*, 1876 (which my father considered an excellent book), prophesies the return of Arthur and Med-

rawd, and renewal of the battle of Camlan. — Ed.]

P. 67, line 4. *Lyonnesse*. The country of legend that lay between Cornwall and the Scilly Islands and included part of Cornwall.

P. 67, col. 1, line 31. *samite*, a rich silk stuff inwrought with gold and silver threads. (ἑξάμιτρον, woven with six kinds of thread.)

P. 67, col. 2, line 21. *topaz-lights*. The topaz is a precious stone of varying colours (perhaps from root "tap," to shine. — Skeat).

P. 67, col. 2, line 21. *jacinth* is the hyacinth stone, blue and purple. Cf. Rev. xxi. 20.

P. 67, col. 2, line 24.

This way and that dividing the swift mind.

A translation of Virgil, *Aeneid*, iv. 285: Atque animum nunc huc celerem, nunc dividit illuc.

ἐν δὲ οἱ ἦτορ . . . διάνδιχα μερμήριζεν.
Il. i. 188.

P. 68, col. 1, line 12. *liefs*, beloved. Alder-liefest (2 *Hen. VI.* i. i. 28), most beloved of all.

P. 69, col. 1, line 1, *a streamer of the northern morn*, Aurora Borealis.

P. 69, col. 1, line 2. *the moving isles of winter*, icebergs.

P. 69, col. 1, line 17. *three lives of mortal men*. Nestor was called τριγύρων. *Anthol. P.* vii. 144. Cf. *Od.* iii. 245:

τρίς γὰρ δὴ μιν φασιν ἀνάσθαι γένε' ἀνδρῶν.

P. 69, col. 2, line 26. *Three Queens*. In the original *Morte D'Arthur* one was King Arthur's sister, Queen Morgan le Fay; the other was the Queen of North-galis; the third was the Queen of the Waste Lands. Some say that the three Queens are Faith, Hope, and Charity.

[The Bishop of Ripon once asked my father whether they were right who interpreted the three Queens as Faith, Hope, and Charity. He answered: "They are right, and they are not right. They mean that, and they do not. They are three of the noblest of women. They are also

those three Graces, but they are much more. I hate to be tied down to say, 'This means *that*,' because the thought within the image is much more than any one interpretation." — ED.]

P. 70, col. 1, line 11. *greaves and cuisses*, leg and thigh armour (*coxa*, thigh).

P. 70, col. 2, line 5.

Lest one good custom should corrupt the world.

E.g. chivalry, by formalism of habit or by any other means.

P. 70, col. 2, line 18. *Bound by gold chains*. [My father said that this passage was not, as has been said, suggested by *Il. viii. 19*:

σειρὴν χρυσέην ἐξ οὐρανὸθεν κρεμάσαντες,
πάντες δ' ἐξάπτεσθε θεοὶ πᾶσαι τε θείναι·
ἀλλ' οὐκ ἂν ἐρύσαιτ' ἐξ οὐρανὸθεν πεδίουδε
Ζῆν' ἕπατον μήστωρ, οὐδ' εἰ μάλα πολλὰ
κάμοιτε.

or by Plato, *Theaetetus*, 153. — ED.]

P. 70, col. 2, line 22.

To the island-valley of Avilion,

or Avalon. There is an island of this name off Brittany, and Avilion also stands for the ancient "isle of Glastonbury." The Welsh Afallon literally means the "Apple-trees." It is here the island to which Arthur is borne in the barge, and from which he will some day return — the Isle of the Blest.

P. 70, col. 2, line 23.

Where falls not hail, or rain, or any snow.

Cf. *Od. iv. 566*:

οὐ νιφετός, οὐτ' ἄρ χειμῶν πολὺς οὔτε ποτ'
δύμβρος.

and Lucretius, *De Rerum Natura*, iii. 18 foll.:

... sedesque quietae

Quas neque concutiant venti, nec nubila
nimbis

Aspergunt neque nix acri concreta pruina
Cana cadens violat semperque innubilis
aether

Integit, et large diffuso lumine rident.

P. 70, col. 2, line 25. *Deep-meadow'd*.

θήκεν δὲ καὶ βαθυλείμων ὑπὸ Κίρρας ἀγῶν
πέτραν κρατησίποδα Φρικίαν.

Pind. *Pyth. x. 23*.

Also "Ἀρθεῖαν βαθυλείμων, *Hom. Il. ix. 151*.

P. 70, col. 2, line 26. *crown'd with summer sea*. Cf.

νήσον, τῇν πέρι πόντος ἀπείριτος ἐστεφάνω-
ται. *Od. x. 195*.

P. 71. THE GARDENER'S DAUGHTER; OR, THE PICTURES. Written at Cambridge [and corrected in Spedding's chambers at 60 Lincoln's Inn Fields, and published in 1842. — ED.]

The centre of the poem, that passage describing the girl, must be full and rich. The poem is so, to a fault, especially the descriptions of nature, for the lover is an artist, but, this being so, the central picture must hold its place.

P. 72, col. 1, lines, 12, 13.

Barge-laden, to three arches of a bridge

Crown'd with the minster-towers.

Sir Henry Taylor used to quote this as a picture for a painter.

P. 72, col. 2, line 23.

The mellow ouzel (pronounced oozel) fluted in the elm.

"The woodcock so black of hue,

With orange-tawny bill."

Mid. Night's Dream, III. i. 128.

The merry blackbird sang among the trees would seem quite as good a line to nine-tenths of all English men and women. Who knows but that the Cockney may come to read it:

The meller housel fluted i' the helm.

Who knows what English may come to?

P. 72, col. 2, line 24, *redcap*. Provincial for goldfinch.

[I remember my father's telling me that FitzGerald had guessed rightly that the autumn landscape, which in the first edition was described in the lines beginning "Her beauty grew," was taken from the background of a Titian (Lord Ellesmere's *Ages of Man*). My father said that perhaps in consequence they had been omitted. They ran thus:

Her beauty grew: till drawn in narrowing
arcs

*The southing Autumn touch'd with sallower
gleams*

The granges on the fallows. At that time

Tired of the noisy town I wander'd there;
The bell toll'd four; and by the time I
reach'd

The Wicket-gate I found her by herself.
ED.]

P. 75. DORA. [Written about 1835, and first published in 1842. — ED.] Partly suggested by Miss Mitford's story, *Dora Creswell*, which is cheerful in tone, whereas this is sad; it is the same landscape — one in sunshine, the other in shadow.

Spedding used humorously to say that this was the poem which Wordsworth always intended to have written.

P. 75, lines 15, 16.

he and I

Had once hard words.

This quarrel is not in Miss Mitford.

P. 76, col. 2, line 15.

Far off the farmer came into the field.

From this line to the end of the poem I have not followed Miss Mitford.

P. 76, col. 2, line 20.

And the sun fell, and all the land was dark.

δυσέρο τ' ἥελιος, σκιδωνόν τε πᾶσαι ἀγναι.
Homer, *Od. passim*.

P. 78. AUDLEY COURT. [First published in 1842. — ED.] Partially suggested by Abbey Park at Torquay in the old time.

P. 78, col. 2, line 14. *four-field system* [the planting in rotation of turnips, barley, clover, and wheat. — ED.].

P. 79, col. 1, line 34.

Gle star of phosphorescence in the calm.

This line was added afterwards. No reader seemed to have understood this allusion. A French translator has translated it *une verte étincelle*. Torquay was in the old days the loveliest sea-village in England, and is now a town. In those old days I, coming down from the hill over Torquay, saw a "star of phosphorescence" made by the little buoy appearing and disappearing in the dark sea, and was at first puzzled by it.

P. 79. WALKING TO THE MALL. [First published in 1842. — ED.]

P. 80, col. 2, line 17. *flayflint*, a skin flint.

P. 80, col. 2, line 19. [*We paid in person. He had a sow, sir.* This is an Eton story. The "leads" were above Long Chamber. — ED.]

P. 81, col. 1, line 14. *best foot*. "Best boot" was a misprint in several editions.

P. 81. EDWIN MORRIS; OR, THE LAKE. [First published in 1851. — ED.]

P. 82, col. 1, line 30. [*The Latin song I learnt at school* refers to Catullus, *Acme and Septimius*, xlv. lines 8, 9:

Hoc ut dixit, Amor, sinistra ut ante,
Dextram sternuit approbationem.

ED.]

P. 82, col. 2, line 30. *Sweet-Gale*, bog-myrtle.

P. 83, col. 1, line 21. *a mystic token from the king*. Writ from the old Court of Common Pleas.

P. 83. ST. SIMEON STYLITES. [First published in 1842. To be read of in Gibbon's *Decline and Fall*, iv. 320 (Milman-Smith's), and Hone's *Every-Day Book*, vol. i. pp. 35-36. Fitzgerald notes: "This is one of the Poems A. T. would read with grotesque Grimness, especially at such passages as 'Coughs, Aches, Stitches, etc.,' laughing aloud at times." See the pendant to this poem, *St. Telemachus*, p. 878. — ED.]

P. 86. THE TALKING OAK. [First published in 1842. My father told Aubrey de Vere that "the poem was an experiment meant to test the degree in which it was in his power as a poet to humanise external nature." — ED.]

P. 87, col. 1, line 31. *Bluff Harry*, Henry VIII.: "the man-minded offset" of the next stanza being Elizabeth. *Spence*, the monks' buttery.

P. 87, col. 1, lines 39, 40.

*In which the gloomy brewer's soul
Went by me, like a stork.*

It is said that history "does not justify the poet in calling him a brewer." No, but that old Tory the oak calls him a brewer, as the old Cavaliers did.

Like a stork. The stork, a republican

bird, is said to have gone out of England with the Commonwealth. And tho' the Commonwealth did not expire till some months after the death of Oliver, it practically went out with him. The night when he died was a night of storm.

P. 87, col. 2, line 5.

In teacup-times of hood and hoop.

Queen Anne's times.

P. 87, col. 2, line 9.

The modish Cupid of the day.

In many editions misprinted "modest."

P. 88, col. 1, line 23. *holt*, copse.

P. 88, col. 2, line 33. *those blind motions of the Spring*. Rising of the sap.

P. 90, col. 1, line 24.

Or that Thessalian growth.

[The oaks of Dodona in Epirus. The Thessalians came out of Thesprotia. Cf. Herod. vii. 176. — Ed.]

The oaks are those on which the swarthy dove, flying from Thebes in Egypt, sat and pronounced that in this place should be set up an oracle of Zeus. [Cf. Soph. *Trach.* 171; Herod. ii. 55. — Ed.]

P. 90. LOVE AND DUTY. [First published in 1842. — Ed.]

P. 91, col. 1, line 17. *The slow sweet hours*. Cf. Theocritus, *Idyl* xv. 104-105: *βάρδιςται μακάρων ὦραι φίλαι ἀλλὰ ποθεῖναι*

ἐρχονται πάντεςσι βροτοῖς αἰεὶ τι φέροισαι.

P. 91, col. 2, line 11. *pathos*. This word is used in opposition to *apathetic* in line 12, page 90.

The set gray life, and apathetic end.

P. 91. THE GOLDEN YEAR. [First published in 1846. — Ed.]

P. 92, col. 1, line 9. *daughters of the horseleech*. "The horseleach hath two daughters, crying, Give, give" (Proverbs xxx. 15).

P. 93, col. 1, line 7. *high above*: "high o'erhead" original reading.

P. 93, col. 1, line 9.

And buffet round the hills, from bluff to bluff.

Onomatopoeic. "Bluff to bluff" gives the echo of the blasting as I heard it from

the mountain on the counter side, opposite to Snowdon.

P. 93. ULYSSES. [First published in 1842. Edward FitzGerald notes: "This was the Poem which, as might perhaps be expected, Carlyle liked best in the Book. I do not think he became acquainted with A. T. till after these Volumes (1842) appeared; being naturally prejudiced against one whom every one was praising, and praising for a *Sort* of Poetry which he despised. But directly he saw, and heard, the Man, he knew there was A Man to deal with: and took pains to cultivate him; assiduous in exhorting him to leave Verse and Rhyme, and to apply his Genius to Prose and Work." — Ed.]

Carlyle wrote to me when he read *Ulysses*: "These lines do not make me weep, but there is in me what would fill whole Lachrymatories as I read." Cf. *Odyssey*, xi, 100-137, and Dante, *Inferno*, Canto xxvi. 90 foll.:

Quando

Mi diparti' da Circe, che sottrasse

Me più d' un anno là presso a Gaeta,

Prima che sì Enea la nominasse,

Nè dolcezza di figlio, nè la pietà

Del vecchio padre, nè il debito amore,

Lo qual dovea Penelope far lieta,

Vincer poter dentro da me l' ardore

Ch' i' ebbi a divenir del mondo esperto,

E degli vizii umani e del valore;

Ma misi me per l' alto mare aperto

Sol con un legno e con quella compagna

Picciola, dalla qual non fui deserto.

L' un lito e l' altro vidi infin la Spagna,

Fin nel Marrocco, e l' isola de' Sardi,

E l' altre che quel mare intorno bagna.

Io e i compagni eravam vecchi e tardi,

Quando venimmo a quella foce stretta,

Ov' Ercole segnò li suoi riguardi,

Acciocchè l' uom più oltre non si metta;

Dalla man destra mi lasciai Sibilia,

Dall' altra già m' avea lasciata Setta.

"O frati," dissi, "che per cento milia

Perigli siete giunti all' occidente,

A questa tanto picciola vigilia

Dei vostri sensi, ch' è del rimanente,

Non vogliate negar l' esperienza,

Direto al sol, del mondo senza gente.

Considerate la vostra semenza:

Fatti non foste a viver come bruti,

Ma per seguir virtute e conoscenza."

[In the *Odyssey*, xi. 100-137, the ghost of Tiresias foretells his future to Ulysses. He is to return home to Ithaca and to slay the suitors. After which he is to set off again on a mysterious voyage. This is elaborated by the author of the *Telegoneia*. My father, like Eugammon, takes up the story of further wanderings at the end of the *Odyssey*. Ulysses has lived in Ithaca for a long while before the craving for fresh travel seizes him. The comrades he addresses are of the same heroic mould as his old comrades.¹ — Ed.]

The poem was written soon after Arthur Hallam's death, and it gives the feeling about the need of going forward and braving the struggle of life perhaps more simply than anything in *In Memoriam*.

P. 93, line 10. *the rainy Hyades*.

Arcturum pluviasque Hyadas geminose
Triones. Virgil, *Aen.* i. 744.

P. 93, line 18.

I am a part of all that I have met.

Cf. "quorum pars magna fui" (Virgil, *Aen.* ii. 6).

P. 93, col. 2, line 8, *spirit yearning*.
[Accusative absolute. — Ed.]

P. 94, col. 1, lines 2, 3.

well in order smile

The sounding furrows.

ἐξῆς δ' ἐξόμενοι πολιὴν ἀλα τῦπτον ἐρετμοῖς
(A line frequent in Homer's *Odyssey*.)

P. 94. TITHONUS. Beloved by Aurora, who gave him eternal life but not eternal youth. He grew old and infirm, and as he could not die, according to the legend, was turned into a grasshopper.

[This poem was first published in the *Cornhill Magazine*, February 1860, and was praised by Matthew Arnold, who greatly admired the blank verse. My father writes in this year: "My friend Thackeray and his publishers had been so urgent with me to send them something, that I ferreted among my old books and found this *Tithonus*, written upwards of a quarter of a century ago, and now queerly enough at the tail of a flashy novel." — Ed.]

¹ Perhaps the *Odyssey* has not been strictly adhered to, and some of the old comrades may be still left.

P. 94, col. 2, line 8. *the silver star, Venus*.

P. 94, col. 2, line 13. *the goal of ordi-
nance*, appointed limit.

P. 95, col. 2, line 14. *I earth in earth*.
"Terra in terra" (Dante). *Forget*. Will forget.

P. 95. LOCKSLEY HALL. [First published in 1842. — Ed.] An imaginary place and imaginary hero.

Mr. Hallam said to me that the English people liked verse in trochaics, so I wrote the poem in this metre.

[Sir William Jones' prose translation of the *Moallakât*, the seven Arabic poems (which are a selection from the work of pre-Mohammedan poets) hanging up in the temple of Mecca, gave the idea of the poem.]

My father spoke and wrote of this and *Maud* and other monodramatic poems thus: "In a certain way, no doubt, poets and novelists, however dramatic they are, give themselves in their works. The mistake that people make is that they think the poet's poems are a kind of 'catalogue raisonné' of his very own self, and of all the facts of his life, not seeing that they often only express a poetic instinct, or judgment on character real or imagined, and on the facts of lives real or imagined. Of course some poems, like my *Ode to Memory*, are evidently based on the poet's own nature, and on hints from his own life." — Ed.]

P. 95, line 4.

*Dreary gleams about the moorland flying
over Locksley Hall.*

I.e. while dreary gleams of light are flying across a dreary moorland, — put absolutely *radiis volantibus* (not referring to the curlews, as some commentators insist).

Edward FitzGerald notes about verses ii. and iii.: "This is all Lincolnshire coast: about Mablethorpe, where A. T. stayed much, and where he said were the finest Seas except in Cornwall."

P. 97, lines 11, 12.

*Well — 'tis well that I should bluster! —
Hadst thou less unworthy proved —
Would to God — for I had loved thee more
than ever wife was loved.*

He is a passionate young man, and the same emotional nature is reproduced in old age in the second *Locksley Hall*. The whole poem represents young life, its good side, its deficiencies, and its yearnings.

P. 97, line 16. *crow*. Rooks are called crows in the Northern Counties.

P. 97, line 24.

That a sorrow's crown of sorrow is remembering happier things.

Ed ella a me: "Nessun maggior dolore,
Che ricordarsi del tempo felice
Nella miseria." Dante, *Inf.* v. 121.

P. 98, lines 25, 26.

*And at night along the dusky highway near
and nearer drawn,
Sees in heaven the light of London flaring
like a dreary dawn.*

A simile drawn from old times and the top of the mail-coach. They that go by trains seldom see this.

P. 99, lines 11, 12.

*Slowly comes a hungry people, as a lion
creeping nigher,
Glares at one that nods and winks behind
a slowly-dying fire.*

and *supra*, p. 96, lines 17, 18.

*Love took up the harp of Life, and smote on
all the chords with might;
Smote the chord of Self, that, trembling,
pass'd in music out of sight.*

[my father considered two of his finest similes. The image of the lion was founded on a passage from *A Narrative of a Residence in South Africa*, by Thomas Pringle, p. 39: "About midnight we were suddenly roused by the roar of a lion close to our tents. It was so loud and tremendous that for the moment I actually thought that a thunderstorm had burst upon us. . . . We roused up the half-extinguished fire to a roaring blaze." — Ed.]

P. 99, line 14. *process of the suns*, progress of years.

P. 99. [After line 36, ending "knots of Paradise," in the original MS. was the following fine couplet:

All about a summer ocean, leagues on
leagues of golden calm,
And within melodious waters rolling round
the knolls of palm. Ed.]

P. 100, line 22,

*Let the great world spin for ever down the
ringing grooves of change.*

When I went by the first train from Liverpool to Manchester (1830) I thought that the wheels ran in a groove. It was a black night, and there was such a vast crowd round the train at the station that we could not see the wheels. Then I made this line.

P. 100, line 24. *Cathay*, the old name for China.

P. 101. GODIVA. [Written after his visit to Stratford-on-Avon, Kenilworth, and Coventry in 1840, and first published in 1842. Lady Godiva lived in the middle of the eleventh century. She was sister of Thoroldus de Bukendale in Lincolnshire, of which county she was vice-comes or sheriff. She married Leofric, Count of Leicester or Mercia, as the charter of Thoroldus published in the *Codex Diplomaticus Anglo-Sax.* vol. iv. p. 126 shows. This charter, dated 1057, commences thus: "Ego Thoroldus de Bukendale coram nobilissimo domino meo Leofrico Comite Leycesterie et nobilissima Comitessa sua Domina Godiva sorore mea," etc. — Ed.]

See *William Dugdale's Antiquities of Warwickshire* (1656), who writes: "The Countess Godiva, bearing an extraordinary affection to this place (Coventry), often and earnestly besought her husband that, for the love of God and the blessed Virgin, he would free it from that grievous servitude whereunto it was subject; but he, rebuking her for importuning him in a manner so inconsistent with his profit, commanded that she should thenceforward forbear to move thereon; y^e she, out of her womanish pertinacity, continued to solicit him, insomuch that he told her if she would ride on horseback naked from one end of the town to the other, in sight of all the people, he would grant her request. Whereunto she replied, 'But will ye give me leave to do so?' And he replying 'Yes,' the noble lady, upon an appointed day, got on horseback naked, with her hair loose, so that it covered all her body but her legs; and thus performing her journey, she returned with joy to her husband, who thereupon granted to the

inhabitants a charter of freedom. . . . In memory whereof the picture of him and his lady was set up in a south window of Trinity Church in this city about Richard II.'s time, his right hand holding a charter with these words written thereon: —

I, Luriche, for love of thee,
doe make Coventry Tol-free."

P. 101, line 11. *a thousand summers*. Earl Leofric died in 1057. [He and Lady Godiva were buried in the porch of the Monastery, of which there are still some ruins. — Ed.]

P. 101, col. 2, line 23. *wide-mouth'd heads, gargoyles*.

P. 102. THE DAY-DREAM. [Part of this poem, *The Sleeping Beauty*, was published in 1830, the other part was published in 1842.

Edward FitzGerald writes: "The Prologue and Epilogue were added after 1835 (when the poem was written), for the same reason that caused the Prologue of the *Morte d'Arthur*, giving an excuse for telling an old-world tale. . . . Of this second volume the *Morte d'Arthur*, *Day-Dream*, *Lord of Burleigh* were in MS. in a little red Book, from which they were read to me and Spedding of a Night, 'when all the House was mute,' at Spedding's House, Mirehouse, by Bassenthwaite Lake, in Cumberland." — Ed.]

P. 104. THE REVIVAL. Line 25. *Pardy, par dieu*.

"Why then, belike, he likes it not, perdy."
Hamlet, III. ii. 305.

P. 104. THE DEPARTURE. Col. 2, line 2.

• *In that new world which is the old.*

The world of Love.

P. 104, line 20. *crescent-bark, crescent-moon*.

P. 105. L'ENVOI. Col. 2, lines 9, 10.

*Where on the double rosebud droops
The fulness of the pensive mind.*

A recollection of the bust of Clytie.

P. 105. EPILOGUE. Lines 7, 8.

*Like long-tail'd birds of Paradise
That float thro' Heaven, and cannot light.*

["The great bird of Paradise, *Paradisea*

apoda, which was the first known representative of the entire family, derives its specific name from having been described by Linnæus from a skin prepared in the Papuan fashion with the wings and feet cut off" (Lydekker, *Royal Nat. Hist.*). — Ed.]

P. 105. AMPHION. [First published in 1842. My mother writes of this poem: "Genius must not deem itself exempt from work." — Ed.]

P. 107. ST. AGNES' EVE. First published in *The Keepsake*, 1837. The poem is a pendant to "Sir Galahad."

P. 107, col. 1, line 34. *One sabbath*. "Are" was misprinted for "One" in *The Keepsake*. No revises were sent me.

P. 107. SIR GALAHAD. [First published in 1842. Edward FitzGerald notes: "Of the Chivalry Romances he said to me, 'I could not read *Palmerin of England*, nor *Amadis*, nor any other of those Romances through. The *Morte d'Arthur* is much the best: there are very fine things in [it]; but all strung together without Art.'" — Ed.]

P. 107, col. 2, line 34.

Three angels bear the holy Grail.

"The Holy Grail" was originally the Holy Dish at the Last Supper, and is probably derived from *cratella*, a little bowl. Then it was said by some to be the dish in which Joseph of Arimathea caught the blood of Christ as He hung on the cross; afterwards by others to be the cup of sacramental wine used at the Last Supper, and to have been brought by Joseph to England. [Cf. Malory's *Morte d'Arthur*, Bk. XVII. chaps. xviii.-xxii. In chap. xxii. Joseph of Arimathea says to Sir Galahad: "Thou hast resembled me in two things, in that thou hast seen the marvels of the Sangreal, and in that thou hast been a clean maiden, as I have been and am." — Ed.]

P. 108. EDWARD GRAY. [First written in a letter to my mother in 1840, and published in 1842. — Ed.] Sir Arthur Sullivan has set this well.

P. 108. WILL WATERPROOF'S LYRICAL MONOLOGUE. [First published in 1842.

Edward FitzGerald writes: "The 'plump Head-waiter of The Cock,' by Temple Bar, famous for chop and porter, was rather offended when told of this poem. 'Had Mr. Tennyson dined oftener there, he would not have minded it so much,' he said. I think A. T.'s chief Dinner-resort in these Ante-laureate Days was Bertolini's at the Newton's Head, close to Leicester Square. We sometimes called it Dirlotini's; but not seriously: for the Place was clean as well as very cheap, and the Cookery good for the Price. Bertolini himself, who came to take the money at the end of the Feast, was a grave and polite man. He retired with a Fortune, I think." — Ed.]

P. 109, col. 1, line 45. *ruffs*, scraps.
 ["A fansie fed me ones to wryte in verse
 and rime,
 To wing my grieft, to crave reward, to
 aver still my crime;
 To frame a long discourse on stirring of a
 strawe,
 To rumble rime in raffe and ruffe, yet all
 not worth an hawe."]

Cascoigne, *The Green Knight's
 Farewell to Fansie*.

Ed.]

P. 110, col. 1, line 17.

Sipt wine from silver, praising God.

As the bird drinks he holds up his neck.
 There is accordingly an old English saying about the cock "praising God" when he drinks.

P. 110, col. 1, line 22.

That knuckled at the taw.

A phrase that every boy knows from the game of marbles.

P. 110, col. 2, line 45. *ana*, Shakspeariana, Scaligerana, etc. [*Swarm'd*, caused to swarm. — Ed.]

P. 111, col. 1, line 40. *Old boxes*. The pews where the diners sit [which have been transferred to the new "Cock Tavern." — Ed.]

P. 111, col. 2, line 21. [One of the ancient "pint-pots neatly graven" was presented to my father by the proprietors when the old tavern was pulled down. — Ed.]

P. 111. LADY CLARE. [First published in 1842. — Ed.] Founded on Miss Ferrier's novel of *The Inheritance*.

The following stanza was originally in place of the existing first two stanzas, and the poem began:

Lord Ronald courted Lady Clare,
 I trow they did not part in scorn,
 Lord Ronald her cousin courted her,
 And they will wed the morrow morn.

P. 111, col. 2, line 26. *as I live by bread* was a common phrase. Cf. "As true as I am alive."

P. 112, col. 1, line 3.

[Peter Bayne wrote to my father in 1890: "A serious flaw has been allowed by you to remain in one of your masterpieces, in quality if not in size. When Lady Clare's nurse tells her that she is her own child, she, Lady Clare, uses in reply the words, 'If I'm a beggar born.' The criticism of my heart tells me that Lady Clare could never have said that." To which my father replies: "You make no allowance for the shock of the fall from being Lady Clare to finding herself the child of a nurse. She speaks besides not without a certain anger. 'Peasant-born' would be tame and passionless." — Ed.]

P. 112. THE CAPTAIN. A LEGEND OF THE NAVY. [First published in 1865. — Ed.] Possibly suggested by the story told of the ship *Hermione* (1797). Published first in my *Selections*, 1865.

P. 113. THE LORD OF BURLEIGH. [First published in 1842. — Ed.] Line 8.

And a village maiden she.

Sarah Hoggins, a Shropshire maiden, became wife of the ninth Earl of Exeter in 1791.

[She is said, locally, to have often talked to her dairy-maids, and told them how much happier she was in old times. Edward FitzGerald writes: "When this Poem was read from MS. in 1835 I remember the Author doubting if it were not too familiar with its 'Let us see the handsome houses, etc.,' for public Taste. But a Sister, he said, had liked it: we never got it out of our heads from the first hearing; and now, is there a greater favourite where English is spoken?" — Ed.]

P. 114, col. 1, lines 7, 8.

*As it were with shame she blushes,
And her spirit changed within.*

The mood changes from happiness to unhappiness, and the present tense changes to the past.

P. 114. THE VOYAGE. [First published in 1864. — Ed.] Life is the search after the ideal. See *Henry Sidgwick: A Memoir*, p. 120:

"What growth there is in the man mentally! How he has caught the spirit of the age in *The Voyage*! I thought he had fallen off into the didactic-dramatic mood that grows on poetic souls with advancing years; but how wonderful — to me — is the lyricised thought of verse 9. I cannot get it out of my head:

Now high on waves that idly burst
Like Heavenly Hope she crown'd the sea,

And now, the bloodless point reversed,
She bore the blade of Liberty.

How sad — but a chastened sadness, our sadness — that of the second half of the 19th century — no 'Verzweiflung.' The dream in *City Clerks* [*Sea Dreams*] is as good; but, you know, I am always most moved by lyrics."

P. 115, col. 1, line 7. *the whole sea burn'd, i.e. with phosphorescence.*

P. 115, col. 2, line 21. *laws of nature were our scorn.* [We felt that the Free Will is not bound by the Laws that govern the Material Universe. — Ed.]

P. 115, col. 2, line 5. *the whirlwind's heart of peace*, the calm centre of the whirlwind.

P. 115. SIR LAUNCELOT AND QUEEN GUINEVERE. [First published in 1842. See *The Coming of Arthur*:

And Lancelot past away among the flowers,
(For then was latter April) and return'd
Among the flowers, in May.

Edward FitzGerald notes: "Some verses of Sir Launcelot's Courtship were handed about among us in 1832 (I think) at Cambridge:

Life of the Life within my Blood,
Light of the Light within mine Eyes,

The May begins to breathe and bud,
And softly blow the balmy skies:
Bathe with me in the fiery Flood,
And mingle Kisses, Tears, and Sighs —
Life of the Life within my Blood,
Light of the Light within mine Eyes!"
Ed.]

P. 115, line 12. *sparhawk*, sparrowhawk.

P. 116. A FAREWELL. [To the brook at Somersby. First published in 1842. — Ed.]

P. 116. THE BEGGAR MAID. [First published in 1842. — Ed.]

"Young Adam Cupid, he that shot so trim,
When King Cophetua loved the beggar-maid."
Rom. and Jul. II. i. 14.

P. 116. THE EAGLE. [First published in 1851. — Ed.]

P. 116. MOVE EASTWARD, HAPPY EARTH, AND LEAVE. [First published in 1842. — Ed.] Line 6. *Thy silver sister-world*, the moon.

P. 116. COME NOT, WHEN I AM DEAD. [First published in *The Keepsake*, 1851. — Ed.] The first printed "But go thou by" was an error of the printers for "But thou, go by."

P. 117. THE LETTERS. [First published in 1855. — Ed.]

P. 117. THE VISION OF SIN. [First published in 1842. Edward FitzGerald writes: "Oddly enough, Johnson's 'Long-expected One-and-Twenty' has the swing, and something of the Spirit of the old Sinner's Lyric." — Ed.] This describes the soul of a youth who has given himself up to pleasure and Epicureanism. He at length is worn out and wrapt in the mists of satiety. Afterwards he grows into a cynical old man afflicted with the "curse of nature," and joining in the Feast of Death. Then we see the landscape which symbolizes God, Law and the future life.

P. 120, col. 1, line 32.

Of sense avenged by sense that wore with time.

The sensualist becomes worn out by his senses.

[Two lines are omitted here which were published in 1865, and were intended by my father to make the thought clearer:

Another answer'd: "But a crime of sense?
Give him new nerves with old experience."

Ed.]

P. 120, col. 2, line 6. *an awful rose of dawn*. [I have heard my father say that he "would rather know that he was to be lost eternally than not know that the whole human race was to live eternally"; and when he speaks of "faintly trusting the larger hope," he means by "the larger hope" that the whole human race would through, perhaps, ages of suffering be at length purified and saved, even those who "better not with time"; so that at the end of this Vision we read:

God made Himself an awful rose of dawn.

Ed.]

P. 120. To —. [First published in *The Examiner*, March 24, 1849. My father was indignant that Keats' wild love-letters should have been published; but he said that he did not wish the public to think that this poem had been written with any particular reference to *Letters and Literary Remains of Keats* (published in 1848), by Lord Houghton. — Ed.]

P. 121. To E. L., ON HIS TRAVELS IN GREECE. [First published in 1853. — Ed.] Edward Lear, the well-known landscape painter and author of *Journals of a Landscape Painter in Albania and Illyria, in Calabria and in Corsica*, and of the *Book of Nonsense*.

P. 121. BREAK, BREAK, BREAK. [First published in 1842. — Ed.] This poem first saw the light along with the dawn in a Lincolnshire lane at 5 o'clock in the morning.

P. 121. THE POET'S SONG. [First published in 1842. — Ed.]

P. 122. ENOCH ARDEN. [Written in a little summer-house in the meadow called Maiden's Croft looking over Freshwater Bay and toward the downs. First published in 1864. — Ed.]

Enoch Arden (like *Aylmer's Field*) is founded on a theme given me by the sculptor Woolner. I believe that his

particular story came out of Suffolk, but something like the same story is told in Brittany and elsewhere.

I have had several similar true stories sent me since I wrote *Enoch Arden*.

[Of this poem there are nine German translations, eight French, as well as Italian, Dutch, Spanish, Danish, Hungarian and Bavarian versions. — Ed.]

P. 122, line 7. *Danish barrows*. [Cf. *Tithonus*:

And grassy barrows of the happier dead.

There are several on the Freshwater downs. — Ed.]

P. 123, col. 2, line 9. *peacock-yewtree*. Cut in the form of a peacock.

P. 124, col. 1, line 4. *And isles a light in the offing*. This line was made at Brighton, from the islands of light on the sea on a day of sunshine and clouds.

P. 127, col. 2, line 18. *whitening*. When the breeze blows, it turns upward the silvery under-part of the leaf.

P. 130, col. 1, line 10.

She slept across the summer of the world.

The Equator.

P. 131, col. 1, line 26. *dewy-gloom*ing, dewy and dark.

P. 131, col. 1, line 29. *in the ringing of his ears*. (Cf. *Eothen*, chap. xvii.)

Mr. Kinglake told me that he had heard his own parish bells in the midst of an Eastern desert, not knowing at the time that it was Sunday, when they would have been ringing the bells at home; and added, "I might have had a ringing in my ears, and the imaginative memory did the rest."

[My father would say that there is nothing really supernatural, mechanically or otherwise, in *Enoch Arden's* hearing bells; tho' he most probably did intend the passage to tell upon the reader mystically. — Ed.]

P. 131, col. 2, line 25. *sweet water*. Cf.

Intus aquae dulces vivoque sedilia saxo.

Virgil, *Aen.* i. 167.

P. 132, col. 2, line 1.

Last, as it seem'd, a great mist-blotted light.

From Philip's house, the latest house to landward.

P. 135, col. 2, line 33.

There came so loud a calling of the sea.

"The calling of the sea," a term used, I believe, chiefly in the western parts of England, to signify a ground swell. When this occurs on a windless night, the echo of it rings thro' the timbers of old houses in a haven, and is often heard many miles inland.

P. 136, col. 1, line 3.

Had seldom seen a costlier funeral.

The costly funeral is all that poor Annie could do for him after he was gone. This is entirely introduced for her sake, and, in my opinion, quite necessary to the perfection of the Poem and the simplicity of the narrative.

P. 136. THE BROOK. [First published in 1855. — Ed.] Not the brook near Somersby mentioned in *The Ode to Memory*.

P. 136, line 14.

When all the wood stands in a mist of green.

This I remember as particularly beautiful one spring at Park House, Kent.

P. 136, col. 2, line 28. *grigs*, crickets.

P. 137, col. 1, line 14.

Still makes a hoary eyebrow for the gleam. The arch of the bridge over the stream, through which you can look.

P. 137, col. 2, line 5. *a wizard pentagram*. [A star-like five-pointed figure which was used by astrologers in the Middle Ages. — Ed.]

P. 138, col. 1, line 3.

Twinkled the innumerable ear and tail.

This line made in the New Forest.

P. 138, col. 2, line 12.

I make the netted sunbeam dance.

Long after this line was written we¹ saw

¹ [My father and I. — Ed.]

the "netted sunbeam" dance in a marvellous way in the Silent Pool near Guildford as the stream poured from the chalk over the green-sand.

P. 138, col. 2, lines 25, 26.

the dome

Of Brunelleschi.

The Duomo or cathedral at Florence, the dome the work of Brunelleschi (1407).

P. 138, col. 2, line 32. *converse-seasons* was too sibilant in sound, so I wrote *April-autumns*.

[My father said: "I hate sibilant in verse. Always kick the hissing geese if you can out of the boat." — Ed.]

The summers in Australia are of course the winter-tides of Europe.

P. 139, col. 1, lines 28, 29.

My brother James is in the harvest-field:

But she — you will be welcome — O, come in! The Father is dead.

P. 139. AYLMER'S FIELD. [Written at Farringford, and first published in 1864. — Ed.] Line 3.

Like that long-buried body of the king.

This happened on opening an Etruscan tomb at the city of Tarquinii in Italy. [The warrior was seen for a moment stretched on the couch of stone, and then vanished as soon as the air touched him. — Ed.]

P. 139, line 17. *wyvern* [winged two-legged dragon of heraldry. — Ed.]

P. 140, col. 2, line 2. *that islet in the chestnut-bloom*. [The rosy spot in the flower. — Ed.]

P. 140, col. 2, line 9.

Shone like a mystic star between the less.

The variable star of astronomy with its maximums and minimums of brightness, e.g. β Persei or Algol and many others.

P. 140, col. 2, line 27. *fairy footings*, fairy rings.

P. 140, col. 2, line 31. *What look'd a flight of fairy arrows*. The seeds from the dandelion globe. Cf. *Gareth and Lynette*:

the flower

That blows a globe of after arrowlets.

P. 141, col. 1, line 6. *Temple-eaten terms*. [Terms spent as a student in the Temple, when he has to eat so many dinners to keep his terms. — Ed.]

P. 141, col. 1, line 11. *The tented winter-field*. Referring to the way in which the hop poles are stacked in winter.

P. 141, col. 1, line 14. *burr and bine* refer to the hop-plant. "Burr," the rough cone; "bine," the climbing stem.

P. 141, col. 2, line 20. *parcel-bearded*, partly bearded. Cf. "parcel-gilt" (Shakespeare, 2 *Henry IV.* II. i. 94).

P. 142, col. 1, line 26. *close ecliptic*, sun of tropics.

P. 143, col. 1, line 28. *blacksmith border-marriage*. At Greta Green for many years a blacksmith married the runaway couples by Scotch law. In 1856 these marriages were made illegal.

P. 146, col. 1, line 26. *the gardens of that rival rose*. The Temple garden where Somerset picked the red, Plantagenet the white roses. Cf. 1 *Henry VI.* II. iv.

P. 146, col. 1, line 29. *Far purlier*, where the city was smaller and less smoky.

P. 146, col. 2, line 1.

Ran a Malayan amuck against the times.

"Amuck." Made an attack like those Malays who rush about in a frenzy and attack their fellow-men, yelling, "Amook."

P. 147, col. 1, lines 10-12.

What amulet drew her down to that old oak,

*So old, that twenty years before, a part
Falling had let appear the brand of John.*

In cutting down trees in Sherwood Forest, letters have been found in the heart of the trees, showing the brands of particular reigns—those of James I., William and Mary, and one of King John. King John's was eighteen inches within the bark.

P. 147, col. 1, line 14. *The broken base*. [The trunk of the tree was hollow and decayed, with only one branch in leaf. — Ed.]

P. 147, col. 1, line 33. *frothfly from*

the fescue. The fly that lives in the cuckoo spit on the meadow fescue, a kind of grass, *Festuca pratensis*.

P. 148, col. 2, line 4.

And being used to find her pastor texts.

It is implied that she had given Averil the text upon which he preached.

P. 148, col. 2, line 8. *mock sunshine*. A day without sun, the only faint resemblance to sunshine being the bright yellow of the faded autumn leaves.

P. 148, col. 2, line 20. *greenish glimmerings*, greenish glass of the lancet windows.

P. 149, col. 1, line 17.

No coarse and blockish God of acreage.

The Roman god Terminus, who presided over the boundaries of private properties.

P. 149, col. 1, line 27. *deathless ruler*, the soul.

P. 149, col. 2, line 21. *wasting his forgotten heart*, lavishing his neglected feelings of love.

P. 151, col. 1, line 2. *the twelve-divided concubine*. Judges xix. 29.

P. 151, col. 1, line 7. *They cling together*. He alludes to the report, horrible and hardly credible, that when the heads were taken out of the sack, two were sometimes found clinging together, one having bitten into the other in the momentary convulsion that followed decapitation.

P. 152, col. 1, line 20. *retinue*. Accent on the penultimate. Shakespeare and Milton accented this word in the same way. [Cf. *The Princess*, III.]

Went forth in long retinue following up, and *Guinevere*:

Of his and her retinue moving, they.
Ed.]

P. 152, col. 1, line 23.

Pity, the violet on the tyrant's grave.

A chance parallel (like many others quoted in these notes). Cf. Persius, *Sat.* i. 39:

Nunc non e tumulto fortunataque favilla
Nascentur violae?

P. 152, col. 1, lines 30, 31.

The slow-worm creeps, and the thin weasel there

Follows the mouse.

Original reading —

There the thin weasel, with faint hunting cry

Follows his game.

The Duke of Argyll says of them that in hunting rabbits, in packs, they give a "faint hunting cry."

X P. 152. SEA DREAMS. [First published in *Macmillan's Magazine*, January, 1860. — Ed.] The glorification of honest labour, whether of head or hand, no hastening to be rich, no bowing down to any idol.

P. 152, line 4. *germander eye*. Blue like the Germander Speedwell.

P. 153, col. 1, line 3. *large air*.

Largior hic campos aether et lumine vestit Purpureo. Virg. *Aen.* vi. 640, 641.

P. 153, col. 1, line 21. *upjetted*. On Bray Head, at the end of the Island of Valentia, where I lay in 1848, with all the revolutions of Europe behind me, the waves appeared like ghosts playing at hide and seek as they leapt above the cliffs. This passage was not, however, made at that time, but later.

P. 155, col. 2, line 19.

That all those lines of cliffs were cliffs no more.

The ages that go on with their illumination breaking down everything.

P. 156, col. 1, line 2. *With that sweet note*. The great music of the World.

P. 156, col. 1, line 7. *men of stone*. "The statues, king or saint or founder" on the cathedrals which the worshippers worshipt.

P. 156, col. 2, line 3.

The dimpled flounce of the sea-furbelow flap.

The reference is to a long dark-green seaweed, one of the *Laminaria*, called the "sea-furbelow," with dimpled flounce-like edges. Boys sometimes running along the sand against the wind with this seaweed in

their hands make it flap for sport. The name "sea-furbelow" is not generally known.

P. 157, col. 1, line 1.

What does little birdie say.

This song ends joyfully. Sullivan in his setting makes it end dolefully.

P. 157. LUCRETIVS. [First published in *Macmillan's Magazine*, August 1868. See Jerome's addition to the Eusebian Chronicle under date 94 B.C.: "Titus Lucretius poeta nascitur qui postea amatorio poculo in furorem versus, cum aliquot libros per intervalla insaniae conscripsisset, quos postea Cicero emendavit, propria se manu interfecit anno aetatis XLIV." — Ed.]

Munro said that everything was Lucretian thro' this poem, and that there was no suggestion which he could make. He, however, did suggest the alteration of "shepherds" to "neat-herds."

Lucretius is portrayed in this poem as having taken the love-philtre of Lucilia his wife, who imagines him cold to her from brooding over his philosophies. Thus a loving and beautiful nature — that delights in friends, the universe, the birds and the flowers — is distraught by the poison. He is haunted by the doubt, which from his affection for Epicurus, "whom he held divine," had long been kept in check:

The Gods, the Gods!

If all be atoms, how then should the Gods
Being atomic not be dissoluble,
Not follow the great law?

He himself had always aimed at "divine tranquillity," and now is tortured by unrest. The unrest drives him to frenzy and he kills himself.

["As a masterly study of the great Roman sceptic," writes Andrew Lang, "it (the poem) is beyond praise." "No prose commentary on the 'De Rerum Natura,' however long and learned, conveys so clearly as this concise study in verse the sense of magnificent mingled ruin in the mind and power of the Roman." — Ed.]

P. 157, col. 2, line 27. *I saw the flaring atom-streams, etc.* [*De Rer. Nat.* i. 999 ff. — Ed.]

P. 157, col. 2, lines 33, 34.

as the dog

With inward yelp.

[*De Rer. Nat.* iv. 991 ff.:

Venantumque canes in molli saepe quiete
Jactant crura, etc. Ed.]

P. 153, col. 1, line 7. *Hetairai*,
courtezans.

P. 158, col. 1, line 9. *mulberry-faced*
Dictator. [Sylla in his later life. Cf.
Plutarch, *Sylla*, ii. 451:

συκάμινον ἐσθ' ὁ Σόλλας ἀφ' ἑτῶ πεπασ-
μένον

Clough's, *Plutarch's Lives*, vol. iii. p.
142, "Sylla": "The scurrilous jesters at
Athens made the verse upon him:

Sylla is a mulberry sprinkled over with
meal." Ed.]

P. 158, col. 1, line 23.

Because I would not one of thine own
doves, etc.

[*De Rer. Nat.* v. 1198 ff. — Ed.]

P. 158, col. 1, line 25. *my rich proemion*.
[*De Rer. Nat.* i. 1 ff. — Ed.]

P. 158, col. 2, line 5. *Mavors*, Mars.
Cf. *De Rer. Nat.* i. 31 ff.

P. 158, col. 2, line 16. *great Sicilian*.
[Empedocles. — Ed.] *De Rer. Nat.* i.
729-733. See for reference to Kypris,
Κύπριδος ὁρμισθεῖσα τελεῖται ἐν λιμένεσσι
and elsewhere.

P. 158, col. 2, line 19. *That popular*
name of thine. [Cf. *De Rer. Nat.* i. 2 ff.
— Ed.]

P. 158, col. 2, line 27. *The Gods, who*
haunt. Cf. Homer, *Od.* iv. 566.

P. 159, col. 1, line 9. *That Gods there*
are. [Cf. *De Rer. Nat.* v. 146-194, 1161-
1291. — Ed.]

P. 159, col. 1, line 10. *I prest my foot-*
steps into his. [*De Rer. Nat.* iii. 1 ff. —
Ed.]

P. 159, col. 1, line 11. *my Memmius*.
[Caius Memmius Gemellus, to whom the
De Rerum Natura was dedicated. — Ed.]

P. 159, col. 2, line 5. *Or lend an ear*
to Plato, etc. Cf. *Phaedo*, vi. ["We men
are as it were in ward, and a man ought

not to free himself from it, or to run away." — Ed.]

P. 160, col. 1, line 17. *him I proved*
impossible. [*De Rer. Nat.* ii. 700; v.
337 ff., 878 ff. — Ed.]

P. 160, col. 2, line 5. *Laid along the*
grass. [Cf. *De Rer. Nat.* ii. 29 ff.:

Cum tamen inter se prostrati in gramine
molli, etc. Ed.]

P. 160, col. 2, line 9.

Of settled, sweet, Epicurean life.

[Cf. *De Rer. Nat.* iii. 66: "Dulci vita
stabilique." — Ed.]

P. 160, col. 2, line 15. *Or Heliconian*
honey. [Cf. *De Rer. Nat.* i. 936 ff.; iv.
11 ff. — Ed.]

P. 160, col. 2, line 26. *not he, who bears*
one name with her. "Her" is Lucretia.

P. 160, col. 2, line 34. *the womb and*
tomb of all. [Cf. *De Rer. Nat.* v. 258:

Omniparens eadem rerum commune sepul-
chrum. Ed.]

P. 161, col. 1, lines 5, 6.

But till this cosmic order everywhere
Shatter'd into one earthquake in one day,
etc.

[*De Rer. Nat.* v. 94 ff. — Ed.]

P. 161, col. 1, line 15. *My golden*
work, etc. [*De Rer. Nat.* iv. 8, 9 ff.; iii.
978-1023. — Ed.]

THE PRINCESS; A MEDLEY

AUTHOR'S INTRODUCTORY NOTES

In the Prologue the "Tale from mouth
to mouth" was a game which I have more
than once played when I was at Trinity
College, Cambridge, with my brother-
undergraduates. Of course, if he "that
inherited the tale" had not attended very
carefully to his predecessors, there were
contradictions; and if the story were his-
torical, occasional anachronisms.

In defence of what some have called the
too poetical passages, it should be recol-
lected that the poet of the party was
requested to "dress the tale up poetically,"

and he was full of the "gallant and heroic chronicle." A parable is perhaps the teacher that can most surely enter in at all doors.

In 1851 the "weird seizures" of the Prince were inserted. Moreover, the words "dream-shadow," "were and were not" doubtless refer to the anachronisms and improbabilities of the story. Compare the Prologue:

Seven and yet one, like shadows in a dream,
and p. 198, col. 1, line 22:

And like a flash the weird affection came:

I seem'd to move in old memorial tilts,
And doing battle with forgotten ghosts,
To dream myself the shadow of a dream.

It may be remarked that there is scarcely anything in the story which is not prophetically glanced at in the Prologue.

The child is the link thro' the parts, as shown in the Songs (inserted 1850), which are the best interpreters of the poem.

Some of my remarks on passages in *The Princess* have been published by Dawson of Canada (1885), who copied them from the following letter which I wrote to him criticising his edition of *The Princess*.

I thank you for your able and thoughtful essay on *The Princess*. You have seen amongst other things that if women ever were to play such freaks, the burlesque and the tragic might go hand in hand. . . . Your explanatory notes are very much to the purpose, and I do not object to your finding parallelisms. They must always occur. A man (a Chinese scholar) some time ago wrote to me saying that in an unknown, untranslated Chinese poem there were two whole lines¹ of mine almost word for word. Why not? Are not human eyes all over the world looking at the same objects, and must there not consequently be coincidences of thought and impressions and expressions? It is scarcely possible for any one to say or write anything in this late time of the world to which, in the rest of the literature of the world, a parallel could not somewhere be found. But when you say that this passage or that was suggested by Wordsworth or Shelley or another, I demur; and more, I wholly disagree. There was a period in my life when, as an artist, Turner for instance, takes rough sketches of landscape, etc., in order to work them eventually into some great picture, so I was in the habit of chronicling, in four or five words or more, whatever might strike me as picturesque in Nature. I never put

these down, and many and many a line has gone away on the north wind, but some remain: e.g.

A full sea glazed with muffled moonlight.

Suggestion.

The sea one night at Torquay, when Torquay was the most lovely sea-village in England, tho' now a smoky town. The sky was covered with thin vapour, and the moon behind it.

*A great black cloud
Drags inward from the deep.*

Suggestion.

A coming storm seen from the top of Snowdon.

In the *Idylls of the King*.

*With all
Its stormy crests that smoke against the skies.*

Suggestion.

A storm which came upon us in the middle of the North Sea.

As the water-lily starts and slides.

Suggestion.

Water-lilies in my own pond, seen on a gusty day with my own eyes. They did start and slide in the sudden puffs of wind till caught and stayed by the tether of their own stalks, quite as true as Wordsworth's simile and more in detail.

*A wild wind shook, —
Follow, follow, thou shalt win.*

Suggestion.

I was walking in the New Forest. A wind did arise and

*Shake the songs, the whispers, and the shrieks
Of the wild woods together.*

The wind I believe was a west wind, but because I wished the Prince to go south, I turned the wind to the south, and naturally the wind said "follow." I believe the resemblance which you note is just a chance one. Shelley's lines are not familiar to me, tho' of course, if they occur in the *Prometheus*,¹ I must have read them. I could multiply instances, but I will not bore you, and far indeed am I from asserting that books as well as Nature are not, and ought not to be, suggestive to the poet. I am sure that I myself, and many others, find a peculiar charm in those passages of such great masters as Virgil or Milton where they adopt the creation of a bygone poet, and reclothe it, more or less, according to their own fancy. But there is, I fear, a prosaic set growing up among us, editors of booklets, book-worms, index-hunters, or men of great memories and no imagination, who *impute themselves* to the poet, and so believe that *he*, too, has no imagination, but is for ever poking his nose between the pages of some old volume in order to see what he can appropriate. They will not allow one to say "Ring the bell" without finding that we have taken it from Sir P. Sidney, or even to use such a simple expression as the ocean "roars," without finding out the precise verse in Homer or Horace from which we have plagiarised it (fact).

¹ The Peak is high, and the stars are high,
And the thought of a man is higher.

The Voice and the Peak.

¹ A wind arose among the pines, etc.

I have known an old fish-wife, who had lost two sons at sea, clench her fist at the advancing tide on a stormy day, and cry out, "Ay! roar, do! how I hates to see thee show thy white teeth." Now if I had adopted her exclamation and put it into the mouth of some old woman in one of my poems, I daresay the critics would have thought it original enough, but would most likely have advised me to go to Nature for my old women and not to my own imagination;¹ and indeed it is a strong figure.

Here is another anecdote about suggestion. When I was about twenty or twenty-one I went on a tour to the Pyrenees. Lying among these mountains before a waterfall² that comes down one thousand or twelve hundred feet I sketched it (according to my custom then) in these words:

Slow-dropping veils of thinnest lawn.

When I printed this, a critic informed me that "lawn" was the material used in theatres to imitate a waterfall, and graciously added, "Mr. T. should not go to the boards of a theatre but to Nature herself for his suggestions." And I had gone to Nature herself.

I think it is a moot point whether, if I had known how that effect was produced on the stage, I should have ventured to publish the line.

I find that I have written, quite contrary to my custom, a letter, when I had merely intended to thank you for your interesting commentary.

Thanking you again for it, I beg you to believe me

Very faithfully yours,

A. TENNYSON.

Before the first edition came out, I deliberated with myself whether I should put songs between the separate divisions of the poem; again I thought that the poem would explain itself, but the public did not see the drift.

The first song I wrote was named "The Losing of the Child."

The child was sitting on the bank
Upon a stormy day.
He loved the river's roaring sound;
The river rose and burst his bound,
Flooded fifty leagues around,
Took the child from off the ground,
And bore the child away.

O the child so meek and wise,
Who made us wise and mild!
All was strife at home about him,
Nothing could be done without him;
Father, mother, sister, brother,
All accusing one another;
O to lose the child!

¹ He used to compare with this the Norfolk saying which he heard when we were staying with the Rev. C. T. Digby at Warham: "The sea's a-moanin'; she's lost the wind."

² In the Cirque de Gavarnie.

The river left the child unhurt,

But far within the wild.

Then we brought him home again,

Peace and order come again,

The river sought his bound again

The child was lost and found again.

And we will keep the child.

Another old song of mine I intended to insert was that of "The Doctor's Daughter":

Sweet Kitty Sandilands,

The daughter of the doctor,

We drest her in the Proctor's bands,

And past her for the Proctor.

All the men ran from her

That would have hasten'd to her,

All the men ran from her

That would have come to woo her.

Up the street we took her

As far as to the Castle,

Jauntily sat the Proctor's cap

And from it hung the tassel.

"Sir Ralph" is another song which I omitted:

Ralph would fight in Edith's sight,

For Ralph was Edith's lover,

Ralph went down like a fire to the fight,

Struck to the left and struck to the right,

Roll'd them over and over.

"Gallant Sir Ralph," said the king.

Casques were crack'd and hauberks hack'd

Lances snap'd in sunder,

Rang the stroke and sprang the blood,

Knights were thwack'd and riven, and hew'd

Like broad oaks with thunder.

"O what an arm," said the king.

Edith bow'd her stately head,

Saw them lie confounded,

Edith Montfort bow'd her head,

Crown'd her knight's, and flush'd as red

As poppies when she crown'd it.

"Take her, Sir Ralph," said the king.

So Lilia sang. I thought she was possess'd

She struck such warbling fire into the notes.

[Charles Kingsley writes in *Fraser's Magazine*, September 1850:—

"At the end of the first canto, fresh from the description of the female college, with

its professoresses and hostleresses, and other Utopian monsters, we turn the page, and —

As through the land at eve we went.

O there above the little grave
We kiss'd again with tears.

Between the next two cantos intervenes the well-known cradle-song, perhaps the best of all; and at the next interval is the equally well-known bugle-song, the idea of which is that of twin-labour and twin-fame in a pair of lovers. In the next the memory of wife and child inspirits the soldier on the field; in the next the sight of the fallen hero's child opens the sluices of his widow's tears; and in the last ('Ask me no more') the poet has succeeded in superadding a new form of emotion to a canto in which he seemed to have exhausted every resource of pathos which his subject allowed." — Ed.]

P. 161. THE PRINCESS; A MEDLEY. Published in 1847. Dedicated to Henry Lushington in 1848.

[Dawson of Canada, who edited *The Princess*, and to whom my father wrote as stated above, says: "At the time of the publication of *The Princess* the surface-thought of England was intent solely upon Irish famines, corn-laws and free-trade. It was only after many years that it became conscious of anything being wrong in the position of women. . . . No doubt such ideas were at the time 'in the air' in England, but the dominant, practical Philistinism scoffed at them as 'ideas' banished to America, that refuge for exploded European absurdities. I believe the *Vindication of the Rights of Woman*, by Mary Wollstonecraft (1792), first turned the attention of the people of England to the 'wrongs of women.'"

The plan of *The Princess* may have suggested itself when the project of a Women's College was in my father's mind (1839), or it may have arisen in its mock-heroic form from a Cambridge joke, such as he commemorated in the lines, "The Doctor's Daughter." See above, p. 927. — Ed.]

THE PROLOGUE

The Prologue was written about a feast of the Mechanics' Institute held in the Lushington's grounds at Park House, near Maidstone, 6th July 1842.

P. 161, col. 2, line 8. *calumets*. Longfellow sent me one of these pipes of peace, which belonged to a Red Indian chief.

P. 163, col. 1, line 28. *And he had breathed the Proctor's dogs*. Made the proctor's attendants out of breath.

P. 163, col. 2, line 25. *Emperor-moths, Saturnia Carpini*.

CANTO I

P. 165, col. 2, line 10. *Galen*, the great doctor of Pergamus, A.D. 131 to 200.

P. 165, col. 2, line 24.

Was proxy-wedded with a bootless calf.

The proxy of the king used to place his bare leg under the coverlet of the king's betrothed.

[Bacon in his *Henry VII.* writes of the proxy marriage of Maximilian, the king of the Romans, with Anne of Brittany, 1489:

"For she was not only publicly contracted, but stated as a bride, and solemnly bedded; and after she was laid, there came in Maximilian's ambassador, with letters of procuration, and in the presence of sundry noble personages, men and women, put his leg, stript naked to the knee, between the espousal sheets; to the end that the ceremony might be thought to amount to a consummation and actual knowledge." — Ed.]

P. 166, col. 2, lines 24-25.

*A wind arose and rush'd upon the South,
And shook the songs, the whispers, and the shrieks*

Of the wild woods together.

See letter to Dawson, p. 926.

P. 167, col. 1, line 6. *blowing bosks, blossoming thickets*.

P. 167, col. 2, line 19. *Her brethren*, — accusative after "see."

P. 168, col. 1, line 2. *the liberties*. [Blackstone in his *Commentaries*, ii. 37, defines a "liberty" as a "Royal privilege

or branch of the King's prerogative, subsisting in the hands of a subject." The term "liberties" is here applied to the estate over which the privilege can be exercised. — Ed.]

P. 169, col. 2, line 11. *A full sea glazed with muffled moonlight.* See letter to Dawson, p. 926.

CANTO II

P. 170, col. 1, line 20. *Sleek Odalisques,* female slaves of the harem.

P. 170, col. 1, lines 21, 22.

but she

That taught the Sabine how to rule.

The wood-nymph Egeria, who was said to have given the laws to Numa Pompilius. ["And in all that he did, he knew that he should please the gods; for he did everything by the direction of the nymph Egeria, who honoured him so much that she took him to be her husband, and taught him in her sacred grove, by the spring that welled out from the rock, all that he was to do towards the gods and towards men." Arnold's *History of Rome*, vol. i. ch. i.; Livy, i. 19; Ovid. *Fasti*, iii. 276. — Ed.]

P. 170, col. 1, line 23.

The foundress of the Babylonian wall. Semiramis. [Diodorus, ii. viii. — Ed.]

P. 170, col. 1, line 24.

The Carian Ariemisia strong in war.

She who fought so bravely for Xerxes at Salamis that he said that his women had become men and his men women. [Herod. viii. 88: *Ξέρξην δὲ εἶπαι λέγεσαι πρὸς τὰ φραζόμενα.* Οἱ μὲν ἄνδρες γυναικῶσι μοι γυναικες, αἱ δὲ γυναῖκες ἄνδρες. — Ed.]

P. 170, col. 1, line 30.

The Rhodope, that built the pyramid.

A celebrated Greek courtesan of Thracian origin, who was said to have built a pyramid near Memphis. Ælian relates that she married Psammeticus, King of Egypt.

"A statelier pyramis to her I'll rear

Than Rhodope's or Memphis' ever was."

1 Henry VI. i. vi. 22.

Doricha was probably her real name (she is so called by Sappho), and she perhaps received that of Rhodôpis, "rosy-cheeked," on account of her beauty.

P. 170, col. 1, line 26. *Clelia*, who swam the Tiber in escaping from Porsenna's camp (Livy, ii. 13).

P. 170, col. 1, line 26. *Cornelia*, mother of the Gracchi.

P. 170, col. 1, line 26. *Palmyrene*. Zenobia, Queen of Palmyra. [See Gibbon, ch. xi. *sub anno* A.D. 272. — Ed.]

P. 170, col. 1, line 28. *Agrippina*, grand-daughter of Augustus, married to Germanicus.

P. 170, col. 2, line 19. *headed like a star*, with bright golden hair. [Cf. *Il.* vi. 401: *ἀλγικιον ἀστέρη καγῶ.* — Ed.]

P. 170, col. 2, lines 22, 23.

but no livelier than the dame

That whisper'd 'Asses' ears.'

Midas in *The Wyf of Bathe's Tale* confides the secret of his hairy asses' ears only to his wife.

[The good dame could not resist telling it to a neighbouring "mareys" in a whisper.

And as a bitore bombleth in the myre
She leyde hir mouth unto the water doun:
'Biwreye me nat, thou water, with thy
soun,'

Quod she, 'to thee I telle it and namo, —
Myn housbonde hath longe asses crys two.'
Ed.]

P. 170, col. 2, line 26.

This world was once a fluid, haze of light,
etc.

The nebular theory as formulated by Laplace. [Cf. *In Memoriam*, cxviii. iii.; LXXXIX. xii. — Ed.]

P. 171, col. 1, line 1. *Appraised the Lycian custom.* Herodotus (i. 173) says that the Lycians took their names from their mothers instead of their fathers.

P. 171, col. 1, line 2. [*Lar* or *Lars*, as in *Lars Porsena*, signifies noble. — Ed.]

P. 171, col. 1, line 2. *Lucumo* is an Etruscan prince or priest.

P. 171, col. 1, line 6. *Salique*. The laws of the Salian Franks forbade inheritance by women.

P. 171, col. 1, lines 7, 8. *touch'd . . . contempt*. Had she heard that, according to the Mohammedan doctrine, hell was chiefly occupied by women?

P. 171, col. 1, line 24. *if more was more*. Greater in size meant greater in power.

P. 172, col. 2, line 13. *As he bestrode my Grandsire*. In defence. [Cf. Shakespeare, 1 *Henry IV.* v. i. 122, and *Comedy of Errors*, v. i. 192: "When I bestrid thee in the wars." — Ed.]

P. 173, col. 1, line 20.

The Lucius Junius Brutus of my kind?

Who condemned his sons to death for conspiracy against the city (Livy, ii. 5).

P. 173, col. 2, line 26.

That clad her like an April daffodilly.

The *Quarterly Review* objected to "April daffodilly." Daffodils in the North of England belong as much to April as to March.¹ On the 15th of April in the streets of Dublin I remember a man presenting me with a handful of daffodils; and in 1887 at Farringford I saw daffodils still in bloom in May.

P. 173, col. 2, line 29. *As bottom agates, etc.* It has been said that I took this simile partly from Beaumont and Fletcher, partly from Shakespeare, whereas I made it while I was bathing in Wales.

P. 175, col. 2, line 7.

The long hall glitter'd like a bed of flowers.

Lady Psyche's "side" (pupils) wore lilac robes, and Lady Blanche's robes of daffodil colour.

P. 175, col. 2, line 29. *Asiræon*. Astræa, daughter of Zeus and Themis, is to come back first of the celestials on the return of the Golden Age [even as she was the last to leave earth in the Age of Iron:

Victa jacet pietas, et virgo caede madentes Ultima caelestium terras Astræa reliquit.

Ov. Met. i. 150. — Ed.]

¹ March the poet calls "the roaring moon of daffodil and crocus" in his *Prefatory Sonnet to the "Nineteenth Century."*

CANTO III

P. 177, col. 1, line 30. *Consonant . . . note*. If two stringed instruments are together, and a note is struck on one, the other will vibrate with the same harmony.

P. 177, col. 2, line 21. *The Samian Heræ*. The Greek: Heræ, whose favourite abode was Samos.

P. 177, col. 2, line 22.

A Memnon smitten with the morning Sun.

The statue in Egypt which gave forth a musical note when "smitten with the morning sun."

[Cf. Pausanias i. 42 and *The Palace of Art*:

And from her lips, as morn from Memnon,
drew

Rivers of melodies.

Ed.]

P. 178, col. 2, line 13. *ran up his furrowy forks*. The early editions have "dark-blue forks" or peaks.

P. 179, col. 2, line 6.

*'Alas your Highness breathes full East,'
I said.*

A playful reference to the cold manner of an Eastern queen and the east wind.

P. 180, col. 1, line 8. *ἔσθ' ποῦ στῶ καὶ κῶσμον κινήσω* ("Give me where I may stand and I will move the world"), an often-quoted saying of Archimedes.

P. 180, col. 1, line 24. *gynæceum*, women's quarters in a Greek house.

P. 180, col. 2, line 4. *shook the woods*. They shook in the wind made by the cataract.

P. 180, col. 2, line 19. *Diotima*. Said to have been an instructress of Socrates. She was a priestess of Mantinea. (Cf. Plato's *Symposium*.)

P. 180, col. 2, line 23.

And cram him with the fragment of the grave.

See Hogarth's picture in the "Stages of Cruelty." It was asserted that they used to give dogs the remnants of the dissecting-room.

P. 181, col. 2, line 23. *Elysian lawns* are the lawns of Elysium and have nothing to do with Troy, as some critics explain,

or perhaps they refer to the Islands of the Blest. Cf. Pindar, *Olympia*, ii. 128.

P. 181, col. 1, line 30. *Corinna*. She is the Boeotian poetess who is said to have triumphed over Pindar in poetical competition (Pausanias, ix. 22). The Princess probably exaggerates.

CANTO IV

The opening song was written after hearing the echoes at Killarney in 1848. When I was there I heard a bugle blown beneath the "Eagle's Nest," and eight distinct echoes.

P. 181, col. 1, line 19.
There sinks the nebulous star we call the Sun.

Norman Lockyer says that this is a true description of the sun.

P. 182, col. 1, line 21.
Tears, idle tears, I know not what they mean.

This song came to me on the yellowing autumn-tide at Tintern Abbey, full for me of its bygone memories. It is the sense of the abiding in the transient.

[My father thought that his brother Charles Tennyson Turner's sonnet "Time and Twilight" had the same sort of mystic *dämonisch* feeling, "the Passion of the Past."

TIME AND TWILIGHT

In the dark twilight of an autumn morn
I stood within a little country-town,
Wherefrom a long acquainted path went
down

To the dear village haunts where I was born;
The low of oxen on the rainy wind,
Death and the Past, came up the well-
known road,

And bathed my heart with tears, but stirred
my mind

To tread once more the track so long
untrod;

But I was warned, "Regrets which are not
thrust

Upon thee, seek not; for this sobbing
breeze

Will but unman thee; thou art bold to
trust

Thy woe-worn thoughts among these roar-
ing trees,
And gleams of by-gone playgrounds. Is't
no crime

To rush by night into the arms of Time?"
Ed.]

P. 182, col. 2, line 19. *rough hex*,
hemlock. [Cf. "kecksies," Henry V. v.
ii. 52. — Ed.]

P. 182, col. 2, lines 20, 21.

beard-blown goat

Hang on the shaft.

The wind blew his beard on the height of
the ruined pillar.

[*Wild figtree split, etc.* Cf. Juvenal,
x. 145. — Ed.]

P. 183, col. 1, lines 31, 32.

*Like the Ithacensian suitors in old time,
... laugh'd with alien lips.*

[Cf. *Odyssey*, xx. 347:
οἱ δ' ἤδη γυαθοῖσι γελῶν ἀλλοτρίοισιν.
Ed.]

P. 183, col. 2, line 1. *meadow-crake*,
corn-crake or landrail.

P. 183, col. 2, line 16. *Valkyrian hymns*.
[Like those sung by the Valkyrian maidens,
"the choosers of the slain," in the Northern
mythology. — Ed.]

P. 184, col. 2, line 12. *Caryatids*.
"female figures used as bearing shafts"
(Vitruv. i.), e.g. the maidens supporting
the light entablature of the portico of the
Erechtheum at Athens.

P. 184, col. 2, lines 14, 15.

*Of open-work in which the hunter rued
His rash intrusion.*

Actæon turned into a stag for looking on
Diana bathing.

P. 185, col. 2, lines 5, 6.

*But as the waterlily starts and slides
Upon the level in little puffs of wind.*

Waterlilies in my own pond, and seen by
me on a gusty day. They started and slid
in the sudden puffs of wind till caught and
stayed by the tether of their own stalks.
(See *supra*, letter to Dawson.)

P. 185, col. 2, line 16.

Bubbled the nightingale and heeded not.

When I was in a friend's garden in Yorkshire, I heard a nightingale singing with such a frenzy of passion that it was unconscious of everything else, and not frightened though I came and stood quite close beside it. I saw its eye flashing and felt the air bubble in my ear through the vibration.

P. 185, col. 2, line 19. *Mnemosyne*, goddess of memory, mother of the Muses.

P. 185, col. 2, line 24. *mystic fire*, St. Elmo's fire.

[St. Elmo's phosphorescent light flickers on the tops of masts when a storm is brewing. Cf. *Tempest*, I. ii. 197, and Longfellow's *Golden Legend* :

"Last night I saw St. Elmo's stars,

With their glimmering lanterns all at play,

On the tops of the masts, and the tips of the spars,

And I knew we should have foul weather to-day." Ed.]

P. 185, col. 2, line 29. *blowzed*, blown-red.

P. 186, col. 2, line 10.

A lidless watcher of the public weal.

Lidless = wakeful, wide-eyed.

P. 187, col. 1, line 24. *A Niobean daughter*. Niobe was proud of her twelve children, and in consequence boasted herself as superior to Leto, mother of Apollo and Artemis, who in revenge shot them all dead.

P. 187, col. 2, lines 7, 8.

When the wild peasant rights himself, the rick

Flames, and his anger reddens in the heavens. *

I remember seeing thirty ricks burning near Cambridge, and I helped to pass the bucket from the well to help to quench the fire. [Cf. *To Mary Boyle*, verse vii. and verse x. — Ed.]

P. 188, col. 2, line 2. *dwarfs of presage*. [Afterwards seen to be far short of expectation. — Ed.]

P. 189, col. 1, lines 13-15.

*First like a beacon-tower above the waves
Of tempest, when the crimson-rolling eye
Glazes ruin, etc.*

[Cf. *Enoch Arden* :

Allured him, as the beacon-blaze allures
The bird of passage, till he madly strikes
Against it, and beats out his weary life.

Ed.]

P. 190. Song beginning

Thy voice is heard thro' rolling drums.

Cf. *Sedgwick's Life*, ii. 103. — Extract of a letter from J. Eaton, a private serving in the Battle of Aliwal, 1846, and a son of two of Sedgwick's servants :

"Also, my dear mother, tell Rhoda Harding I thought of her in the battle's heat, and that as I cut at the enemy and parried their thrusts my arm was strong on her account ; for I felt at that moment that I loved her more than ever, and may God Almighty bless her."

Sedgwick's comment : "This is, I think, exquisitely beautiful, for it is the strong language of pure feeling in the hour of severest trial."

My first version of this song was published in *Selections*, 1865 :

Lady, let the rolling drums

Beat to battle where thy warrior stands ;

Now thy face across his fancy comes

And gives the battle to his hands.

Lady, let the trumpets blow,

Clasp thy little babes about thy knee :

Now their warrior father meets the foe

And strikes him dead for thine and thee.

CANTO V

P. 191, col. 1, line 4. *glimmering lanes* refers to the lines of tents just visible in the darkness.

P. 191, col. 1, line 23. *mawkin*, kitchen-wench. * [Cf. "malkin," *Coriolanus*, II. i. 224. — Ed.]

P. 193, col. 1, line 16. *mammoth bulk'd in ice*, bulky mammoth buried in ice.

P. 194, col. 2, line 25. *the airy Giant's zone*, the stars in the belt of Orion.

P. 194, col. 2, line 29. *morions* [steel helmets (Spanish, *morrión*). — Ed.]

P. 195, col. 1, line 28.

Her that talk'd down the fifty wisest men.

St. Catherine of Alexandria, niece of

Constantine the Great. [The Emperor Maxentius during his persecution is related to have sent fifty of his wisest men to convert her from Christianity, but she combated and confuted them all. — Ed.]

P. 196, col. 1, lines 21, 22.

*and standing like a stately Pine
Set in a cataract on an island-crag.*

Taken from a torrent above Caunteretz. [Cf. *Remains of Arthur Hugh Clough*, Sept. 7, 1861, p. 269: "CAUNTERETS, September 7. — I have been out for a walk with A. T. to a sort of island between two waterfalls, with pines on it, of which he retained a recollection from his visit thirty-one years ago, and which, moreover, furnished a simile to *The Princess*. He is very fond of the place evidently, as it is more in the mountains than any other, and so far superior." In 1875 he took me to this same island and talked of Arthur Hallam and Clough. — Ed.]

P. 196, col. 2, line 8. *Tomyris*, queen of the Massagetae, who cut off the head of Cyrus the Great after defeating him, and dipped it in a skin which she had filled with blood and bade him, as he was insatiate of blood, to drink his fill, gorge himself with blood. [Cf. Herod. i. 212: ἡ μὲν σε ἐγὼ καὶ ἀπληστον ἐόντα αἵματος κορέσω. And of this threat she reminds the dead body of Cyrus after his victory: Σὺ μὲν ἐμὲ ζώονσαν τε καὶ νικέουσαν σε μάχῃ ἀπώλεσας παῖδα τὸν ἐμὸν ἐλὼν δόλφ, σε δ' ἐγὼ, καταπερ ἠπειλήσα, αἵματος κορέσω. — Ed.]

P. 196, col. 2, line 21.

Gives her harsh groom for bridal-gift a scourge.

An old Russian custom. [See Hakluyt's *Navigations*, 1599-1600. — Ed.]

P. 196, col. 2, lines 22, 23.

*Of living hearts that crack within the fire
Where smoulder their dead despoils.*

Buttee in India.

P. 196, col. 2, lines 24, 25.

*Mothers, — that, all prophetic pity, fling
Their pretty maids in the running flood.*
The "flood" is the Ganges.

P. 199, col. 1, lines 4-8.

As comes a pillar of electric cloud,

*... till it strikes
On a wood, and takes, and breaks, and
cracks, and splits,
And twists the grain.*

Taken from the havoc worked by a storm in Tunby wood near Horncastle. One oak was wrapped round with bands of what looked like list, the strips of its bark turned inside out. Two concentric circles of trees were thrown down with their heads inward.

CANTO VI

P. 199. *Home they brought her warrior dead.* I published this version of the song in the *Selections*, 1865:

Home they brought him slain with spears,
They brought him home at even-fall;
All alone she sits and hears
Echoes in his empty Hall,
Sounding on the morrow.

The sun peep'd in from open field,
The boy began to leap and prance,
Rode upon his father's lance,
Beat upon his father's shield,
Oh hush my joy, my sorrow.

P. 199, col. 2, line 20.

Like that great dame of Lapidoth she sang.
Cf. Judges iv. 4 and following.

P. 200, col. 1, lines 32, 33.

*And over them the tremulous isles of light
Slided.*

Spots of sunshine coming through the leaves, and seeming to slide from one to the other, as the procession of girls "moves under shade."

P. 201, col. 1, line 20. *brede*, embroidery.

P. 202, col. 1, line 4. *port*, for haven. Misprinted "part" in earlier editions.

P. 202, col. 1, line 24. *dead prime*, earliest dawn.

P. 203, col. 1, line 19. [The azimuth of any point on a horizontal plane is the angle between a line drawn to that point, and a fixed line in the horizontal plane, usually chosen to be a line drawn due

North. (Arab, *al*, the, and *samt*, way, quarter.) — Ed.]

P. 203, col. 1, line 26. *like the vermin in a nut*. The worm eats a nut and leaves behind but dry and bitter dust.

P. 204, col. 2, line 2. *answer'd full of grief and scorn*. After this line, these among other lines have been omitted:

Go help the half-brain'd dwarf, Society,
To find low motives unto noble deeds,
To fix all doubt upon the darker side;
Go fitter thou for narrower neighbourhoods,
Old talker, haunt where gossip breeds and
seethes

And festers in provincial sloth! and you
That think we sought to practise on a life
Risked for our own, and trusted to our
hands,

What say you, Sir? you hear us; deem
ye not

'Tis all too like that even now we scheme,
In one broad death confounding friend
and foe,

To drug them all? revolve it; you are man,
And therefore no doubt wise; but after this
We brook no further insult but are gone.

CANTO VII

P. 205, col. 2, lines 23-29.

*And she as one that climbs a peak to gaze
O'er land and main, and sees a great black
cloud*

*Drag inward from the depths, a wall of
night,*

*Blot out the slope of sea from verge to shore,
And suck the blinding splendour from the
sand,*

*And quenching lake by lake and tarn by
tarn*

Expunge the world.

An approaching storm seen from the
summit of Snowdon.

P. 206, col. 1, line 27. *obtain'd*, prevailed.

P. 207, col. 1, line 17. *Oppian law*. When Hannibal was nearing Rome a law was carried by C. Oppius, Trib. Pleb., 215 B.C., forbidding women to wear more than half an ounce of gold, or brilliant dresses, and no woman was to come within a mile of Rome or of any town save on

account of public sacrifices in a conveyance drawn by horses. [In 195 B.C. the Oppian Law was, in spite of Cato's protests, repealed. Livy, xxxiv. 8. — Ed.]

P. 207, col. 1, line 20. *Hortensia*. [She pleaded against the proposed tax on Roman matrons after the assassination of Julius Caesar which was to be raised in order to pay for the expenses of the war against Brutus and Cassius. Val. Max. viii. iii. § 3; Quint. i. i. § 6; Appian, B.C. iv. 32. — Ed.]

P. 207, col. 2, lines 17-19.

*Leapt fiery Passion from the brinks of
death;*

*And I believed that in the living world
My spirit closed with Ida's at the lips.*

This used to run:

Crown'd passion from the brinks of death,
and up

Along the shuddering senses struck the
soul

And closed on fire with Ida's at the lips.

P. 207, col. 2, lines 23, 24.

*And left her woman, lovelier in her mood
Than in her mould that other.*

Aphrodite passed before his brain
drowsy with weakness. (Cf. Hesiod,
Theog. 190-191.)

P. 208, col. 1, lines 10, 11.

*Now lies the earth all Danaë to the stars,
And all thy heart lies open unto me.*

Zeus came down to Danaë when shut up
in the tower in a shower of golden stars.

P. 208, col. 1, line 20. *Come down, O
maid*, is said to be taken from Theocritus,
but there is no real likeness except perhaps
in the Greek Idyllic feeling.

[For simple rhythm and vowel music
my father considered this Idyllic song,
written in Switzerland — chiefly at Lauter-
brunnen and Grindelwald — and descriptive
of the waste Alpine heights and gorges
and of the sweet rich valleys below, as
among his most successful work. — Ed.]

P. 208, col. 1, line 31. *nor cares to walk*.
[Cf. *Hamlet*, i. i. 167. — Ed.]

P. 208, col. 1, line 32. *Death and
Morning*. Death is the lifelessness on the
high snow peaks.

P. 208, col. 1, line 36. *dusky doors*.
The opening of the gorge is called dusky
as a contrast with the snows all about.

P. 208, col. 2, line 4. *moan of doves*.
Nec gemere aëria cessabit turtur ab ulmo.
Virgil, *Ecl.* i. 59.

P. 209, col. 1, line 12.
Stays all the fair young planet in her hands.

[Cf. Ross Wallace's lines:

"The hand that rocks the cradle
Is the hand that rules the world." ED.]

P. 210, col. 1, line 20.

From yearlong poring on thy pictured eyes.

Next line:

Or some mysterious or magnetic touch,
was omitted.

P. 210, col. 1, lines 28, 29.

*my doubts are dead,
My haunting sense of hollow shows*.

You have become a real woman to me.
[The realization of her womanhood was
the magic touch which gave her reality
and dispelled his haunting sense of the
unreality of things. — ED.]

P. 210, col. 2, line 2. *Approach and
fear not*. [Spoken in answer to Ida's

'I have heard
Of your strange doubts: they well might
be: I seem

A mockery to my own self. Never, Prince;
You cannot love me.'

The Prince had replied directly to these
words:

'lift thine eyes; my doubts are dead,
My haunting sense of hollow shows':

and following out the train of thought,
appeals to her to let her nature strike on
his

'Like yonder morning on the blind half-
world.'

It must be remembered that the Prince had
overheard Ida's self-accusings and excus-
ings (p. 208):

but she still were loth,
She still were loth to yield herself to one
That wholly scorn'd, etc. ED.]

CONCLUSION

This has been a good deal altered from
the first version.

P. 211, col. 1, line 21. 'You — tell us
what we are.' After this it ran:

who there began
A treatise growing with it, and might have
flow'd

In axiom worthier to be graven on rock
Than all that lasts of old world hieroglyph,
Or lichen-fretted Rune and arrowhead!
But that there rose a shout; the gates were
closed

At sundown, and the crowd were swarming
now,

To take their leave, about the garden rails,
And I and some went out, and mingled
with them.

These lines were omitted, and the forty-
six lines (pp. 211, 212), *who might have
told to garden rails*, were inserted, written
just after the disturbances in France,
February 1848, when Louis Philippe was
compelled to abdicate.

P. 212, col. 1, line 9.

No little lily-handed Baronet he.

An imaginary character.

P. 212, col. 1, line 12, *pine*, pine-apple.

P. 212. ODE ON THE DEATH OF THE
DUKE OF WELLINGTON. [Written at
Twickenham, and first published on the
day of the funeral, November 18, 1852.
Many of the alterations which appeared in
the second edition of this poem were in
the original MS. — ED.]

I saw the funeral procession from
Somerset House, and afterwards read
an account of the burial in St. Paul's and
added a few lines to the original.

P. 212, line 9.

Here, in streaming London's central roar.

[One day in 1842 Edward FitzGerald
records a visit to St. Paul's with my
father, when he said, "Merely as an
enclosed space in a huge city this is very
fine;" and when they went out into the
"central roar," "This is the mind; that
a mood of it." — ED.]

P. 213, col. 1, line 2.

Remembering all his greatness in the Past.

The first version was:

Our sorrow draws but on the golden Past.

P. 213, col. 1, line 21. *four-square*. Cf. *τετραγώνος* (Simonides), though I did not think of this parallel when I wrote it.

[The word *four-square* is found in Malory, I. iii.: "There was sene in the churchyard, against the hyghe aulter a grete stone four-square." — Ed.]

P. 213, col. 1, line 38.

Bright let it be with its blazon'd deeds.

Wellington's victories were inscribed in gold letters on the car.

P. 213, col. 2, lines 21-23. *Who . . . rest?* These three lines are spoken by the "mighty seaman," Nelson, who lies in St. Paul's.

P. 213, col. 2, line 40.

Against the myriads of Assaye.

His first victory was in Hindostan, near this small town, where he defeated the Mahratta army with a force a tenth of their number (1803).

P. 214, col. 1, line 3.

Of his labour'd rampart-lines.

The lines of Torres Vedras; the outermost ran 29 miles.

P. 214, col. 1, line 21.

On that loud sabbath shook the spoiler down.

The day of Waterloo, Sunday, June 18, 1815.

P. 214, col. 1, line 27.

Heaven flash'd a sudden jubilant ray.

The setting sun glanced on this last charge of the English and Prussians.

P. 214, col. 1, line 37.

Touch a spirit among things divine.

Dwell upon the word "touch" and make it as long as "can touch."

P. 214, col. 2, line 22.

But wink no more in slothful overtrust.

After this line were five other lines in first edition:

Perchance our greatness will increase;
Perchance a darkening future yields
Some reverse from worse to worse,
The blood of men in quiet fields,
And sprinkled on the sheaves of peace.

P. 215, col. 1, lines 17-19.

*He, on whom from both her open hands
Lavish Honour shower'd all her stars,
And affluent Fortune emptied all her horn.*

These are full-vowelled lines to describe Fortune emptying her Cornucopia.

P. 216. [THE THIRD OF FEBRUARY 1852 was written when the House of Lords seemed to condone Louis Napoleon's *coup d'état* in December 1851, and rejected the Bill for the organization of the Militia when he was expected to attack England. It was first published in *The Examiner*, Feb. 7, 1852. *Hands all round* was published in the same number, and *Britons, guard your own* in the number dated Jan. 31, 1852. Edward FitzGerald writes: "The Authorship was kept secret, because of the Poet being Laureate to the Queen, then being, and wishing to be, on good Terms with Napoleon." — Ed.]

HANDS ALL ROUND!¹

[When "Britons, guard your own," and "Hands all round" were written, my father along with many others regarded France under Napoleon as a serious menace to the peace of Europe. In later years after the Franco-German war, he was filled with admiration at the dignified way in which France was gradually gathering herself together. He rejoiced whenever England and France were in agreement, and co-operated harmoniously for the good of the world.]

First drink a health, this solemn night,

A health to England, every guest;

That man's the best cosmopolite,

Who loves his native country best.

May Freedom's oak for ever live

With stronger life from day to day;

That man's the true Conservative

Who lops the moulder'd branch away.

Hands all round!

God the tyrant's hope confound!

To this great cause of Freedom drink, my friends,

And the great name of England round and round.

¹ Feb. 9th, 1852. I must send you what Landor says in a note this morning: "'Hands all round!' is incomparably the best (convivial) lyric in the language, though Dryden's 'Drinking Song' is fine." — JOHN FORSTER TO MRS. TENNYSON.

A health to Europe's honest men!
 Heaven guard them from her tyrants'
 jails!

From wrong'd Poerio's noisome den,
 From iron'd limbs and tortured nails!
 We curse the crimes of southern kings,
 The Russian whips and Austrian rods,
 We, likewise, have our evil things;
 Too much we make our Ledges Gods,
 Yet hands all round!

God the tyrant's cause confound!
 To Europe's better health we drink, my
 friends,
 And the great name of England round and
 round.

What health to France, if France be she,
 Whom martial prowess only charms?
 Yet tell her — Better to be free
 Than vanquish all the world in arms.
 Her frantic city's flashing heats
 But fire to blast the hopes of men.
 Why change the titles of your streets?
 You fools, you'll want them all again.
 Yet hands all round!

God the tyrant's cause confound!
 To France, the wiser France, we drink,
 my friends,
 And the great name of England round and
 round.

Gigantic daughter of the West,
 We drink to thee across the flood,
 We know thee most, we love thee best
 For art thou not of British blood?
 Should war's mad blast again be blown,
 Permit not thou the tyrant powers
 To fight thy mother here alone,
 But let thy broadsides roar with ours.
 Hands all round!

God the tyrant's cause confound!
 To our great kinsmen of the West, my
 friends,
 And the great name of England round and
 round.

O rise, our strong Atlantic sons,
 When war against our freedom springs!
 O speak to Europe thro' your guns!
 They can be understood by kings.
 You must not mix our Queen with those
 That wish to keep their people fools;
 Our freedom's foemen are her foes,
 She comprehends the race she rules.
 Hands all round!
 God the tyrant's cause confound!

To our great kinsmen of the West, my
 friends,
 And the great cause of Freedom round and
 round.

P. 217. THE CHARGE OF THE LIGHT BRIGADE.

This poem (written at Farringford, and
 published in *The Examiner*, Dec. 9, 1854)
 was written after reading the first report of
The Times correspondent, where only 607
 sabres are mentioned as having taken part
 in the charge (Oct. 25, 1854). Drayton's
Agincourt was not in my mind; my poem
 is dactylic, and founded on the phrase,
 "Some one had blundered."

At the request of Lady Franklin I dis-
 tributed copies among our soldiers in the
 Crimea and the hospital at Scutari. The
 charge lasted only twenty-five minutes. I
 have heard that one of the men, with the
 blood streaming from his leg, as he was
 riding by his officer, said, "Those d—d
 heavies will never chaff us again," and fell
 down dead.

P. 217, line 1. *Half a league*. Captain
 Nolan delivered the order. He rode in
 his saddle upright some moments after he
 was shot, his sword-hand uplifted, and was
 the first man killed. See Kinglake, vol.
 v. p. 220. Lord Cardigan and the Light
 Brigade covered a mile and a half, with
 Russian batteries on either hand and in
 front of them, before they encountered the
 enemy.

P. 217, col. 2, line 15. *Not the six hun-
 dred*. Only 195 returned.

P. 217. ODE SUNG AT THE OPENING
 OF THE INTERNATIONAL EXHIBITION.
 [First published in *The Times*, April 24,
 1862, incorrectly; published afterwards
 correctly in *Fraser's Magazine*, June 1862.
 — Ed.]

The Prince Consort originated Inter-
 national Exhibitions.

P. 218. WELCOME TO ALEXANDRA.
 [Written at Farringford and published on
 March 10, 1863, the date of the marriage.
 — Ed.]

P. 219. WELCOME TO MARIE ALEX-
 ANDROVNA. [Written at Farringford and
 published in *The Times*, June 23, 1874,
 after the marriage. — Ed.]

P. 220. THE GRANDMOTHER. [Written at Farringford and first published in *Once a Week*, July 16, 1859. — Ed.]

P. 225. NORTHERN FARMER, OLD STYLE and NEW STYLE. [First published in 1864 and 1869 respectively. — Ed.]

Roden Noel calls these two poems photographs, but they are imaginative.

The first is founded on the dying words of a farm-bailiff, as reported to me by my old great-uncle when he was verging upon 80: "God A'mighty little knows what He's about a-taking me. An' Squire will be so mad an' all." I conjectured the man from that one saying.

The *Farmer, New Style* is likewise founded on a single sentence: "When I canters my 'erse along the ramper (high-way) I 'ears 'proputty, proputty, proputty." I had been told that a rich farmer in our neighbourhood was in the habit of saying this. I never saw the man and know no more of him. It was also reported of the wife of this worthy that when she entered the *salle à manger* of a sea-bathing place she slapt her pockets and said, "When I married, I brought him £5000 on each shoulder."

P. 224. line 16. *raïved an' rembled 'um out* [tore up and threw them out. — Ed.].

P. 227. THE DAISY. [First published in 1855. — Ed.] In a metre which I invented, representing in some measure the grandest of metres, the Horatian Alcaic. This poem is a record of a tour taken in 1851.

P. 227, line 5. *Turbida*, in the Western Riviera.

P. 228, col. 1, line 11. The Palazzo Ducale.

P. 228, col. 1, line 17. *Cascinè*, the Park of Florence.

P. 228, col. 1, line 18. *Boboli's ducal bowers* [gardens behind the Pitti Palace. — Ed.].

P. 228, col. 2, line 7. *rich Virgilian rustic measure*.

Anne lacus tantos? Te, Lari maxume, teque

Fluctibus et fremitu adsurgens, Benace, marino. Virg. *Georg.* ii. 159, 160.

P. 228, col. 2, line 11. *fair port*. Varenna, with its memories of Queen Theodolind.

P. 228, col. 2, line 36.

And gray metropolis of the North.

A Scotch professor objected to this. So I asked him to call London if he liked the "black metropolis of the south."

P. 229. TO THE REV. F. D. MAURICE. [This invitation to Farringford was first published in 1855.]

Mr. Maurice had been ejected from his professorship at King's College for non-orthodoxy. He had especially alarmed some of the "weaker brethren" by pointing out that the word "eternal" in "eternal punishment" (*aiōnios*), strictly translated, referred to the quality not the duration of the punishment.

He wrote accepting the duties of god-father, August 1852, with "thankfulness and fear." He writes again on August 30th: "I have so much to thank you for, especially of late years since I have known your poetry better, and I hope I have been somewhat more in a condition to learn from it, that I cannot say how thankful I feel to you for wishing that I should stand in any nearer and more personal relation to you." — Ed.]

P. 229. WILL. [First published in 1855. — Ed.]

P. 229. IN THE VALLEY OF CAUTERETZ. [Written in 1861, published in 1864. — Ed.] A valley in the Pyrenees, where I had been with Arthur Hallam in former years, and in which at this time my family and I met Clough.

P. 230. IN THE GARDEN AT SWAINSTON. [Written in 1870 and first published in 1874. — Ed.] Line 3.

Shadows of three dead men.

Sir John Simeon, Henry Lushington, and Arthur Hallam.

P. 230, line 7. *The Master*. [Sir John Simeon died at Friburg, 1870. — Ed.]

P. 230. THE FLOWER. [Written at Farringford and first published in 1864. — Ed.] This does not refer to my poetry. It was written as a universal apology, and

the people do not as yet call my flower a weed.

[Mrs. Richard Ward, daughter of Sir John Simeon, wrote to me of this poem: "However absorbed Tennyson might be in earnest talk, his eye and ear were always alive to the natural objects around him. I have often known him stop short in a sentence to listen to a blackbird's song, to watch the sunlight glint on a butterfly's wing, or to examine a field-flower at his feet. The lines of *The Flower* were the result of an investigation of the 'love-idleness' growing at Farringford. He made them nearly all on the spot, and said them to me (as they are) next day." — Ed.]

P. 230. REQUIESCAT. [First published in 1864. — Ed.]

P. 230. THE SAILOR BOY. First published in the *Victoria Regia*, edited by Miss Emily Faithfull, 1861.

P. 230, line 12. *scrawl*, the young of the dog-crab.

P. 231. THE ISLET. [First published in 1864. — Ed.]

*A mountain islet pointed and peak'd;
Waves on a diamond shingle dash,
Cataract brooks to the ocean run,
Fairly-delicate palaces shine
Mixt with myrtle and clad with vine,
And overstream'd and silvery-streak'd
With many a rivulet high against the Sun
The facets of the glorious mountain flash
Above the valleys of palm and pine.*

These lines, a fragment, were the nucleus of the poem, and perhaps it would have been better not to have expanded them into the singer and his wife.

P. 231. CHILD SONGS. [First published in *St. Nicholas*, February 1880; set to music by my mother. — Ed.]

I. *The City Child*. Rejected from *The Princess*.

II. *Minnie and Winnie*. Rejected from *The Princess*.

P. 232. THE SPITEFUL LETTER. First published in *Once a Week*, January 1868. It is no particular letter that I meant. I have had dozens of them from one quarter and another.

P. 232. LITERARY SQUABBLES. [First published in *Punch*, March 7, 1846. — Ed.]

P. 232. THE VICTIM. [Printed in 1867 at the Guest Printing Press, Wimborne, and first published in *Good Words*, January 1869. — Ed.] I read the story in Miss Yonge's *Golden Deeds*, and made it Scandinavian.

P. 232, line 3. *thorpe and byre*, town and farm.

P. 233. WAGES. [First published in *Macmillan's Magazine*, February 1868. — Ed.]

P. 234. THE HIGHER PANTHEISM. [Written for the Metaphysical Society in 1869, and first published in 1869. — Ed.]

P. 234. THE VOICE AND THE PEAK. [First published in 1874. — Ed.] Line 4. *Green-rushing from the rosy thrones of dawn!*

This line was made in the Val d'Anzasca after looking at Monte Rosa flushed by the dawn and rising above the chestnuts and walnuts (Sept. 4, 1873).

P. 235. FLOWER IN THE CRANNIED WALL. [First published in 1869. — Ed.] The flower was plucked out of a wall at "Waggoners Wells," near Haslemere.

P. 235. A DEDICATION. [First published in 1864. Written at Farringford, and addressed to my mother. — Ed.]

P. 235. BOADICEA. [Written at Farringford, and first published in 1864. — Ed.] This is a far-off echo of the metre of the *Attis* of Catullus.

P. 235, line 6. *Yell'd and shriek'd between her daughters
o'er a wild confederacy*

is accented as I mark the accents. Let it be read straight like prose and it will come all right.

[Fanny Kemble writes: "I do not think any reading of Tennyson's can ever be as striking and impressive as that 'Curse of Boadicea' that he intoned to us, while the oak-trees were writhing in the storm that lashed the windows and swept over Blackdown the day we were there." — Ed.]

P. 236, line 38. *miserable in ignominy* is metrically equivalent to Catullus', for I put a tribrach where Catullus has a trochee.

P. 237. [The translation from Homer and the experiments in quantity first published in the *Cornhill Magazine*, December 1863. — Ed.]

P. 237. *Hexameters and Pentameters* (in English) do not run well. See Coleridge's shockingly bad couplet as far as quantity goes — with the pentameter.

În thē pēntāmētēr aye falling in mēlōdý bäck.

Much better would be

Up gōes Hexāmētēr with mīght äs ä föunt-tāin ärising,

Lightly thē föuntāin falls, lightly thē pēntā-mētēr.

It is noteworthy that in English doubling the consonant generally makes the foot preceding short, e.g. valley, etc.

[My father thought that quantitative English Hexameters were as a rule only fit for comic subjects, though he said: "Of course you might go on with perfect Hexameters of the following kind, but they would grow monotonous:

'High woods roaring above me, dark leaves falling about me.'"]

Some of the Hexameters in two quantitative experiments, "Jack and the Beanstalk" and "Bluebeard," published by me anonymously in Miss Thackeray's *Bluebeard's Keys*, were made or amended by him. Throughout the Hexameters, by his advice, quantity, except here and there for the sake of variety, coincides with accent. — Ed.]

P. 237. *Alcaics*. My Alcaics are not intended for Horatian Alcaics, nor are Horace's Alcaics the Greek Alcaics, nor are his Sapphics, which are vastly inferior to Sappho's, the Greek Sapphics. The Horatian Alcaic is perhaps the stateliest metre in the world except the Virgilian hexameter at its best; but the Greek Alcaic, if we may judge from the two or three specimens left, had a much freer and lighter movement: and I have no doubt that an old Greek if he knew our language would admit my Alcaics as legitimate, only Milton must not be pronounced Mil't'n.

ἀντλήν ἐπελ κε νῶος ἐμβᾶ (Alcæus).

Is that very Horatian? I did once begin an Horatian Alcaic Ode to a great painter, of which I only recollect one line:

"Munificently rewarded Artist."

P. 237, line 3.

God-gifted organ-voice of England.

Mr. Calverley attacked the "an" in "organ" as being too short, forgetting that in the few third lines of the stanzas left by Alcæus this syllable is more than once short.

μέλιχρον, αὐτὰρ ἀμφὶ κόρσᾳ

again:

ὦ Βύκχι, φάρμακον δ' ἄριστον.

Look at Sappho's third line in the only Alcaic left of hers:

αἶδως κέ σ' οὐ κίχανεν ὀππάτ-

Besides, I deny that the "an" in "organ-voice" is short. Some would prefer

God-gifted August Voice of England.

"An" must be long by position. In τὸ δ' ἔνθεν ἄμμες δ' ἂν τὸ μέσσον (Alcæus) is es δ' short?

P. 237, lines 6, 7. [from and as are long by position. — Ed.]

P. 237, line 15. Some would prefer also in my line

'And crimson-hued the stately palm-woods' "those stately palm-woods." I do not agree with them, and I think that an old Greek would bear me out. *The* before *st* is long, I declare.

[I attempted the following translation of Horace's "Persicos Odi" into Sapphics, in which my father made the two lines:

Dream not of where some sunny rose may linger

Later in autumn.

PERSICOS ODI

Boy, we despise that revel of the Persian;
Loathe the lime-wreaths so delicately woven;

Dream not of where some sunny rose may linger

Later in autumn!

Twine me some chaplet, be it only myrtle !
Myrtle will deck thee, filler of the wine-cup !
Myrtle will deck me, quaffing wine beneath
this

Vine-trellis arbour !

Ed.]

P. 238. *Hendecasyllabics*. These must be read with the English accent.

P. 238. SPECIMEN OF A TRANSLATION OF THE ILIAD IN BLANK VERSE. Some, and among these one at least of our best and greatest (Sir John Herschel), have endeavoured to give us the *Iliad* in English hexameters, and by what appears to me their failure have gone far to prove the impossibility of the task. I have long held by our blank verse in this matter, and now, having spoken so disrespectfully here of these hexameters, I venture or rather feel bound to subjoin a specimen (however brief and with whatever demerits) of a blank verse translation.

[My father also translated into prose the following passage from the Sixth Book of the *Iliad* : —

*Nor did Paris linger in his lofty halls,
out when he had girt on his gorgeous armour,
all of varied bronze, then he rushed through
the city, glorying in his airy feet. And as
when a stall-kept horse, that is barley-fed
at the manger, breaketh his tether, and
dasheth thro' the plain, spurning it, being
wont to bathe himself in the fair-running
river, rioting, and reareth his head, and
his mane flieth backward on either shoulder,
and he glorieth in his beauty, and his knees
bear him at the gallop to the haunts and
meadows of the mares ; — even so ran the son
of Priam, Paris, from the height of Pergamus,
all in arms, glittering like the sun,
laughing for lightheartedness, and his swift
feet bare him.*

At the end of 1865 my father wrote the following poem, which was published in *Good Words*, March 1868, and ruined by the absurd illustrations :

FARRINGFORD 1865-1866

I stood on a tower in the wet,
And New Year and Old Year met,
And winds were roaring and blowing ;
And I said, "O years, that meet in tears,
Have ye aught that is worth the knowing ?

Science enough and exploring, —
Wanderers coming and going, —
Matter enough for deploring, —
But aught that is worth the knowing ? "
Seas at my feet were flowing,
Waves on the shingle pouring,
Old Year roaring and blowing,
And New Year blowing and roaring !

Ed.]

P. 239. THE WINDOW. [Printed at the Guest Printing Press at Wimborne, 1867 ; published with music by Arthur Sullivan, 1871, and with the Poems, 1884. — Ed.]

IN MEMORIAM

[Half a mile to the south of Clevedon in Somersetshire stands Clevedon Church, "obscure and solitary," on a lonely hill overlooking a wide expanse of water, where the Severn flows into the Bristol Channel. It is dedicated to St. Andrew, the chancel being the original fishermen's chapel.

From the graveyard you can hear the music of the tide as it washes against the low cliffs not a hundred yards away. In the manor aisle of the church, under which is the vault of the Hallams, may be read this epitaph to Arthur Hallam, written by his father :

TO

THE MEMORY OF
ARTHUR HENRY HALLAM
ELDEST SON OF HENRY HALLAM
ESQUIRE
AND OF JULIA MARIA HIS WIFE
DAUGHTER OF SIR ABRAHAM ELTON
BARONET
OF CLEVEDON COURT

WHO WAS SNATCHED AWAY BY SUDDEN DEATH
AT VIENNA ON SEPTEMBER 15TH 1833
IN THE TWENTY-THIRD YEAR OF HIS AGE
AND NOW IN THIS OBSCURE AND SOLITARY CHURCH
REPOSE THE MORTAL REMAINS OF
ONE TOO EARLY LOST FOR PUBLIC FAME
BUT ALREADY CONSPICUOUS AMONG HIS
CONTEMPORARIES
FOR THE BRIGHTNESS OF HIS GENIUS
THE DEPTH OF HIS UNDERSTANDING
THE NOBLENES OF HIS DISPOSITION
THE FERVOUR OF HIS PIETY
AND THE PURITY OF HIS LIFE

VALE DULCISIME
VALE DILECTISSIME DESIDERATISSIME
REQUIESCAS IN PACE
PATER AC MATER HIC POSTHAC REQUIESCAMUS
TECUM
USQUE AD TUBAM

In this part of the church there is also another tablet to the memory of Henry Hallam, the epitaph written by my father: who thought the simpler the epitaph, the better it would become the simple and noble man, whose work speaks for him:

HERE WITH HIS WIFE AND
CHILDREN RESTS
HENRY HALLAM THE HISTORIAN

One of the ablest reviews of *In Memoriam* was by Gladstone. From this review I quote the following to show that in Gladstone's opinion my father had not over-estimated Arthur Hallam:

In 1850 Mr. Tennyson gave to the world under the title of *In Memoriam*, perhaps the richest obligation ever offered by the affection of friendship at the tomb of the departed. The memory of Arthur Henry Hallam, who died suddenly in 1833, at the age of twenty-two, will doubtless live chiefly in connection with this volume. But he is well known to have been one who, if the term of his days had been prolonged, would have needed no aid from a friendly hand, would have built his own enduring monument, and would have bequeathed to his country a name in all likelihood greater than that of his very distinguished father. The writer of this paper was more than half a century ago, in a condition to say

I marked him
As a far Alp; and loved to watch the sunrise
Dawn on his ample brow.¹

There perhaps was no one among those who were blessed with his friendship, nay, as we see, not even Mr. Tennyson,² who did not feel at once bound closely to him by commanding affection, and left far behind by the rapid, full and rich development of his ever-searching mind; by his

All-comprehensive tenderness,
All-subtilising intellect.

It would be easy to show what in the varied forms of human excellence, he might, had life been granted him, have accomplished: much more difficult to point the finger and to say, "This he never could have done." Enough remains from among his early efforts, to accredit whatever mournful witness may now be borne of him. But what can be a nobler tribute than this, that for seventeen years after his death a poet, fast rising towards the lofty summits of his art,

found that young fading image the richest source of his inspiration, and of thoughts that gave him buoyancy for a flight such as he had not hitherto attained.³ — Ed.]

The following poems were omitted from *In Memoriam* when I published, because I thought them redundant.²

THE GRAVE (originally No. LVII.) (Unpublished)

I keep no more a lone distress,
The crowd have come to see thy
grave,
Small thanks or credit shall I have,
But these shall see it none the less.

The happy maiden's tears are free
And she will weep and give them way;
Yet one unschooled in want will say
"The dead are dead and let them be."

Another whispers sick with loss:
"O let the simple slab remain!
The 'Mercy Jesu' ³ in the rain!
The 'Miserere' ³ in the moss!

"I love the daisy weeping dew,
I hate the trim-set plots of art!"
My friend, thou speakest from the
heart,
But look, for these are nature too.

TO A. H. H. (originally No. CVIII.) (Unpublished)

Young is the grief I entertain,
And ever new the tale she tells,
And ever young the face that dwells
With reason cloister'd in the brain:

Yet grief deserves a nobler name,
She spurs an imitative will;
'Tis shame to fail so far, and still
My failing shall be less my shame.

Considering what mine eyes have seen,
And all the sweetness which thou wast,
And thy beginnings in the past,
And all the strength thou would'st have
been:

¹ Gladstone's *Gleanings of Past Years*, vol. ii. pp. 136, 137.

² "O Sorrow, wilt thou live with me" was added in 1851.

³ As seen by me in Tintern Abbey.

¹ De Vere's *Mary Tudor*, iv. 1.

² See *In Memoriam*, CIX., CX., CXI., CXII., CXIII.

A master mind with master minds,
 An orb repulsive of all hate,
 A will concentric with all fate,
 A life four-square to all the winds.

THE VICTOR HOURS

(originally No. CXXVII.)

(Unpublished)

Are those the far-famed Victor Hours
 That ride to death the griefs of men?
 I fear not, if I fear'd them then; —
 Is this blind flight the winged Powers?
 Behold, ye cannot bring but good,
 And see, ye dare not touch the truth,
 Nor Sorrow beauteous in her youth,
 Nor Love that holds a constant mood.
 Ye must be wiser than your looks,
 Or wise yourselves or wisdom-led,
 Else this wide whisper round my head
 Were idler than a flight of rooks.
 Go forward! crumble down a throne,
 Dissolve a world, condense a star,
 Unsocket all the joints of war,
 And fuse the peoples into one.

P. 247. IN MEMORIAM. [My father wrote in 1839: "We must bear or we must die. It is easier perhaps to die, but infinitely less noble. The immortality of man disdains and rejects the thought — the immortality of man to which the cycles and æons are as hours and days." — Ed.]

P. 241. Introduction. Verse i. *immortal Love*. [In answer to a friend my father said: "This might be taken in a St. John sense." Cf. 1 John iv. and v. — Ed.]

P. 241. Introduction. Verse ii.

Thine are these orbs of light and shade.
 Sun and moon.

P. 242. Introduction. Verse iv. [An old version of this verse was left by my father in MS. in a book of prayers written by my mother:

Thou seemest human and divine,
 Thou madest man, without, within,
 But who shall say thou madest sin?
 For who shall say, 'It is not mine'?

Ed.]

P. 242. Introduction. Verse vi.

For knowledge is of things we see.
 τὰ φαινόμενα.

P. 242. Introduction. Verse vii.

May make one music as before.

As in the ages of faith.

P. 242. Section I. Verse i., lines 3 and 4. I alluded to Goethe's creed. Among his last words were these: "Von Aenderungen zu höheren Aenderungen," "from changes to higher changes."

P. 242. Section I. Verse i. *divers tones*. [My father would often say, "Goethe is consummate in so many different styles." — Ed.]

P. 242. Section I. Verse ii.

The far-off interest of tears.

The good that grows for us out of grief

P. 242. Section I. Verses iii., iv. [Yet it is better to bear the wild misery of extreme grief than that Time should obliterate the sense of loss and deaden the power of love. — Ed.]

P. 242. Section II. Verse i.

Thy fibres net the dreamless head.

Νεκρὸν ἀμερηνὰ κάρην.

Od. x. 521, etc.

P. 242. Section II. Verse iii. Cf. XXXIX.

To touch thy thousand years of gloom.

[No autumn tints ever change the green gloom of the yew. — Ed.]

P. 242. Section III. First realization of blind sorrow.

P. 242. Section III. Verse ii.

A web is wov'n across the sky.

[Cf. CXXII. i. — Ed.]

*From out waste places comes a cry,
 And murmurs from the dying sun.*

Expresses the feeling that sad things in Nature affect him who mourns.

P. 243. Section IV. Verse iii.

*Break, thou deep vase of chilling tears,
 That grief hath shaken into frost.*

Water can be brought below freezing-point and not turn into ice — if it be kept still; but if it be moved suddenly it turns into ice and may break the vase.

P. 243. Section vi. Verses i., ii.
*One writes, that 'Other friends remain,'
 That 'Loss is common to the race' —
 And common is the commonplace,
 And vacant chaff well meant for grain.*

*That loss is common would not make
 My own less bitter, rather more:
 Too common! Never morning wore
 To evening, but some heart did break.*

Cf. Lucretius ii. 578:

*Nec nox ulla diem neque noctem Aurora
 secuta est,
 Quae non audierit mixtos vagitibus aegris
 Ploratus.*

My friend W. G. Ward, the well-known metaphysician, used to carry these two verses in his pocket — for he said that he felt so keenly that the vast sorrow in the world made no difference to his own personal deep sorrows — but through the feeling of his own sorrow he felt the universal sorrow more terribly than could be conceived. [Cf. *Memoir*, i. 202; *ib.* 436. — Ed.]

P. 243. Section vi. Verse v. [My father was writing to Arthur Hallam in the hour that he died. — Ed.]

P. 244. Section vii. Verse i.

*Dark house, by which once more I stand
 Here in the long unlovely street.*

67 Wimpole Street [the house of the historian Henry Hallam. A. H. H. used to say, "You will always find us at sixes and sevens." Cf. *cxix.* — Ed.]

P. 244. Section ix. Verse iii. *Phosphor*, star of dawn.

P. 244. Section ix. Verse iv. *Sphere*. [Addressed to the starry heavens. Cf. *Enoch Arden*:

Then the great stars that globed themselves in heaven. — Ed.]

P. 244. Section ix. Verse v. [See below, *LXXIX.* — Ed.]

P. 244. Section x. Verse iii. [*home-bred fancies* refers to the lines that follow — the wish to rest in the churchyard or in the chancel. — Ed.]

P. 245. Section x. Verse v. *tangle*, or "oar-weed" (*Lominaria digitata*).

P. 245. Section xi. Verse ii.

Calm and deep peace on this high wold.

A Lincolnshire wold or upland from which the whole range of marsh to the sea is visible.

P. 245. Section xii. Verse ii.

I leave this mortal ark behind.

My spirit flies from out my material self.

P. 245. Section xii. Verse iii. *ocean-mirrors rounded large*. [The circles of water which bound the horizon as seen below in the flight. Cf.

Thro' many a fair sea-circle, day by day.
Enoch Arden. — Ed.]

P. 245. Section xiii. Verse iv. [Time will teach him the full reality of his loss, whereas now he scarce believes in it, and is like one who between sleep and waking can weep and has dream-fancies. — Ed.]

Mine eyes have leisure for their tears.

[Contrast the tearless grief in iv. iii., and xx. — Ed.]

P. 245. Section xiv. [The unreality of Death.]¹

P. 246. Section xiv. Verse iii.

The man I held as half-divine.

[My father said, "He was as near perfection as mortal man could be." — Ed.]

P. 246. Section xv. [The stormy night, except it were for my fear for the "sacred bark," would be in sympathy with me. — Ed.]

P. 246. Section xv. Verse i.

And roar from yonder dropping day.

From the West.

P. 246. Section xv. Verse iii.

Athwart a plane of molten glass.

A calm sea.

P. 246. Section xvi. [He questions himself about these alternations of "calm despair" and "wild unrest." Do these changes only pass over the surface of the mind while in the depth still abides his unchanging sorrow? or has his reason been stunned by his grief? — Ed.]

¹ Note by my mother.

P. 246. Section XVIII. Verse i.

Where he in English earth is laid.

Clevedon.

Cf. *The violet of his native land.*

"Lay her in the earth,
And from her fair and unpolluted flesh
May violets spring."

Hamlet, v. i. 261.

P. 247. Section XIX. [Written at Tintern Abbey. — Ed.]

P. 247. Section XIX. Verse i.

The Danube to the Severn gave.

He died at Vienna and was brought to Clevedon to be buried.

P. 247. Section XIX. Verse ii.

*There twice a day the Severn fills;
The salt sea-water passes by,
And hushes half the babbling Wye,
And makes a silence in the hills.*

Taken from my own observation — the rapids of the Wye are stilled by the incoming sea.

P. 248. Section XXII. Verse i. *four sweet years.* [1828-32. — Ed.]

P. 248. Section XXIII. Verse ii.

Who keeps the keys of all the creeds.

After death we shall learn the truth of all beliefs.

P. 248. Section XXIII. Verse v.

And all the secret of the Spring.

Re-awakening of life.

P. 248. Section XXIV. Verse i. *wandering isles of night*, sun-spots.

P. 248. Section XXIV. Verse iv.

And orb into the perfect star, etc.

[Cf. *Locksley Hall Sixty Years After*:

Hesper — Venus — were we native to that splendour or in Mars,

We should see the Globe we groan in,
fairest of their evening stars.

Ed.]

P. 248. Section XXV. Verse i. *this was Life* — chequered, but the burden was shared.

P. 249. Section XXVI. Verse ii.

And if that eye which watches guilts, etc.

The Eternal Now. I AM.

P. 249. Section XXVI. Verse iii.

And Love the indifference to be.

[And that the present Love will end in future indifference. — Ed.]

P. 249. Section XXVI. Verse iv.

*Then might I find, ere yet the morn
Breaks hither over Indian seas.*

[Cf. *Midsummer-Night's Dream*, II, ii. 10, and *Comus*, 140:

"Ere the blabbing eastern scout,
The nice morn on the Indian steep,
From her cabin'd loophole peep."

Then might I was in the original MS.
So might I. — Ed.]

my proper scorn, scorn of myself.

P. 249. Section XXVII. Verse iii. [*want-begotten rest* means rest — the result of some deficiency or narrowness. — Ed.]

P. 249. Section XXVII. Verse iv.

'Tis better to have loved and lost, etc.

[My father regretted that Clough imitated these lines in *Alteram Partem*:

*'Tis better to have fought and lost
Than never to have fought at all.* Ed.]

P. 249. Section XXVIII. Verse v.

The merry merry bells of Yule.

They always used to ring on Xmas Eve.

P. 249. Section XXIX. [Original reading of first verse (MS.):

With such compelling cause to grieve
As that which drains our days of peace,
And fetters thought to his decease,
How dare we keep our Christmas-eve.

Ed.]

P. 249. Section XXIX. [Original reading of third verse (MS.):

But this — to keep it like the last,
To keep it even for his sake;
Lest one more link should seem to break,
And Death sweep all into the Past. Ed.]

P. 250. Section XXX. Verse ii. *the hall* was the dining-room at Somersby which my father [the Rev. G. C. Tennyson] built.

P. 250. Section XXX. Verse vii.

Rapt from the fickle and the frail.

[Cf. *The Ring*:

No sudden heaven, nor sudden hell, for man,

But thro' the Will of One who knows and rules —

And utter knowledge is but utter love —

Æonian Evolution, swift or slow,

Thro' all the Spheres — an ever opening height,

An ever lessening earth.

Cf. *Memoir*, ii. 365. — Ed.]

Rapt, taken.

P. 250. Section XXX. Verse viii. *when Hope was born*. [My father often said: "The cardinal point of Christianity is the life after death." — Ed.]

P. 250. Section XXXI. "She goeth unto the grave to weep there" (St. John xi. 31).

P. 250. Section XXXI. Verse ii.

Had surely added praise to praise.

[Would have doubled our sense of thanksgiving. — Ed.]

P. 250. Section XXXI. Verse iv. [*He* is Lazarus. — Ed.]

P. 250. Section XXXIII. Verse ii.

A life that leads melodious days.

Cf. Statius, *Silv.* i. 3:

ceū veritus turbare Vopisci
Pieriosque dies et habentes carmina
somnos.

P. 251. Section XXXIII. Verse iv.

In holding by the law within.

[In holding an intellectual faith which does not care "to fix itself to form." — Ed.]

P. 251. Section XXXIV. Verse i. See Introduction, Eversley Edition, pp. 218-19.

P. 251. Section XXXV. Verse i. *the narrow house*, the grave.

P. 251. Section XXXV. Verse iii. *Æonian hills*, the everlasting hills.

The vastness of the Ages to come may seem to militate against that Love. [Cf. CXXIII. ii. — Ed.]

P. 251. Section XXXV. Verse iv.

The sound of that forgetful shore.

"The land where all things are forgotten."

P. 251. Section XXXVI. See Introduction, Eversley Edition, p. 222.

P. 251. Section XXXVI. Verse ii.

For Wisdom deals with mortal powers,

Where truth in closest words shall fail,

When truth embodied in a tale

Shall enter in at lovely doors.

For divine Wisdom had to deal with the limited powers of humanity, to which truth logically argued out would be ineffectual, whereas truth coming in the story of the Gospel can influence the poorest.

P. 251. Section XXXVI. Verse iii. *the Word*. [As in the first chapter of St. John's Gospel — the Revelation of the Eternal Thought of the Universe. — Ed.]

P. 251. Section XXXVI. Verse iv. *those wild eyes*. By this is intended the Pacific Islanders, "wild" having a sense of "barbarian" in it.

P. 251. Section XXXVII. The Heavenly muse bids the poet's muse sing on a less lofty theme.

[Melpomene, the earthly muse of tragedy, answers for the poet: "I am compelled to speak — as I think of the dead and of his words — of the comfort in the creed of creeds, although I feel myself unworthy to speak of such mysteries."]¹

P. 252. Section XXXVII. Verse v. [The original reading in first edition:

And dear as sacramental wine.

Ed.]

P. 252. Section XXXVII. Verse vi. *master's field*, the province of Christianity (see XXXVI.).

P. 252. Section XXXVIII. Verse ii. *the blowing season*, the blossoming season.

P. 252. Section XXXVIII. Verse iii.

[If any care for what is here

Survive in spirits render'd free.

Cf. *Aen.* iv. 34:

Id cinerem aut Manes credis curare sepultos?
Ed.]

P. 252. Section XXXIX. Verse i. *smoke*. This section was added in 1869. The yew, when flowering, in a wind or if struck

¹ Note by my mother.

sends up its pollen like smoke. [Cf. *The Holy Grail*:

Beneath a world-old yew-tree, darkening
half

The cloisters, on a gustful April morn
That puff'd the swaying branches into
smoke.

Cf. *Memoir*, ii. 53. — Ed.]

P. 252. Section XXXIX. Verse ii.

When flower is feeling after flower.

[The yew is dioecious. — Ed.]

P. 252. Section XXXIX. Verse iii. In
Section II., as in the two last lines of this
section, Sorrow only saw the winter gloom
of the foliage.

P. 252. Section XL. Verse vii. [*would*
have told means — would desire to be told.
— Ed.]

P. 252. Section XL. Verse viii. I have
parted with thee until I die, and my
paths are in the fields I know, whilst thine
are in lands which I do not know. [Cf.
"the undiscovered country," *Hamlet*, III. i.
— Ed.]

P. 252. Section XLI. [This section
alludes to the doctrine which from first to
last, and in so many ways and images, my
father proclaimed — "the upward and on-
ward progress of life." — Ed.]

P. 253. Section XLI. Verse iv.

The howlings from forgotten fields.

The eternal miseries of the Inferno.

[More especially, I feel sure, a reminiscence of Dante's *Inferno*, Canto iii. lines 25-51, which he often quoted as giving terribly the horror of it all. They describe those wretched beings, who for ever shriek and wail and beat their breasts because they are despised, and forgotten, and consigned to everlasting nothingness on account of their colourlessness and indifference during life:

Fama di loro il mondo esser non lassa;
Misericordia e giustizia gli sdegna;
Non ragionam di lor, ma guarda e passa.
Ed.]

P. 253. Section XLI. Verse vi. *secular*
to-be, æons of the future. [Cf. LXXVI. ii.:

The secular abyss to come.

Ed.]

P. 253. Section XLIII. If the immediate
life after death be only sleep, and the spirit
between this life and the next should be
folded like a flower in a night slumber,
then the remembrance of the past might
remain, as the smell and colour do in the
sleeping flower; and in that case the
memory of our love would last as true,
and would live pure and whole within the
spirit of my friend until it was unfolded at
the breaking of the morn, when the sleep
was over.

P. 253. Section XLIII. Verse i.

Thro' all its interval gloom.

In the passage between this life and the
next.

P. 253. Section XLIII. Verse iv.

And at the spiritual prime.

Dawn of the spiritual life hereafter.

P. 253. Section XLIV. Verse i.

God shut the doorways of his head.

Closing of the skull after babyhood.

The dead after this life may have no
remembrance of life, like the living babe
who forgets the time before the sutures of
the skull are closed, yet the living babe
grows in knowledge, and though the
remembrance of his earliest days has
vanished, yet with his increasing knowledge
there comes a dreamy vision of what has
been; it may be so with the dead; if so,
resolve my doubts, etc.

P. 254. Section XLV. Verse iv.

This use may lie in blood and breath.

[The purpose of the life here may be to
realise personal consciousness. — Ed.]

P. 254. Section XLVI. [The original
reading of first verse (MS.): —

In travelling thro' this lower clime,
With reason our memorial power
Is shadow'd by the growing hour,
Lest this should be too much for time.

It is better for us who go forward on
the path of life that the past should in the
main grow dim. — Ed.]

P. 254. Section XLVI. Verse iv.
Original reading of first line was:

O me, Love's province were not large.

Love, a brooding star. As if Lord of the whole life.

[Memory fails here, but memory in the next life must have all our being and existence clearly in view; and will see Love shine forth as if Lord of the whole life (not merely of those five years of friendship), — the wider landscape aglow with the sunrise of "that deep dawn behind the tomb."

For the use of 'Look,' cf. *Dedication*, 'Dear, near and true.'

'Which in our winter woodland looks a flower.' — Ed.]

P. 254. Section XLVII. The individuality lasts after death, and we are not utterly absorbed into the Godhead. If we are to be finally merged in the Universal Soul, Love asks to have at least one more parting before we lose ourselves.

P. 254. Section XLVIII. Verse iii.
shame to draw

The deepest measure.

[For there are "thoughts that do often lie too deep for" mere poetic words. — Ed.]

P. 254. Section XLIX. Verse ii. *crisp*
[curl, ripple. Cf.

To watch the crisping ripples on the beach.
The Lotos-Eaters. — Ed.]

P. 255. Section LI. Verse iv. [See *Memoir*, i. 481. The Queen quoted this verse to my father about the Prince Consort, just after his death, and told him that it had brought her great comfort. — Ed.]

P. 255. Section LII. [I cannot love thee as I ought, for human nature is frail, and cannot be perfect like Christ's. Yet it is the ideal, and truth to the ideal, which make the wealth of life.¹ The more direct line of thought is that not even the Gospel tale keeps man wholly true to the ideal of Christ. But nothing — no shortcoming of frail humanity — can move that Spirit of the highest love from our side which bids us endure and abide the issue. — Ed.]

P. 255. Section LIX. Verse iv. *Abide*, wait without wearying.

P. 255. Section LIII. Verses ii., iii., iv.
And dare we to this fancy give.

¹ Note by my mother.

There is a passionate heat of nature in a rake sometimes. The nature that yields emotionally may turn out straighter than a prig's. Yet we must not be making excuses, but we must set before us a rule of good for young as for old.

P. 255. Section LIII. Verse iv. *divine Philosophy*. [Cf. XXIII. vi. — Ed.]

P. 256. Section LV. Verse i.

The likeliest God within the soul.

The inner consciousness — the divine in man.

P. 256. Section LV. Verse iii.

And finding that of fifty seeds

She often brings but one to bear.

"Fifty" should be "myriad."

P. 256. Section LV. Verse v. *the larger hope*. [My father means by "the larger hope" that the whole human race would, through, perhaps, ages of suffering, be at length purified and saved, even those who now "better not with time," so that at the end of *The Vision of Sin* we read:

God made Himself an awful rose of dawn.
Ed.]

P. 256. Section LVI. Verse vi. *Dragons of the prime*. The geologic monsters of the early ages.

P. 256. Section LVII. [Cf. *The Grave*. See *supra*, p. 926. — Ed.]

P. 256. Section LVII. Verse ii. *I shall pass; my work will fail*. The poet speaks of these poems. Methinks I have built a rich shrine to my friend, but it will not last.

P. 256. Section LVII. Verse iv. *Ave, Ave*. Cf. Catullus, *Carmin.* ci. 10, these terribly pathetic lines:

Accipe fraterno multum manantia fletu
Atque in perpetuum frater Ave atque
Vale.

[My father wrote: "Nor can any modern elegy, so long as men retain the least hope in the after-life of those whom they loved, equal in pathos the desolation of that everlasting farewell." — Ed.]

P. 257. Section LVIII. *Ulysses* was written soon after Arthur Hallam's death, and gave my feelings about the need of going forward and braving the struggle of life perhaps more simply than anything in *In Memoriam*.

P. 257. Section LIX. [Inserted in 1851 as a pendant to Section III. — Ed.]

P. 257. Section LXI. In power of love not even the greatest deed can surpass the poet.

P. 257. Section LXI. Verse i. [Cf. xxxviii. iii. — Ed.]

P. 257. Section LXI. Verse iii. *doubtful shore*. [Cf.]

and that which should be man,
From that one light no man can look upon,
Drew to this shore lit by the suns and
moons

And all the shadows. *De Profundis*.

And:

And we, the poor earth's dying race, and
yet

No phantoms, watching from a phantom
shore,

Await the last and largest sense to make
The phantom walls of this illusion fade,
And show us that the world is wholly fair.

The Ancient Sage. — Ed.]

P. 258. Section LXIV. [This section was composed by my father when he was walking up and down the Strand and Fleet Street. — Ed.]

P. 258. Section LXIV. Verse iii. *golden keys* [keys of office of State. — Ed.]

P. 258. Section LXVII. Verse i.

By that broad water of the west.

The Severn.

P. 258. Section LXVII. Verse iv. I myself did not see Clevedon till years after the burial of A. H. H. (Jan. 3, 1834), and then in later editions of *In Memoriam* I altered the word "chancel" (which was the word used by Mr. Hallam in his *Memoir*) to "dark church."

P. 259. Section LXVIII. Verse i. *Death's twin-brother*. "Consanguineus Leti Sopor" (*Aen.* vi. 278).

[Cf. *Il.* xiv. 231; *Il.* xvi. 672 and 682. — Ed.]

P. 259. Section LXIX. To write poems about death and grief is "to wear a crown of thorns," which the people say ought to be laid aside.

P. 259. Section LXIX. Verse iv.

I found an angel of the night.

But the Divine Thing in the gloom brought comfort.

P. 259. Section LXXI. [The original reading of first verse (MS.):

Old things are clear in waking trance,
And thou, O Sleep, hast made at last
A night-long Present of the Past
In which we went thro' sunny France.

Ed.]

we went [in 1832 (see *Memoir*, i. 51 foll., and the poem *In the Valley of Canterbury*. — Ed.).

P. 259. Section LXXI. [The original reading of last verse (MS.):

Beside the river's wooded reach,
The meadow set with summer flags,
The cataract clashing from the crags,
The breaker breaking on the beach.

Ed.]

P. 259. Section LXXI. Verse iv.

The cataract flashing from the bridge.

[That is, from under the bridge. — Ed.]

P. 260. Section LXXII. Hallam's death-day, September the 15th. [Cf. xcix. — Ed.]

P. 260. Section LXXII. Verse iv. *yet look'd*. [Yet wouldst have looked. — Ed.]

P. 260. Section LXXII. Verse vii. *thy dull goal of joyless gray* [the dull sunset. — Ed.].

P. 260. Section LXXIII. Verse ii.

For nothing is that errs from law.

Cf. Zoroaster's saying, "Nought errs from law."

P. 260. Section LXXIII. Verse iv.

And self-infolds the large results.

Of force that would have forged a name.

[And conserves the strength which would have gone to the making of a name. Cf. *Ode on the Death of the Duke of Wellington*:

Gone; but nothing can bereave him

Of the force he made his own

Being here,

and foll. — Ed.]

P. 260. Section LXXV. Verse iii. *the breeze of song*. Cf. Pindar, *Pyth.* iv. 3: οὐρον ὑμνῶν.

P. 261. Section LXXV. Verse iv.

Thy leaf has perish'd in the green.

At twenty-three.

P. 261. Section LXXVI. Verse i.

Take wings of fancy, and ascend,

And in a moment set thy face

*Where all the starry heavens of space
Are sharpen'd to a needle's end.*

So distant in void space that all our firmament would appear to be a needle-point thence.

P. 261. Section LXXVI. Verse ii.

The secular abyss to come

= the ages upon ages to be (cf. Sect. xli. vi.).

P. 261. Section LXXVI. Verse iii. *the matin songs.* The great early poets.

P. 261. Section LXXVI. Verse iv. *these remain.* [The yew and oak. — Ed.]

P. 261. Section LXXVII. Verse iii. *then changed to something else.* [The grief that is no longer a grief. — Ed.]

P. 261. Section LXXVIII. Verse iii.

The mimic picture's breathing grace.

Tableaux vivants.

P. 261. Section LXXVIII. Verse iii. *hoodman-blind, blind man's buff.* [Cf.

"What devil was't

That thus hath cozen'd you at hoodman-blind?" *Hamlet*, III. iv. 77. — Ed.]

P. 261. Section LXXIX. The section is addressed to my brother Charles (Tennyson Turner).

[My father wrote to Mr. Gladstone: "He was almost the most lovable human being I have ever met." — Ed.]

P. 261. Section LXXIX. Verse i. *in fee* [in possession. Cf. Wordsworth's sonnet on Venice:

"Once did she hold the gorgeous East in fee." Ed.]

P. 262. Section LXXIX. Verse iv. *kindred brows* was originally "brother brows."

P. 262. Section LXXXI. Verse i.

Could I have said while he was here

= Would that I could have said, etc.

[I printed this explanatory note, which my father read and did not alter; and he

told me, as far as I remember, that a note of exclamation had been omitted by accident after "ear" (thus, "ear!"). James Spedding, in a pencil note on the MS. of *In Memoriam*, writes, "Could I have said" — meaning, "I wish I could." — Ed.]

P. 262. Section LXXXI. Verse ii. *Love, then.* [Love at that time. — Ed.]

P. 262. Section LXXXII. Verse ii.

From state to state the spirit walks.

[Cf. Sect. xxx. vi. and vii., and

Some draught of Lethe might await
The slipping thro' from state to state.

The Two Voices. — Ed.]

P. 263. Section LXXXIV. Verse iii.

*When thou should'st link thy life with
one*

Of mine own house.

The projected marriage of A. H. H. with Emily Tennyson.

P. 263. Section LXXXIV. Verse xi.

Arrive at last the blessed goal.

Cf. Milton, *Paradise Lost*, Bk. ii.:

"ere he arrive

The happy isle."

P. 263. Section LXXXIV. Verse xii. *backward.* [Looking back on what might have been. — Ed.]

P. 263. Section LXXXV. Verse vi.

The great Intelligences fair.

Cf. *Lycidas*:

"There entertain him all the Saints above
In solemn troops, and sweet societies,
That sing, and singing in their glory
move,

And wipe the tears for ever from his eyes."

[Cf. Milton, *Par. Lost*, v. 407, and Dante, *Il Convito*, ii. 5:

Intelligenze, le quali la volgare gente chiama
Angeli. Ed.]

P. 263. Section LXXXV. Verse vii. *cycled times* [earthly periods. — Ed.]

P. 264. Section LXXXV. Verse x.

Yet none could better know than I,

How much of act at human hands

The sense of humor will demands.

Yet I know that the knowledge that we have free will demands from us action.

P. 264. Section LXXXV. Verse xiv.
imaginative woe. [The imaginative and
speculative sorrow of the poet. Cf. *infra*,
verse xxiv.:

And pining life be fancy-fed.

Ed.]

P. 264. Section LXXXV. Verse xxiii.
[Think of me as having reached the final
goal of bliss, and as triumphing in the
one far-off divine event

To which the whole creation moves.

Ed.]

P. 264. Section LXXXV. Verse xxvi.,
line 1.

[With love as true, if not so fresh.

Ed.]

P. 264. Section LXXXV. Verse xxvii.
hold apart. [Set by itself, above rivalry. —
Ed.]

P. 264. Section LXXXV. Verse xxix.,
refers to his 'bride to be,' Emily Sellwood.

P. 265. Section LXXXVI. Written at
Barmouth.

P. 265. Section LXXXVI. Verse i. *am-
brozial air.* It was a west wind.

P. 265. Section LXXXVI. Verse ii. *the
horned flood.* Between two promontories.

P. 265. Section LXXXVI. Verse iv. *orient
star.* Any rising star is here intended.

P. 265. Section LXXXVII. Trinity Col-
lege, Cambridge.

P. 265. Section LXXXVII. Verse iv. *the
rooms.* Which were in New Court, Trinity.
[Now 3 G. — Ed.]

P. 265. Section LXXXVII. Verse x.

The bar of Michael Angelo.

The broad bar of frontal bone over the
eyes of Michael Angelo.

P. 265. Section LXXXVIII. To the
Nightingale.

P. 265. Section LXXXVIII. Verse i.
quicks [quickset thorn. — Ed.].

P. 266. Section LXXXIX. Somersby.

P. 266. Section LXXXIX. Verse i.
counterchange [chequer. — Ed.].

The "towering sycamore" is cut down,
and the four poplars are gone, and the
lawn is no longer flat.

P. 266. Section LXXXIX. Verse xii.

*Before the crimson-circled star
Had fall'n into her father's grave.*

Before Venus, the evening star, had dipt
into the sunset. The planets, according
to Laplace, were evolved from the sun.

P. 266. Section xc. [He who first
suggested that the dead would not be
welcome if they came to life again knew
not the highest love. Cf.

For surely now our household hearths are
cold:

Our sons inherit us: our looks are strange;
And we should come like ghosts to trouble
joy. *The Lotos-Eaters.* — Ed.]

P. 267. Section xci. Verse i.

Flits by the sea-blue bird of March.

Darts the sea-shining bird of March
would best suit the Kingfisher. I used to
see him in our brook first in March. He
came up from the sea. ἀλιπρόφωρος εἶπρος
δρῦς (Alcman). Cf. *Memoir*, ii. 4. —
Ed.]

P. 267. Section xcii. Verse iv.

*And such refraction of events
As often rises ere they rise.*

The heavenly bodies are seen above the
horizon, by refraction, before they actually
rise.

P. 267. Section xciii. Verse ii.

Where all the nerve of sense is numb.

[This spiritual state is described in Sect.
xciv. — Ed.]

P. 267. Section xciii. Verse iii.

With gods in unconjectured bliss.

[Cf. *Comus*, ii:

"Among the enthroned gods on sainted
seats." Ed.]

tenfold-complicated. [Refers to the ten
heavens of Dante. Cf. *Paradiso*, xxviii.
15 foll. — Ed.]

P. 267. Section xciv. Verse iii.

They haunt the silence of the breast.

This was what I felt.

P. 267. Section xciv. Verse ii.

The brook alone far-off was heard.

It was a marvellously still night, and I

asked my brother Charles to listen to the brook, which we had never heard so far off before.

P. 268. Section xcv. Verse iii. *lit* [alighted. — Ed.]

the filmy shapes

*That haunt the dusk, with ermine capes
And woolly breasts and beaded eyes.*

Moths; perhaps the ermine or the puss-moth.

P. 268. Section xcv. Verse ix. *The living soul.* The Deity, maybe. The first reading, "his living soul," troubled me, as perhaps giving a wrong impression.

[The old passage that troubled him was:

His living soul was flash'd on mine,
And mine in his was wound, and whirl'd
About empyreal heights of thought,
And came on that which is.

With reference to the later reading, my father would say: "Of course the greater Soul may include the less." He preferred, however, for fear of giving a wrong impression, the vaguer and more abstract later reading; and his further comment was: "I have often had that feeling of being whirled up and rapt into the Great Soul." — Ed.]

P. 268. Section xcv. Verse x. *that which is.* [Tò ðv, the Absolute Reality. — Ed.]

P. 268. Section xcv. Verse xi. The trance came to an end in a moment of critical doubt, but the doubt was dispelled by the glory of the dawn of the "boundless day."

P. 268. Section xcvi. Verse ii.

I know not: one indeed I knew

• *In many a subtle question versed,
Who touch'd a jarring lyre at first,
But ever strove to make it true.*

A. H. H.

P. 269. Section xcvi. Verse vi. Cf. Exod. xix. 16, "And it came to pass on the third day, in the morning, that there were thunders and lightnings, and a thick cloud upon the mount, and the voice of the trumpet exceeding loud."

[The thought suggested in this verse is that the stronger faith of Moses — found in the darkness of the cloud through commune with the Power therein dwelling — is of a

higher order than the creeds of those who walk by sight rather than by insight. — Ed.]

P. 269. Section xcvi. The relation of one on earth to one in the other and higher world. Not my relation to him here. He looked up to me as I looked up to him.

The spirit yet in the flesh but united in love with the spirit out of the flesh resembles the wife of a great man of science. She looks up to him — but what he knows is a mystery to her.

[Love finds his image everywhere. The relation of one on earth to one in the other world is as a wife's love for her husband after a love which has been at first demonstrative. Now he is compelled to be wrapt in matters dark and deep. Although he seems distant, she knows that he loves her as well as before, for she loves him in all true faith.]¹

P. 269. Section xcvi. Verse i.

His own vast shadow glory-crown'd.

Like the spectre of the Brocken.

P. 269. Section xcvi. Verse i. *You leave us.* "You" is imaginary.

P. 269. Section xcvi. Verse ii. *wisp, ignis-fatuus.*

P. 269. Section xcvi. Verse v. *Gnarr, snarl.*

P. 269. Section xcvi. Verse vi. *mother town, metropolis.*

P. 270. Section xcix. Verse i.

Day, when I lost the flower of men.

September the 15th. Cf. LXXII. ii.

P. 270. Section xcix. Verse iii. *coming care* [the hardship of winter. — Ed.]

P. 270. Section xcix. Verse v.
Betwixt the slumber of the poles.

The ends of the axis of the earth, which move so slowly that they seem not to move, but slumber.

P. 270. Section c. (1837.) Verse i. *I climb the hill.* Hill above Somersby.

P. 270. Section c. Verse iv.

Nor runlet tinkling from the rock.

The rock in Holywell, which is a wooded ravine, commonly called there "the Glen."

¹ Note by my mother.

P. 270. Section CI. Verse iii. *The brook*. [The brook at Somersby, the charm and beauty of which was a joy to my father all his life. — Ed.]

or when the lesser wain. [My father would often spend his nights wandering about the wolds, gazing at the stars. Edward Fitzgerald writes: "Like Wordsworth on the mountains, Alfred too, when a lad abroad on the wold, sometimes of a night with the shepherd, watched not only the flock on the greensward, but also

the fleecy star that bears
Andromeda far off Atlantic seas."

Cf. *Memoir*, i. 19. — Ed.]

P. 271. Section CII. Verse ii.

Two spirits of a diverse love.

First, the love of the native place; second, this enhanced by the memory of A. H. H.

P. 271. Section CIII. [I have a dream which comforts me on leaving the old home and brings me content. The departure suggests the departure of death, and my reunion with him. I have grown in spiritual grace as he has. The gorgeous sky at the end of the section typifies the glory of the hope in that which is to be.]¹

P. 271. Section CIII. Verse ii.

*Methought I dwell within a hall,
And maidens with me.*

They are the Muses, poetry, arts — all that made life beautiful here, which we hope will pass with us beyond the grave.

hidden summits, the divine.

river, life.

P. 271. Section CIII. Verse iv. *sea*, eternity.

P. 271. Section CIII. Verse vii. *The Progress of the Age*.

P. 271. Section CIII. Verse ix. *The great hopes of humanity and science*.

P. 272. Section CIV. Verse i.

A single church below the hill.

Waltham Abbey church.

P. 272. Section CIV. Verse iii.

But all is new unhallow'd ground.

¹ Note by my mother.

High Beech, Epping Forest (where we were living). [Cf. xcix. ii. — Ed.]

P. 272. Section cv. Verse iii. *abuse*. [Cf. xxx. ii. In the old sense — wrong. — Ed.]

P. 272. Section cv. Verses vi.-vii.

*No dance, no motion, save alone
What lightens in the lucid east*

Of rising worlds by yonder wood.

The scintillating motion of the stars that rise.

P. 272. Section cv. Verse vii.

*[Run out your measured arcs, and lead
The closing cycle.*

Fulfil your appointed revolutions, and bring the closing period "rich in good." Cf. Virgil, *Ecl.* iv. 4:

Ultima Cymaei venit jam carminis aetas.
Ed.]

P. 272. Section CVI. Verse viii.

Ring in the Christ that is to be.

The broader Christianity of the future.

P. 272. Section CVII. Verse i.

It is the day when he was born.

February 1, 1811.

P. 273. Section CVII. Verse iii. *grides*, grates.

P. 273. Section CVII. Verse iv. *drifts*. [Fine snow which passes in squalls to fall into the breaker, and darkens before melting in the sea. Cf. *The Progress of Spring*, III. — Ed.]

P. 273. Section CVIII. Verse i.

I will not shut me from my kind.

Grief shall not make me a hermit, and I will not indulge in vacant yearnings and barren aspirations; it is useless trying to find him in the other worlds — I find nothing but the reflections of myself; I had better learn the lesson that sorrow teaches.

P. 273. Section CVIII. Verse iv. [The original reading of last line (MS.):

Yet how much wisdom sleeps with thee.

Cf. cxiii. i.

A pencil note by James Spedding on the MS. of *In Memoriam* says: "You might give the thought a turn of this kind: 'The wisdom that died with you is lost for

ever, but out of the loss itself some other wisdom may be gained." — Ed.]

P. 273. Section CIX. [My father wrote to Henry Hallam on February 14, 1834: "That you intend to print some of my friend's remains (tho' only for private circulation) has given me greater pleasure than anything I have experienced for a length of time. I attempted to draw up a memoir of his life and character, but I failed to do him justice. I failed even to please myself. I could scarcely have pleased you. I hope to be able at a future period to concentrate whatever powers I may possess on the construction of some tribute to those high speculative endowments and comprehensive sympathies which I ever loved to contemplate; but at present, tho' somewhat ashamed at my own weakness, I find the object yet is too near me to permit of any very accurate delineation. You, with your clear insight into human nature, may perhaps not wonder that in the dearest service I could have been employed in, I should be found most deficient. . . . I know not whether among the prose pieces you would include the one which he was accustomed to call his Theodicean Essay. I am inclined to think it does great honour to his originality of thought. Among the poems—if you print the one entitled *Timbuctoo*—I would request you, for my sake, to omit the initiatory note. The poem is every way so much better than that wild and unmethodized performance of my own, that even his praise on such a subject would be painful."¹ The judgment on Hallam of his contemporaries coincided with that of my father. See *Memoir*, i. 105-08. — Ed.]

P. 273. Section CIX. Verse i.
Heart-affluence in discursive talk
From household fountains never dry.
 [Cf. *The Princess*, p. 173, col. 2, line 15:
 and betwix them blossom'd up
 From out a common vein of memory
 Sweet household talk, and phrases of the
 hearth,
 And far allusion.

¹ From an unpublished letter in possession of Mr. Arthur Lee, M.P.

See also Coleridge, *Dejection, an Ode*:

"I may not hope from outward forms to win

The passion and the life, whose fountains
 are within." Ed.]

P. 273. Section CIX. Verse vi.

Nor let thy wisdom make me wise.

If I do not let thy wisdom make me wise.

P. 273. Section CX. Verse i.

The men of rathe and riper years.

["Rathe," Anglo-Saxon *hræth*, "early."
 Cf. *Lancelot and Elaine*: "Till rathe she
 rose." Ed.]

P. 274. Section CXI. Verse v. *Drew in*
 [contracted, narrowed. — Ed.]

Where God and Nature met in light.

Cf. LXXXVII. Verse ix.:

The God within him light his face.

P. 274. Section CXI. Verse vi. *charlatan*.
 From Ital. *ciarlatano*, a mountebank;
 hence the accent on the last syllable.

P. 274. Section CXII. Verse i. [*High wisdom* is ironical. "High wisdom" has been twitting the poet that although he gazes with calm and indulgent eyes on unaccomplished greatness, yet he makes light of narrower natures more perfect in their own small way. — Ed.]

glorious insufficiencies. Unaccomplished greatness such as Arthur Hallam's.

Set light by, make light of.

[In answer to "high wisdom" the poet says: "The power and grasp and originality of A. H. H.'s intellect, and the greatness of his nature [which are not mere "glorious insufficiencies"], make me seem careless about those that have a narrower perfectness."¹

P. 274. Section CXII. Verse ii. *the lesser lords of doom*. Those that have free-will, but less intellect.

P. 274. Section CXIII. Verse i. [Cf. CVIII. iv. — Ed.]

P. 274. Section CXIV. Verse i.

Who shall fix

Her pillars?

"Wisdom hath builded her house, she

¹ Note by my mother.

hath hewn out her seven pillars" (Prov. ix. 1).

P. 275. Section CXV. Verse i. *burgeons*, buds.

maze of quick, quickset tangle.

squares. [Cf. *The Ring*:

the down, that sees

A thousand squares of corn and meadow,
far

As the gray deep.

Ed.]

P. 275. Section CXVI. Verse i. *crested*
prime, growing spring.

P. 275. Section CXVII. Verse iii.

And every span of shade that steals.

The sun-dial.

And every kiss of toothed wheels.

The clock.

P. 276. Section CXVIII. Verse iv. [*type*,
represent. Cf. *The Princess*, p. 209, col. 2,
lines 12, 13:

Dear, but let us type them now

In our own lives.

Ed.]

P. 276. Section CXVIII. Verse v. [By
gradual self-development, or by sorrows
and fierce strivings and calamities. — Ed.]

P. 276. Section CXIX. [Cf. VII. — Ed.]

P. 276. Section CXX. Verse i. *Like*
Paul with beasts. "If after the manner
of men I have fought with beasts at Ephesus,
what advantageth it me?" (1 Cor. xv. 32).

P. 276. Section CXX. Verse iii.

Let him, the wiser man who springs

Hereafter, up from childhood shape

His action like the greater ape.

Spoken ironically against mere materialism,
not against evolution.

born to other things. [Cf. *By an Evolutionist*:

The Lord let the house of a brute to the
soul of a man,

And the man said "Am I your debtor?"

And the Lord — "Not yet: but make it as
clean as you can,

And then I will let you a better."

Ed.]

P. 276. Section CXXI. [Written at Ship-

lake, where my father and mother were
married. — Ed.]

P. 276. Section CXXI. Verse v.

Sweet Hesper-Phosphor, double name.

The evening star is also the morning star,
death and sorrow brighten into death and
hope.

P. 276. Section CXXII. Verse i. *doom*
— that of grief.

P. 277. Section CXXII. Verse v.

And every dew-drop paints a bow.

Every dew-drop turns into a miniature
rainbow.

P. 277. Section CXXIII. Geologic changes.
[All material things are unsubstantial, yet
there is that in myself which assures me
that the spiritual part of man abides, and
that we shall meet again.]¹

P. 277. Section CXXIII. Verse i.

The stillness of the central sea.

Balloonists say that even in a storm the
middle sea is noiseless.

[Professor George Darwin writes: "Peo-
ple always talk at sea of the howling of
the wind and lashing of the sea, but it is
the ship that makes it all. A man clinging
to a spar in a heavy sea would only hear
a little gentle swishing from the 'white
horses.'" — Ed.]

P. 277. Section CXXIII. Verse iii.

For tho' my lips may breathe adieu,

I cannot think the thing farewell.

[Cf. note to LVII. iv., and the poem *Frater*
Ave atque Vale. — Ed.]

P. 277. Section CXXIV. Verse v. [*blind*
clamour refers to

I heard a voice 'believe no more'

And heard an ever-breaking shore

That tumbled in the Godless deep.

Ed.]

P. 277. Section CXXVI. [The following
was originally the second verse (MS.):

Love is my king, nor here alone,

But where I see the distance loom,

For in the field behind the tomb

There rests the shadow of his throne.

Ed.]

¹ Note by my mother.

P. 278. Section CXXVI. [The following was originally the third verse (MS.):

And here at times a sentinel

That moves about from place to place

And whispers to the vast of space

Among the worlds, that all is well.

Ed.]

P. 278. Section CXXVII. Verse iv. *brute earth*. [Cf. "bruta tellus," the heavy, inert earth (Hor. *Carm.* i. xxxiv.). — Ed.]

P. 278. Section CXXVIII. [In comradeship with Love that is all the stronger for facing Death, the Faith which believes in the progress of the world sees that all in the individual as in the race is working to one great result, however retrograde the eddies of the world-currents may at times appear to be.]¹ (This section must be read in close connection with CXXVI. and CXXVII.)

P. 278. Section CXXIX. [These two faiths are in reality the same. The thought of thee as human and divine mingles with all great thoughts as to the destiny of the world (cf. CXXX.).]²

He "shall live though he die."

P. 278. Section CXXXI. [The following words were uttered by my father in January 1869, and bear upon this section: — "Yes, it is true that there are moments when the flesh is nothing to me, when I feel and know the flesh to be the vision, God and the Spiritual the only real and true. Depend upon it, the Spiritual *is* the real: it belongs to one more than the hand and the foot. You may tell me that my hand and my foot are only imaginary symbols of my existence, I could believe you; but you never, never can convince me that the *I* is not an eternal Reality, and that the Spiritual is not the true and real part of me." These words he spoke with such passionate earnestness that a solemn silence fell on us as he left the room. — Ed.]

P. 278. Section CXXXI. Verse i. *O living will*. That which we know as Free-will in man.

spiritual rock. [Cf. 1 Cor. x. 4. — Ed.]

P. 279. Section CXXXI. Verse ii. *con-*

¹ Note by my mother. ² Note by my mother.

quer'd years. [Cf. "Victor Hours," i. iv. — Ed.]

P. 279. *Conclusion*. The marriage of Edmund Lushington and Cecilia Tennyson, Oct. 10, 1842.

[These two verses were probably written at this time:

SPEAK TO ME

Speak to me from the stormy sky!

The wind is loud in holt and hill,

It is not kind to be so still:

Speak to me, dearest, lest I die.

Speak to me, let me hear or see!

Alas, my life is frail and weak:

Seest thou my faults and wilt not speak?

They are not want of love for thee.

Ed.]

P. 281. MAUD; A MONODRAMA. [First published in 1855. My father liked reading aloud this poem, a "Drama of the Soul," set in a landscape glorified by Love, and, according to Lowell, "The antiphonal voice to *In Memoriam*," which is the "Way of the Soul." The whole of it, except "O that 'twere possible" (see Note on Part II. iv. and Introduction), was written at Farringford. — Ed.] The stanzas where he is mad in Bedlam, from 'Dead, long dead' to 'Deeper, ever so little deeper,' were written in twenty minutes, and some mad doctor wrote to me that nothing since Shakespeare has been so good for madness as this.

"At the opening of the drama, the chief person or hero of the action is introduced with scenery and incidents artistically disposed around his figure, so as to make the reader at once acquainted with certain facts in his history. Although still a young man, he has lost his father some years before by a sudden and violent death, following immediately upon unforeseen ruin brought about by an unfortunate speculation in which the deceased had engaged. Whether the death was the result of accident, or self-inflicted in a moment of despair, no one knows, but the son's mind has been painfully possessed by a suspicion of villainy and foul play somewhere, because an old friend of his family became suddenly and unaccountably rich by the same transaction that had brought ruin to the dead. Shortly

after the decease of his father, the bereaved young man, by the death of his mother, is left quite alone in the world. He continues thenceforth to reside in the retired village in which his early days have been spent, but the sad experiences of his youth have confirmed the bent of a mind constitutionally prone to depression and melancholy. Brooding in loneliness upon miserable memories and bitter fancies, his temperament as a matter of course becomes more and more morbid and irritable. He can see nothing in human affairs that does not awaken in him disgust and contempt. Evil glares out from all social arrangements, and unqualified meanness and selfishness appear in every human form, and he keeps to himself and chews the cud of cynicism and discontent apart from his kind. Such in rough outline is the figure the poet has sketched as the foundation and centre of his plan. . . . Since the days of his early youth up to the period when the immediate action of the poem is supposed to commence, the dreamy recluse has seen nothing of the family of the man to whom circumstances have inclined him to attribute his misfortunes. This individual, although since his accession to prosperity the possessor of the neighbouring hall and of the manorial lands of the village, has been residing abroad. Just at this time, however, there are workmen up at the dark old place, and a rumour spreads that the absentees are about to return. This rumour, as a matter of course, stirs up afresh rankling memories in the breast of the recluse, and reawakens there old griefs. But with the group of associated recollections that come crowding forth, there is one of the child Maud, who was in happier days his merry playfellow. She will now, however, be a child no longer." — ROBERT JAMES MANN, M.D., F.R.A.S., etc.

PART I

[The division into Parts does not exist in the original 1855 edition, which contains xxvi. Sections. — Ed.]

P. 281. I. Before the arrival of Maud.

P. 281. I. Verse i. *blood-red heath*. [My father would say that in calling heath "blood"-red the hero showed his extra-

vagant fancy, which is already on the road to madness. — Ed.]

P. 283. Verse xix. [My father allowed me to print in these notes some few of the variorum readings for which his friends had asked, but he said to me, "Very often what is published in my poems as the latest edition has been the original version in the first manuscript, so that there is no possibility of really tracing the history of what may seem to be a new word or passage. For instance, in the first edition of *Maud* I wrote 'I will bury myself in my books and the Devil may pipe to his own,' which was afterwards altered to 'I will bury myself in myself,' etc. This was highly commended by the critics as an improvement on the original reading, whereas it was actually in the first MS. draft of the poem. Great works have been entirely spoilt for me by the modern habit of giving every various reading along with the text." — Ed.]

P. 283. II. First sight of Maud.

P. 283. III. Visions of the night. *Broad-flung shipwrecking roar*. In the Isle of Wight the roar can be heard nine miles away from the beach.

[Many of the descriptions of Nature are taken from observations of natural phenomena at Farringford, although the localities in the poem are all imaginary. — Ed.]

P. 284. IV. Mood of bitterness after fancied disdain.

P. 284. IV. Verse vi. *A monstrous eft*, the great old lizards of geology.

P. 285. IV. Verse viii. *an Isis hid by the veil*. The great Goddess of the Egyptians. 'Εγώ εἰμι πᾶν τὸ γεγονός, καὶ ὄν, καὶ ἐσόμενον, καὶ τὸν ἐμὸν πέπλον οὐδεὶς πω θνητὸς ἀπεκάλυψε.

P. 285. V. He fights against his growing passion.

P. 286. VI. First interview with Maud.

P. 286. VI. Verse vi. *Assyrian Bull*. With hair curled like that of the bulls on Assyrian sculpture.

P. 287. VII. He remembers his father and her father talking just before the birth of Maud.

P. 287. VIII. It cannot be pride that she did not return his bow. (Sec. iv. verse iii.)

P. 287. IX. First sight of the young lord.

P. 288. x. Verse iii.

Last week came one to the country town.

The *Westminster Review* said this was an attack on John Bright. I did not even know at the time that he was a Quaker. [It was not against Quakers but against peace-at-all-price men that the hero fulminates.]

This was originally verse iii., but I omitted it:

Will she smile if he presses her hand,
This lord-captain up at the Hall?
Captain! he to hold a command!
He can hold a cue, he can pocket a ball;
And sure not a bantam cockerel lives
With a weaker crow upon English land,
Whether he boast of a horse that gains,
Or cackle his own applause. . . .
What use for a single mouth to rage
At the rotten creak of the State-machine;
Tho' it makes friends weep and enemies smile,

That here in the face of a watchful age,
The sons of a gray-beard-ridden isle
Should dance in a round of an old routine.

P. 289. XII. Interview with Maud.

P. 289. XII. Verse i.

Maud, Maud, Maud, Maud.

Like the rook's caw.

P. 289. XII. Verse iii.

Maud is here, here, here.

Like the call of the little birds.

P. 289. XII. Verse vi.

And left the daisies rosy.

Because if you tread on the daisy, it turns up a rosy underside.

P. 289. XIII. Morbidly prophetic. He sees Maud's brother, who will not recognize him.

P. 290. XVI. He will declare his love.

P. 291. XVII. Accepted.

P. 291. XVIII. Happy. The sigh in the cedar branches seems to chime in with his own yearning.

P. 292. XVIII. Verse iv. The *sad astrology* is modern astronomy, for of old astrology was thought to sympathise with and rule man's fate. The stars are "cold fires," for tho' they emit light of the highest intensity, no perceptible warmth reaches us. His newer astrology describes them (verse viii.) as "soft splendours."

P. 292. XVIII. Verse vii.

Not die; but live a life of truest breath.

This is the central idea — the holy power of Love.

P. 292. XVIII. Verse vii.

The dusky strand of Death inwoven here.

Image taken from the coloured strands inwoven in coloured ropes, e.g. in the Admiralty rope.

P. 294. XXI. Before the Ball.

P. 295. XXII. In the Hall-Garden.

PART II

P. 296. I. The Phantom (after the duel with Maud's brother).

P. 296. II. In Brittany. The shell undestroyed amid the storm perhaps symbolises to him his own first and highest nature preserved amid the storms of passion.

P. 297. II. Verse vi.

But that of Lamech is mine.

"I have slain a man to my wounding, and a young man to my hurt" (Gen. iv. 23).

P. 297. III. He felt himself going mad.

P. 297. IV. Haunted (after Maud's death).

"O that 'twere possible" appeared first in the *Tribune*, 1837. Sir John Simeon years after begged me to weave a story round this poem, and so *Maud* came into being.

P. 299. V. In the madhouse.

P. 299. V. Verse iv.

Who told him we were there?

i.e. the brother.

P. 299. V. Verse v. *gray old wolf*. [Cf. Part I. XIII. iii. — Ed.]

P. 299. v. Verse v. *Crack them now for yourself.* For his son is, he thinks, dead.

P. 299. v. Verse vi.

And curse me the British vermin, the rat.

The Norwegian rat has driven out the old English rat. [The Jacobites asserted that the brown Norwegian rat came to England with the House of Hanover, 1714, and hence called it "the Hanover rat." — Ed.]

P. 300. v. Verse viii. *the keeper* = the brother.

P. 300. v. Verse viii. *a dead man*, that is, himself in his fancy.

P. 300. v. Verse ix. *what will the old man say?* Maud's father.

The second corpse is Maud's brother, the lover's father being the first corpse, whom the lover thinks that Maud's father murdered.

PART III

P. 300. vi. Sane, but shattered. Written when the cannon was heard booming from the battleships in the Solent before the Crimean War.

[Some of the reviews accused my father of loving war, and urging the country to war, charges which he sufficiently answered in the "Epilogue to the Heavy Brigade":

And who loves War for War's own sake

Is fool, or crazed, or worse;

But let the patriot-soldier take

His meed of fame in verse.

Indeed, he looked passionately forward to the

Parliament of man, the Federation of the world.

What the hero in *Maud* says is that the sins of the nation, "civil war" as he calls them, are deadlier in their effect than what is commonly called war, and that they may be in a measure subdued by the war between nations, which is an evil more easily recognised. Cf. Gladstone's *Gleanings*, vol. ii., on *Maud*. — Ed.]

P. 300. vi. [On the 16th of March 1854 my father was looking through his (Farringford) study window at the planet Mars, "as he glow'd like a ruddy shield

on the Lion's breast," and so determined to name his second son, who was born on that day, Lionel. — Ed.]

THE IDYLLS OF THE KING INTRODUCTORY NOTE BY THE EDITOR

The earliest prose fragment about King Arthur that I can find among my father's MSS. was probably written about 1833. I give it as it stands.

King Arthur

On the latest limit of the West in the land of Lyonesse, where, save the rocky Isles of Scilly, all is now wild sea, rose the sacred Mount of Camelot. It rose from the deeps with gardens and bowers and palaces, and at the top of the Mount was King Arthur's hall, and the holy Minister with the Cross of gold. Here dwelt the King, in glory apart, while the Saxons whom he had overthrown in twelve battles ravaged the land, and ever came nearer and nearer.

The Mount was the most beautiful in the world, sometimes green and fresh in the beam of morning, sometimes all one splendour, folded in the golden mists of the West. But all underneath it was hollow, and the mountain trembled, when the seas rushed bellowing through the porphyry caves; and there ran a prophecy that the mountain and the city on some wild morning would topple into the abyss and be no more.

It was night. The King sat in his Hall. Beside him sat the sumptuous Guinevere and about him were all his lords and knights of the Table Round. There they feasted, and when the feast was over the Bards sang to the King's glory.

The following memorandum was given by my father to Sir James Knowles at Aldworth on October 1, 1869, who told him that it was between thirty and forty years old. It was probably written at the same time as the fragment which I have just quoted. However, the allegorical drift here marked out was fundamentally changed in the later scheme of the *Idylls*.

FROM AN ORIGINAL MS., ABOUT 1833.

K. A. Religious Faith
King Arthur's three Guinevere

The Lady of the Lake?

two Guineveres. 1st first prime. Xth. 2^d Roman
Catholism. 1st first is put away & dwells
apart. 2^d Guinevere flies. Arthur takes
to the first again but finds her changed
by lapse of time.

Modred. the sceptical understanding. he
pulls Guinevere Arthur's latest wife from
the throne.

Merlin Enrings the enchanter. Sirs ie
marries his daughter to Modred.
Excalibur war.

the sea. the people } the S. are a seapeople
He Sazons the people } & it is there & a type
of them.

• The Round Table liberal institutions

Battle of Camlan.

2 Guinevere with the enchanted
book & cup.

Before 1840 it is evident that my father wavered between casting the Arthurian legends into the form of an epic or into that of a musical masque; for in one of his 1833-1840 MS. books there is the following first rough draft of a scenario, into which the Lancelot and Elaine scenes were afterwards introduced.

First Act

Sir Mordred and his party. Mordred inveighs against the King and the Round Table. The knights, and the quest. Mordred scoffs at the Ladies of the Lake, doubts whether they are supernatural beings, etc. Mordred's cringing interview with Guinevere. Mordred and the Lady of the Lake. Arthur lands in Albyn.

Second Act

Lancelot's embassy and Guinevere. The Lady of the Lake meets Arthur and endeavours to persuade him not to fight with Sir Mordred. Arthur will not be moved from his purpose. Lamentation of the Lady of the Lake. Elaine. Marriage of Arthur.

Third Act

Oak tomb of Merlin. The song of Nimuë. Sir Mordred comes to consult Merlin. Coming away meets Arthur. Their fierce dialogue. Arthur consults Sir L. and Sir Bedivere. Arthur weeps over Merlin and is reproved by Nimuë, who inveighs against Merlin. Arthur asks Merlin the issue of the battle. Merlin will not enlighten him. Nimuë requests Arthur to question Merlin again. Merlin tells him he shall bear rule again, but that the Ladies of the Lake can return no more. Guinevere throws away the diamonds into the river. The Court and the dead, Elaine.

Fourth Act

Discovery by Mordred and Nimuë of Lancelot and Guinevere. Arthur and Guinevere's meeting and parting.

Fifth Act

The battle. Chorus of the Ladies of the Lake. The throwing away of Excalibur and departure of Arthur.

After this my father began to study the epical King Arthur in earnest. He had

travelled in Wales, and meditated a tour in Cornwall. He thought, read, talked about King Arthur. He made a poem on Lancelot's quest of the San Graal; "*in as good verse*," he said, "*as I ever wrote — no, I did not write, I made it in my head, and it has altogether slipped out of memory.*"¹ What he called "*the greatest of all poetical subjects*" perpetually haunted him. But it was not till 1855 that he determined upon something like the final shape of the poem, and not until 1859 that he published the first instalment, *Enid*,² *Vivien*, *Elaine*, *Guinevere*. In spite of the public applause he did not rush headlong into the other *Idylls of the King*, although he had carried a more or less perfected scheme of them in his head over thirty years. For one thing, he did not consider that the time was ripe. In addition to this, he did not find himself in the proper mood to write them, and he never could work except at what his heart impelled him to do. — Then, however, he devoted himself with all his energies and with infinite enthusiasm to that work alone.

Gladstone says: ³

We know not where to look in history or in letters for a nobler or more overpowering conception of man as he might be, than in the Arthur of this volume. Wherever he appears, it is as the great pillar of the moral order, and the resplendent top of human excellence. But even he only reaches to his climax in these two really wonderful speeches [at the end of *Guinevere*]. They will not bear mutilation: they must be read, and pondered, to be known.

Most explanations and analyses, although eagerly asked for by some readers, appeared to my father somewhat to dwarf and limit the life and scope of the great Arthurian tragedy; and therefore I will add no more, except what Jowett wrote in 1893: "Tennyson has made the Arthur legend a great revelation of human experience, and of the thoughts of many hearts."

P. 302. DEDICATION. To the Prince Consort. [First published in the edition of 1862. — Ed.]

¹ Letter from my father to the Duke of Argyll, 1850.

² He found out that the "E" in "*Enid*" was pronounced short (as if it were spelt "*Ennid*"), and so altered the phrase in the proofs "*wedded Enid*" to "*married Enid*."

Had, married Enid, Yniol's only child.

³ *Gleanings of Past Years*, vol. ii. p. 166.

P. 302, col. 1, line 5. *Idylls*. Regarding the Greek derivation, I spelt my *Idylls* with two *I*'s mainly to divide them from the ordinary pastoral *idyls* usually spelt with one *I*. These *idylls* group themselves round one central figure.

P. 302, col. 1, line 6.

Scarce other than my king's ideal knight.

[The first reading, "my own ideal knight," was altered because Leslie Stephen and others called King Arthur a portrait of the Prince Consort. — Ed.]

P. 302, col. 1, line 12. *the gloom of imminent war*. Owing to the *Trent* affair, when two Southern Commissioners accredited to Great Britain and France by the Confederate States were taken off a British steamship, the *Trent*, by the captain of the Federal man-of-war *San Jacinto*. The Queen and the Prince Consort were said to have averted war by their modification of a dispatch.

P. 302, col. 2, lines 14, 15.

*[Far-sighted summoner of War and Waste
To fruitful strifes and rivalries of peace]*

refers to the Prince Consort's work in the planning of the International Exhibitions of 1851 and 1862. — Ed.]

You brought a vast design to pass

When Europe and the scatter'd ends

Of our fierce world were mixt as

friends

And brethren in her walls of glass

were lines that I wrote about the 1851 Exhibition.

P. 302, col. 2, line 18. *thy land is Saxe-Coburg Gotha*, whence Prince Albert came.

P. 303. THE COMING OF ARTHUR. [First published in the *Holy Grail* volume, 1869. In this *Idyll* the poet lays bare the main lines of his story and of his parable. — Ed.]

How much of history we have in the story of Arthur is doubtful. Let not my readers press too hardly on details whether for history or for allegory. Some think that King Arthur may be taken to typify conscience. He is anyhow meant to be a man who spent himself in the cause of

honour, duty and self-sacrifice, who felt and aspired with his nobler knights, though with a stronger and a clearer conscience than any of them, "reverencing his conscience as his king." "In short, God has not made since Adam was, the man more perfect than Arthur," as an old writer says. "Major praeteritis majorque futuris Regibus." The vision of Arthur as I have drawn him came upon me when, little more than a boy, I first lighted upon Malory.

þe time co þe wes icoren :

þa wes Arður iboren.

Sone swa he com an eorðe :

aluen hine iuengen.

heo bigolen þat child :

mid galdere swiðe stronge

heo ȝeue him mihte :

to beon bezst alre cnihten.

heo ȝeuen him an oðer þing :

þat he scolde beon riche king.

heo ȝiuen hi þat þridde :

þat he scolde longe libben.

heo ȝisen him þat kine-bern :

custen swiðe gode.

þat he wes mete-custi :

of alle quikemonnen.

þis þe alus him ȝef :

And al swa þat child iþæh.

Layamon's *Brut*, Madden, vol. ii. 384.

(The time came that was chosen, then was Arthur born. So soon as he came on earth, elves took him; they enchanted the child with magic most strong, they gave him might to be the best of all knights; they gave him another thing, that he should be a rich king; they gave him the third, that he should live long; they gave to him, the child, virtues most good, so that he was *most* generous of all men alive: This the elves gave him, and thus the child thrived.)

The blank verse throughout each of the twelve *Idylls* varies according to the subject.

[Examples of blank verse :

With three beats —

And Bálin by the bánnaret of his hélm.

With four beats —

For háte and loáthing would have páss'd him by.

With five beats —
In which he scarce could spý the Chríst
for sáints.

With six beats —
Whát, weáir ye stíll the sáme crówn-
scándalous?

With seven beats —
The twó-céll'd héart béating with óne húll
stróke. Ed.]

P. 303, col. 1, line 5. *For many a petty king.* This explains the existence of Leodogran, one of the petty princes. "Cameliard is apparently," according to Wright, "the district called Carmelide in the English metrical romance of *Merlin*, on the border of which was a town called 'Breckenho' (Brecknock)." — T. Wright's edition of the *Mort d'Arthur* (London: J. R. Smith), vol. i. p. 40.

P. 303, col. 1, line 13. *For first Aurelius.* Aurelius (Emrys) Ambrosius was brother of King Uther. [For the histories of Aurelius and Uther see Geoffrey of Monmouth's *Chronicle*, Bks. v. and vi. — Ed.]

P. 303, col. 1, line 17. *Table Round.* A table called King Arthur's is kept at Winchester. It was supposed to symbolize the world, being flat and round.

P. 303, col. 1, line 18.
Drew all their petty principdoms under him.
The several petty principdoms were under one head, the "pendragon."

P. 303, col. 2, line 8. *mock their foster-mother.* Imitate the wolf by going on four feet.

P. 303, col. 2, line 9.
Till, straighten'd, they grew up to wolf-like men.

Compare what is told of in some parts of India (*Journal of Anthropological Society of Bombay*, vol. i.), and of the loup-garous and were-wolves of France and Germany.

P. 303, col. 2, line 11. *Groan'd for the Roman legions.* Cf. *Groans of the Britons*, by Gildas.

P. 303, col. 2, line 13. *Urien.* King of North Wales.

P. 304, col. 1, line 5.
The golden symbol of his kinglihood.
The golden dragon.

P. 304, col. 1, line 14. *The heathen.* Angles, Jutes, and Saxons.

P. 305, col. 1, line 17. *his warrior whom he loved.* [Cf. p. 310, col. 1, lines 8, 9. — Ed.]

P. 306, col. 1, line 15.

Tintagil castle by the Cornish sea.

[I have a note of my father's touching a visit to Tintagil in 1887: "The woman who inhabits the house below the castle knew me again in 1887, after forty years, and began quoting passages from the *Idylls*. We were nearly swamped landing in Arthur's cave. After landing I was pulled up the cliff by the barefooted sailors." He pictured to himself Iseult there when the cliff was "crown'd with towers." He examined what he called "the secret postern" arch, through which the babe Arthur had been handed to Merlin. All the old memories and visions of the *Idylls* came upon him, and he regarded the whole place with a kind of first-love feeling. — Ed.]

P. 306, col. 1, line 18. *the Queen of Orkney.* The kingdom of Orkney and Lothian composed the North and East of Scotland.

P. 306, col. 2, line 29. *the people clamour'd for a king.* Wherefore all the commons cried at once, "We will have Arthur unto our king" (Malory, Bk. i.).

P. 307, col. 1, line 13. *body enow = strength.*

P. 307, col. 2, line 25. *three fair queens.* [Cf. note to *Morte d'Arthur*, p. 896. — Ed.]

P. 307, col. 2, line 12. *the Lady of the Lake* in the old legends is the Church.

P. 307, col. 2, line 20. *A voice as of the waters.* Cf. "I heard a voice from heaven, as the voice of many waters" (Rev. xiv. 2).

P. 307, col. 2, line 24. *Excalibur.* Said to mean "cut-steel." In the Romance of *Merlin* the sword bore the following inscription:

"Ich am y-hote Escalabore
Vnto a king a fair tresore."

and it is added:

"On Inglis is this writing
Kerve steel and yren and al thing."

P. 309, col. 1, line 6. [Every ninth wave is supposed by the Welsh bards to be larger than those that go before. — Ed.]

P. 309, col. 1, line 32. *Rain, rain, and sun!* [The truth appears in different guise to different persons — either (1) with spiritual significance as a rainbow in the sky, or as (2) with earthly significance as a rainbow on the lea in the dewy grass.] The one fact is that man comes from the great deep and returns to it. This is an echo of the triads of the Welsh bards. [Cf. *Gareth and Lynette*, p. 316, col. 1, line 22:]

Know ye not then the Riddling of the Bards?
'Confusion, and illusion, and relation,
Elusion, and occasion, and evasion'?

Ed.]

P. 310, col. 1, line 14. *Dubric*, Archbishop of Caerleon. His crozier is said to be at St. David's.

P. 310, col. 1, line 16. *The stateliest of her altar-shrines*. According to Malory, the Church of St. Stephen at Camelot.

P. 310, col. 2, lines 7, 8.

Great Lords from Rome before the portal stood,

In scornful stillness gazing as they past.

Because Rome had been the Lord of Britain.

P. 310, col. 2, line 13. *Blow trumpet, etc.* [My father wrote to my mother that this Viking song, a pendant to Merlin's song, "rings like a grand music." This and Leodogran's dream give the drift and grip of the poem, which describes the aspirations and ambitions of Arthur and his knights, doomed to downfall — the hints of coming doom being heard throughout. — Ed.]

P. 311, col. 1, line 3. *for our Sun is mightier day by day*. [Contrast p. 459, col. 2, line 23, "Burn'd at his lowest." — Ed.]

P. 311, col. 2, line 5. *your Roman wall*. A line of forts built by Agricola betwixt the Firth of Forth and the Clyde, forty miles long.

P. 311, col. 2, line 11. *twelve great battles*. [See *Lancelot and Elaine*, pp. 392, 393. — Ed.]

THE ROUND TABLE

P. 311. GARETH AND LYNETTE. [The story is founded on Malory, Book vii.

First published in 1872. Mostly written at Aldworth. My mother writes, Oct. 7th, 1869: "He gave me his beginning of Beaumains (Sir Gareth) (the golden time of Arthur's Court) to read (written, as was said jokingly, 'to describe a pattern youth for his boys')."

Edward FitzGerald's comment is: "I have a word to say about 'Gareth.' I don't think it is mere Perversity which makes me like it better than all its Predecessors, except of course the old 'Morte.' The subject, the young Knight who can endure and conquer, interests me more than all the Heroines of the 1st Volume. I do not know if I admire more *Separate* Passages in this *Idyll* than in the others: for I have admired *Many* in *All*. But I do admire *Several* here very much: —

The Journey to Camelot,
All Gareth's Vassalage,
Departure with Lynette,
Sitting at Table with the Barons,
Phantom of Past Life,

and many other Passages and Expressions quae nunc perscribere longum est." — Ed.]

P. 311, col. 1, line 3. *the spate*, the river in flood.

P. 311, col. 2, line 6. *Heaven yield her for it*. ["Yield" = reward, cf. *Hamlet*, iv. v. 41, and *Antony and Cleopatra*, iv. ii. 33. — Ed.]

P. 311, col. 2, line 9.

In ever-highering eagle-circles up.

He invents a verb in his youthful exuberance.

P. 311, col. 2, line 13. *Gawain*. Gawain and Modred, brothers of Gareth.

P. 312, col. 1, line 26. *leash of kings*, three kings. Cf. a leash of dogs.

P. 314, col. 2, line 2. *his outward purpose* = his purpose to go.

P. 315, col. 1, line 13. *The Lady of the Lake*. The Lady of the Lake in the old romances of Lancelot instructs him in the mysteries of the Christian faith.

P. 315, col. 1, line 26. *those three Queens*. [Cf. note to *Morte d'Arthur*, p. 896. — Ed.]

P. 315, col. 2, line 1. *dragon-boughts*, bends (German *Beugen*), folds of the dragons' tails.

["His huge long tayle, wownd up in hundred foldes,

Does overspred his long bras-scaly back,
Whose wreathed boughtes whenever he unfolds,

And thick entangled knots adown does slack. . . ."]

Spenser's *Faery Queen*, Bk. I.
Canto xi. Ver. xi.

"And ever, against eating cares,
Lap me in soft Lydian airs,
Married to immortal verse,
Such as the meeting soul may pierce,
In notes with many a winding bout
Of linkèd sweetness long drawn out. . . ."

Milton's *L'Allegro*, 139. — Ed.]

P. 315, col. 2, line 8.

From out thereunder came an ancient man.
Merlin.

P. 315, col. 2, lines 21, 22.

*I have seen the good ship sail
Keel upward, and mast downward, in the
heavens.*

Refraction by mirage.

P. 315, col. 2, line 25.

Take thou the truth as thou hast told it me
is ironical.

P. 315, col. 2, line 29. *Toward the sunrise.* The religions and the arts that came from the East.

P. 316, col. 1, lines 11, 12.

but abide

Without, among the cattle of the field.

Be a mere beast.

P. 316, col. 1, lines 14, 15.

*They are building still, seeing the city is
built*

To music.

By the Muses.

P. 316, col. 2, line 15. *spire to heaven.*
Symbolizing the divine.

P. 317, col. 2, line 8. *Sir Kay, the seneschal.* In the *Roman de la Rose* Sir

Kay is given as a pattern of rough discourtesy:

En Keux le sénéchal te mire
Qui jadis par son mokéis
Fu mal renommés et haïs.
Tant cum Gauvains li bien apris
Par sa courtoisie ot le pris,
Autretant ot de blasme Keus,
Por ce qu'il fu fel et crueus,
Ramponières et mal-parliers
Desus tous autres chevaliers.

2100-2108.

P. 317, col. 2, lines 9 ff. *A boon, Sir King*, etc. ["Now aske," said King Arthur, "and yee shall have your petition." "Now, sir," said he, "this is my petition for this feast that ye shall give me meate and drinke sufficiently for these twelve monethes, and at that day I will aske mine other two giftes." "My faire sonne," said King Arthur, "aske better I counsaile thee, for this is but a simple asking, for my heart giveth mee to thee greatly that thou art come of men of worship, and greatly my conceit faileth me but thou shalt prove a man of right great worship" (Malory). — Ed.]

P. 319, col. 1, lines 5, 6.

*Wan-sallow as the plant that feels itself
Root-bitten by white lichen.*

One of my cypresses at Farringford died in this way.

P. 319, col. 1, line 8. *brewis*, broth.

P. 319, col. 1, line 26. *Sir Fair-hands*. [Kay says in the *Morte d'Arthur*, "And sithen he hath no name, I shall give him a name, that shall be Beaumains — that is to say, Faire hands." — Ed.]

P. 319, col. 2, line 11. *brdach*, spit.

P. 319, col. 2, line 25. *Caer-Eryri*. Snowdon.

P. 322, col. 2, lines 22, 23.

*Dull-coated things, that making slide apart
Their dusk wing-cases.*

Certain insects which have brilliant bodies underneath dull wing-cases. [Cf. *The Two Voices*, p. 30, lines 8-15:

'To-day, I saw the dragon-fly
Come from the wells where he did lie.

An inner impulse rent the veil
Of his old husk : from head to tail
Came out clear plates of sapphire mail.

He dried his wings : like gauze they grew ;
Thro' crofts and pastures wet with dew
A living flash of light he flew.'

ED.]

P. 323, col. 1, lines 7-11.

*but as the cur
Pluckt from the cur he fights with, ere his
cause
Be cool'd by fighting, follores, being named,
His owner, but remembers all, and growls
Remembering.*

When we lived in Kent we had two large dogs, one a large white one, an uneducated ruffian always chained to an apple-tree, the other a larger black one and much more of a gentleman. One day while I was passing with this last too near the tree, the white one seized hold of him and tore his ear. Then followed a duel. I separated them with some difficulty and then took my dark friend on a walk of some six miles. All the way out and half the way back he growled and swore to himself about every five minutes.

P. 323, col. 2, line 20. *agaric in the holt*, an evil-smelling fungus of the wood common at Aldworth.

P. 324, col. 1, line 2. *shoulder-slipt*, shoulder-dislocated.

P. 324, col. 2, lines 13-28. *there brake a serving-man to oilyly bubbled up the mere*. ["So as they thus rode in the wood, there came a man flying all that he might. 'Whither wilt thou?' said Beaumains. 'O lord,' said he, 'helpe mee, for hereby in a shade are six theeves which have taken my lord, and bound him, and I am afraid least they will slay him.' 'Bring me thither,' said Sir Beaumains. And so they came there as the knight was bound, and then he rode into the theeves, and strake one at the first stroke to death, and then another, and the third strooke he slew the third theefe; and then the other three fled, and hee rod after and overtooke them, and then these three theeves turned again and hard assailed Sir Beaumains: but at the last hee slew them; and then returned and unbound the knight" (Malory). — ED.]

P. 325, col. 2, line 11. *frontless*, shameless.

P. 325, col. 2, line 21. *peacock in his pride*, brought in on the trencher with his tail-feathers left. [When it was served, "all the guests, male and female, took a solemn vow; the knights vowing bravery, and the ladies engaging to be loving and faithful" (Stanley's *History of Birds*). — ED.]

P. 326, col. 1, lines 22, 23.

*My fortunes all as fair as hers who lay
Among the ashes and wedded the King's son.*
"Hers" is Cinderella's.

P. 326, col. 1, line 24. *one of those long loops*. The three loops of the river typify the three ages of life; and the guardians at the crossing the temptations of these ages.

P. 326, col. 2, line 2. *Lent-lily*, daffodil.

P. 326, col. 2, line 21.

Like sparkles in the stone Avanturine.

Avanturine, sometimes called the Panther-stone — a kind of gray-green or brown quartz with sparkles in it.

[The first reading was :

Like stars within the stone Avanturine.

This simile was taken from a fine piece of the stone Avanturine, set in an etui-case belonging to my mother. "Look at it," my father said, "see the stars in it, worlds within worlds." — ED.]

P. 328, col. 1, lines 26, 27.

As if the flower,

That blows a globe of after arrowleets.

The dandelion.

P. 329, col. 1, line 2. *unhappiness*, mischance.

P. 329, col. 1, line 20. *twice my love hath smiled on me*. [Because of his having overthrown two knights. A light has broken on her. Her morning dream has twice proved true, that she should find a worthy champion. — ED.]

P. 329, col. 2, line 10. *only wrapt in harden'd skins*. Allegory of habit.

P. 329, col. 2, line 14.

O brother-star, why shine ye here so low?

[Gareth has taken the shield of the Morning-Star (p. 327). — ED.]

P. 331, col. 1, lines 28-30.

*Hath left crag-carven o'er the streaming
Gelt —*

'PHOSPHORUS,' then 'MERIDIES' —
'HESPERUS' —

'NOX' — 'MORS,' beneath five figures,
armed men.

[Symbolical of the temptations of youth,
of middle-age, of later life, and of death
overcome by the youthful and joyous
Gareth. — Ed.]

Years ago, when I was visiting the
Howards at Naworth Castle, I drove over
to the little river Gelt to see the inscription
carved upon the crags. It seemed to me
very pathetic, this sole record of the
vexillary or standard-bearer of the sacred
Legion (Augusta). This is the inscription:

VEX · LLEG · II AVG · ON · AP · APRO E
MAXIMO CONSULIBUS SUB AGRICOLA OF ·
OFICINA MERCATI.

P. 332, col. 2, lines 19-21.

*Good lord, how sweetly smells the honeysuckle
In the hush'd night, as if the world were
one*

Of utter peace, and love, and gentleness!

Lines made at Aldworth on a summer
night on the lawn about the honeysuckle
that climbs up the house.

P. 333, col. 1, line 13. *Arthur's harp,
Lyra.*

P. 334, col. 1, line 4. *glooming crimson,
sunrise.*

P. 334, col. 1, lines 14-18. ["'Sir,'
said the damosel Lynet unto Sir Beaumains,
'look that yee be merry and light, for yonder
is your deadly enemy, and at yonder
window is my lady my sister dame Lyones.'
'Where?' said Sir Beaumains. 'Yonder,'
said the damosell, and pointed with her
finger. 'That is sooth,' said Sir Beaumains,
'shee seemeth afarre the fairest lady that I
ever looked upon, and truly,' said hee,
'I aske no better quarrell than now to doe
battaile, for truly shee shall bee my lady,
and for her will I fight'" (Malory). — Ed.]

P. 334, col. 1, line 22. *And crown'd
with fleshless laughter. With a grinning
skull.*

P. 335, col. 1, lines 7, 9. [*He that told
the tale in older times — Malory. He that
told it later — my father. — Ed.]*

P. 335. THE MARRIAGE OF GERAINT.
[In 1857 six copies of *Enid and Nimue: the True and the False* were printed. This
Idyll is founded on *Geraint, son of Erbin*,
in the *Mabinogion*, translated by Lady
Charlotte Guest, and has "brought the
story within compass." It was begun on
April 16th, 1856, and first published in
1859 in the *Idylls of the King*. My father
had also read *Erce and Enid*, by Chrestien
de Troyes. The greater part of the Idylls
contained in the volume of 1859 was
written at Farringford. But the end of
Geraint and Enid was written in July and
August of 1856 in Wales, where he read,
in the original, *Hanes Cymru* (Welsh his-
tory), the *Mabinogion*, and *Llywarch Hen*.

The first four Idylls were, as Edward
FitzGerald notes of the earlier poems,
"written on foolscap folio Parchment,
bound blank books such as Accounts are
kept on (only not ruled), which I used to
call 'The Butcher's Book.' The Poems
were written in A. T.'s very fine Hand (he
once said, not thinking of himself, that
Great Men generally write 'terse' hands)
toward one Side of the large Page: the
unoccupied Pages and Edges and Corners
being often stript down for pipe-lights,
taking care to save the MS., as A. T. once
seriously observed."

The other Idylls were written on smaller
blue and red bound books, bound by my
mother. — Ed.]

P. 335, col. 2, line 20. *Of Severn.*
Geraint was at Caerleon, and would have
to cross the Bristol Channel to go to Devon.

P. 335, col. 2, line 20. *past.* I like the
i — the strong perfect in verbs ending in *s*,
p, and *x* — past, slipt, vext.

P. 336, col. 1, line 14. *As slopes a
wild brook.* I made this simile from a
stream, and it is different, tho' like Theo-
critus, *Idyll* xxii. 48 ff.:

ἐν δὲ μὲν στεροῦσι βραχίουσιν ἄκρον ὕπ'
ἄμυν

ἔστασαν, ἥτε πέτραι ὀλοτρόχοι, οὔστε
κυλινδῶν

χειμάρρους ποταμὸς μεγάλας περιέξεσε
δίνας.

[When some one objected that he had taken this simile from Theocritus, he answered: "It is quite different. Geraint's muscles are not compared to the rounded stones, but to the stream pouring vehemently over them." — Ed.]

P. 337, col. 1, line 5. *sprigs of summer*, lavender.

P. 337, col. 1, line 13. *Caerleon*. Arthur's capital, "castra Legionis," is in Monmouthshire on the Usk, which flows into the Bristol Channel.

P. 337, col. 2, line 17. *of deepest mouth*. Cf. "match'd in mouth like bells" (*Midsummer-Night's Dream*, iv. i. 128).

P. 339, col. 1, line 4. *pips*, a bird-disease.

P. 339, col. 2, line 17.
And like a crag was gay with wilding flowers.

These lines were made at Middleham Castle.

P. 339, col. 2, line 21.
Claspt the gray walls with hairy-fibred arms.

Tintern Abbey.

P. 340, col. 1, line 8.
Turn, Fortune, turn thy wheel and lower the proud.

[This song of noble and enduring womanhood has its refrain in

Però giri Fortuna la sua ruota,
Come le piace.

Dante, *Inf.* xv. 95. — Ed.]

P. 340, col. 2, line 2. *by God's rood*. Rood (originally the same as "rod") is the old word for cross.

P. 340, col. 2, line 20. *costrel*, a bottle with ear or ears, by which it could be hung from the waist (*costrer*, by the side), hence sometimes called "pilgrim's bottle."

P. 340, col. 2, line 23. *manchet bread*, little loaves or rolls made of fine wheat flour.

P. 341, col. 2, line 17. *Whow I that knew, etc.* [In the *Mabinogion* Earl Yniol

is the wrong-doer, and has earned his reward; but the poet has made the story more interesting and more poetic by making the tale of wrong-doing a calumny on the part of the Earl's nephew.

"And when they had finished eating, Geraint talked with the hoary-headed man, and he asked him in the first place, to whom belonged the palace that he was in. 'Truly,' said he, 'it was I that built it, and to me also belonged the city and the castle which thou sawest.' 'Alas!' said Geraint, 'how is it that thou hast lost them now?' 'I lost a great earldom as well as these,' said he, 'and this is how I lost them. I had a nephew, the son of my brother, and I took his possessions to myself; and when he came to his strength, he demanded of me his property, but I withheld it from him. So he made war upon me, and wrested from me all that I possessed'" (*Lady Charlotte Guest's Mabinogion*, p. 147). In the *Idyll*, for the greater unity of the tale, the nephew and the knight of the Sparrow-hawk are one. — Ed.]

P. 342, col. 2, lines 28, 29.

ever fail'd to draw

The quiet night into her blood.

[Cf.

neque unquam

Solvitur in somnos, oculisve aut pectore noctem

Accipit. Virgil, *Aen.* iv. 529. — Ed.]

P. 342, col. 2, line 34. *jousts*. From *jutare*, Low Latin, to approach.

P. 343, col. 1, line 5. *chair of Idris*. Idris was one of the three primitive Bards. Cader Idris, the noblest mountain next to Snowdon in N. Wales.

[My mother writes, Sept. 8th, 1856: "A. climbed Cader Idris. Pouring rain came on. . . . I heard the roar of waters, streams and cataracts, and I never saw anything more awful than that great veil of rain drawn straight over Cader Idris, pale light at the lower edge. It looked as if death were behind it." — Ed.]

P. 343, col. 1, lines 27, 28.

from distant walls

There came a clapping.

This is the echo of the sword-clash.

P. 344, col. 1, line 2. *Made a low splendour, etc.* [In the dim yellow light of dawn at Farringford my father used to delight in watching the dancing shadows of the birds and of the long swaying fingers of the cedar tree on the door opposite his bed. — ED.]

Pp. 344, 345 ff. [This episode is founded on the following passage in Lady Charlotte Guest's *Mabinogion* (p. 85): "Where is the Earl Yniol," said Geraint, "and his wife, and his daughter?" "They are in the chamber yonder," said the Earl's chamberlain, "arraying themselves in garments which the Earl has caused to be brought for them." "Let not the damsel array herself," said he, "except in her vest and her veil, until she come to the court of King Arthur, to be clad by Gwenhwyvar, in such garments as she may choose." So the maiden did not array herself." — ED.]

P. 346, col. 1, line 16. *that maiden in the tale.* The tale of Math, son of Mathonwy. "So they took the blossoms of the oak, and the blossoms of the broom, and the blossoms of the meadowsweet, and produced from them a maiden, the fairest and most graceful that man ever saw. And they baptized her and gave her the name of Blodenwedd (flower-vision)." — *Mabinogion*, p. 426.

P. 346, col. 1, line 18. *the bride of Cassivelaun.* [The love of a British maiden named Flur, who was betrothed to Cassivelaunus, according to the Welsh legend, led Cæsar to invade Britain (*Mabinogion*, p. 392). — ED.]

P. 346, col. 2, line 6. *flaws in summer.* [Cf. *Hamlet*, v. i. 239, "the winter's flaw" = gusts of wind. — ED.]

P. 346, col. 2, line 16.

As careful robins eye the delver's toil.

[This line was made one day while my father was digging, as was his wont then, in the kitchen garden at Farringford, when he was much amused by the many watchful robins round him. — ED.]

P. 347, col. 1, line 27. *gaudy-day.* [Holiday — now only used of special feast-days at the Universities. — ED.]

P. 347. GERAINT AND ENID. [First published in 1859. *The Marriage of Geraint and Geraint and Enid* were originally one poem, and were divided into two Idylls in 1888. The sin of Lancelot and Guinevere begins to breed, even among those who would "rather die than doubt," despair and want of trust in God and man. — ED.]

P. 347, line 1.

O purblind race of miserable men, etc.

[Cf. Lucretius, ii. 14:

O miseras hominum mentes, O pectora caeca, etc. ED.]

P. 350, col. 2, lines 11-15.

*as one,
That listens near a torrent mountain-brook,
All thro' the crash of the near cataract hears
The drumming thunder of the huger fall
At distance, were the soldiers wont to hear
His voice in battle.*

A memory of what I heard near Festiniog, but the scenery imagined is vaster. [My father agreed with Wordsworth that much of poetry takes its origin from emotion remembered in tranquillity. — ED.]

P. 351, col. 2, line 23. *doom, judgment.*

P. 353, col. 1, line 15.

My malice is no deeper than a moat.

[= I will not kill him, but I will put him in prison. — ED.]

P. 353, col. 2, line 28. *the red cock shouting to the light.* [Cf.

Before the red cock crows from the farm upon the hill.

May Queen, p. 49. — ED.]

P. 354, col. 2, line 33. *like a thunder-cloud.* The horse's mane is compared to the skirts of the rain-cloud.

P. 355, col. 1, line 29. *shall we fast, or dine?* Shall we go hungry, or shall we take his spoils and pay for our dinner with them?

P. 355, col. 1, line 30. *No? — then do thou.* Enid shrinks from taking anything from her old lover.

P. 357, col. 1, line 31. *as the worm draws in the wither'd leaf.* I used to watch worms

drawing in withered leaves on the lawn at Farringford.

[My father would quote this simile as good, and that in *Merlin and Vivien*, p. 387, col. 2, line 25:

The pale blood of the wizard at her touch
Took gayer colours, like an opal warm'd.
Ed.]

P. 358, col. 1, line 15.

This silken rag, this beggar-woman's weed.
"Weed," A.S. *wood*, garment. [Cf. *Midsummer-Night's Dream*, II. i. 256:

"Weed wide enough to wrap a fairy in,"
and elsewhere in Shakespeare. — Ed.]

P. 358, col. 1, lines 24, 25.

Play'd into green, and thicker down the front
With jewels than the sword with drops of dew.

I made these lines on the High Down one morning at Freshwater.

P. 358, col. 1, line 30. *their day of power.* The worst tyrants are those who have long been tyrannized over, if they have tyrannous natures.

P. 362, col. 1, line 4. *the sacred Dec.* Cf.

"Where Deva spreads her wizard stream."
Lycidas, 55.

P. 362, col. 1, line 10. *weed the white horse.* The white horse near Wantage on the Berkshire hills which commemorates the victory at Ashdown of the English under Alfred over the Danes (871). The white horse was the emblem of the English or Saxons, as the raven was of the Danes, and as the dragon was of the Britons.

P. 362, col. 2, line 8. *A happy life with a fair death.* [Llywarch Hen's elegy on Geraint's death in the battle of Llongborth, believed by some to have been Portsmouth, is well known. See Lady Charlotte Guest's *Mabinogion*, vol. II. pp. 150-151:—

"Before Geraint, the terror of the foe,
I saw steeds fatigued with the toil of battle,
And after the shout was given, how dreadful was the onset.

At Llongborth I saw the tumult
And the slain drenched in gore,
And red-stained warriors from the assault of the foe.

Before Geraint, the scourge of the enemy,
I saw steeds white with foam,
And after the shout of battle, a fearful torrent.

At Llongborth I saw the raging of slaughter
And an excessive carnage,
And warriors blood-stained from the assault of Geraint.

At Llongborth was Geraint slain,
A valiant warrior from the woodlands of Devon

Slaughtering his foes as he fell." Ed.]

P. 362. BALIN AND BALAN. [Partly founded on Bk. II. of Malory, written mostly at Aldworth, soon after *Gareth and Lynette*, and first published in 1885. The story of the poem is largely original. "Loyal natures are wrought to anger and madness against the world." — Ed.]

P. 363, col. 1, lines 1-3.

*to right and left the spring, that down,
From underneath a plume of lady-fern,
Sang, and the sand danced at the bottom of it.*

[Suggested by a spring which rises near the house at Aldworth. — Ed.]

P. 364, col. 2, lines 2-5.

*his soul
Became a Fiend, which, as the man in life
Was wounded by blind tongues he saw not
whence,
Strikes from behind.*

[Symbolic of Slander. — Ed.]

P. 365, col. 2, line 7. *Langued gules* [red-tongued—language of heraldry.—Ed.]

P. 366, col. 1, lines 8 ff. [This simile beginning

Thus as a hearth lit in a mountain home was suggested by what he often saw from his own study at Aldworth: the fire in the grate at night reflected in the window, and seemingly a fire raging in the woodland below. — Ed.]

P. 368, col. 1, lines 21 ff. [The goblet is embossed with scenes from the story of Joseph of Arimathea, his voyage, and the

wattle-built church he raised at Glastonbury. King Pellam represents the type of asceticism and superstition. — Ed.]

Pp. 368-369. See for a passage of rapid blank verse (where the pauses are light, and the accented syllables under the average — some being short in quantity, and the narrative brief and animated), *He rose, descended to face to ground.*

P. 373. MERLIN AND VIVIEN.

[For the name of Vivien my father is indebted to the old *Romance of Merlin*. Begun in February and finished on March 31st, 1856, and first published in 1859. "Some even among the highest intellects become the slaves of the evil which is at first half disdained." My father created the character of Vivien with much care — as the evil genius of the Round Table¹ — who in her lustfulness of the flesh could not believe in anything either good or great.

The story of the poem of *Merlin and Vivien* is essentially original, and was founded on the following passage from Malory:

"Merlin was assetted and doted on one of the ladies of the lake (Nimuë). But Merlin would let her have no rest, but always he would be with her. . . . And always Merlin lay about the lady to have her love. . . . But she was ever passing weary of him, and fain would have been delivered of him, for she was afear'd of him because he was a devil's son, and she could not put him away by no means. And so on a time it happed that Merlin shewed to her in a rock, whereas was a great wonder and wrought by enchantment that went under a great stone. So by her subtle working she made Merlin to go under that stone, to let her wit of the marvels there, but she wrought so there for him that he came never out for all the craft that he could do. And so she departed and left Merlin." — Bk. iv. ch. i. — Ed.]

P. 373, line 2. *Broceliande*. The forest of Broceliand in Brittany near St. Malo.

P. 374, col. 2, line 28.

Ride, ride and dream until ye wake — to me!

¹ Even to the last. See *Guinevere*, p. 448, col. 1, lines 4, 5.

The only real bit of feeling, and the only pathetic line which Vivien speaks.

P. 375, col. 1, lines 6-8. [*Seeling, sewing up eyes of hawk. Jesses, straps of leather fastened to legs. Check at pies, fly at magpies. Nor will she rake, nor will she fly at other game.* — Ed.]

P. 375, col. 1, line 12. *tower'd, soared.*

P. 375, col. 1, line 16. *pounced her quarry* [swooped on her game. — Ed.].

P. 375, col. 1, lines 28, 29.

Thereafter as an enemy that has left Death in the living waters.

Poisoned the wells.

P. 376, col. 1, line 13.

An ever-moaning battle in the mist.

The vision of the battle at the end.

P. 376, col. 2, line 17.

As on a dull day in an Ocean cave.

This simile is taken from what I saw in the Caves of Ballybunion.

P. 377, col. 2, lines 9-11.

*O did ye never lie upon the shore,
And watch the curl'd white of the coming wave*

Glass'd in the slippery sand before it breaks?

I thought of these lines at Alum Bay in the Isle of Wight if anywhere.

P. 379, col. 1, line 23.

Like sunlight on the plain behind a shower.

As seen from a hill in Yorkshire.

P. 379, col. 1, line 25.

Far other was the song that once I heard.

The song about the clang of battle-axes, etc., in the *Coming of Arthur*. ♪

P. 380, col. 2, line 32 to p. 381, col. 1, line 3.

a single misty star,

Which is the second in a line of stars

That seem a sword beneath a belt of three.

♄ Orionis — the nebula in which is imbedded the great multiple star. When this was written some astronomers fancied that this nebula in Orion was the vastest object in the Universe — a firmament of suns too far away to be resolved into stars by the telescope, and yet so huge as to be seen by the naked eye.

[My father often pondered on the nothingness of human fame by comparison with the charm of those immense spatial and temporal cosmic weavings and wavings. — Ed.]

P. 381, col. 2, line 9 to p. 382, col. 1, line 22. *There lived a king to the gateway towers.* People have tried to discover this legend, but there is no legend of the kind that I know of.

P. 382, col. 2, line 5 to p. 383, col. 1, line 7. *He answer'd laughing to come down to me.* Nor is this a legend to be found.

P. 382, col. 2, line 22. *lash'd*, like an eyelash. A German translation has *peitschte* (whipt it), but — “eye” and “eyelid” having immediately preceded — the translator might have guessed better.

P. 384, col. 1, line 2. *the reckling* [the puny infant. — Ed.]

P. 384, col. 2, line 30. *holy king*, David.

P. 387, col. 2, line 15. *white-listed*, striped with white.

P. 388. LANCELOT AND ELAINE. [Begun at the home of G. F. Watts, R.A., and of the Prinseps, Little Holland House, Kensington, in July 1858, and first published in 1859. “The tenderest of all natures sinks under the blight, that which is of the highest in her working her doom.” See Malory, xviii. ch. 9-20. Jowett wrote of this Idyll: “It moves me like the love of Juliet in Shakespeare. . . . There are hundreds and hundreds of all ages (and men as well as women) who, although they have not died for love (have no intention of doing so), will find there a sort of ideal consolation of their own troubles and remembrances.” — Ed.]

P. 388, line 2. *Aslolah*, said to be Guildford.

P. 388, col. 2, line 21. *Lyonnesse*. A land that is said to have stretched between Land's End and Scilly, and to have contained some of Cornwall as well.

P. 392, col. 2, lines 16-18. *That some one put this diamond in her hand, And that it was too slippery to be held, And slept and fell into some pool or stream.*

A vision prophetic of Guinevere hurling the diamonds into the Thames.

Pp. 392-393. [For these battles see Nennius, *Hist. Brit.* § 50, in Bohn's translation: “Thus it was that the magnanimous Arthur, with all the kings and military force of Britain, fought against the Saxons. And though there were many more noble than himself, yet he was twelve times chosen their commander, and was as often conqueror. The first battle in which he was engaged was at the mouth of the river Glem. The second, third, fourth, and fifth were on another river, by the Britons called Duglas, in the region Linuis. The sixth on the river Bassas. The seventh in the wood Celidon, which the Britons call Cat Coit Celidon. The eighth was near Gurnion Castle, where Arthur bore the image of the Holy Virgin, mother of God, upon his shoulders, and through the power of our Lord Jesus Christ, and the holy Mary, put the Saxons to flight, and pursued them the whole day with great slaughter. The ninth was at the City of Legion, which is called Caerleon. The tenth was on the banks of the river Trat Treuroit. The eleventh was on the mountain Breguoin, which we call Cat Bregon. The twelfth was a most severe contest, when Arthur penetrated to the hill of Badon. In this engagement, nine hundred and forty fell by his hand alone, no one but the Lord affording him assistance. In all these engagements the Britons were successful. For no strength can avail against the will of the Almighty.” — Ed.]

P. 393, col. 1, line 3. *white Horse*. [See note on p. 362, col. 1, line 10. — Ed.]

P. 393, col. 2, line 10. *rahe*, early (thence “rather”).

P. 393, col. 2, line 13.

Down the | long tow|er-stairs, | hesit|ating.

“Stairs” is to be read as a monosyllable, with a pause after it.

[Spedding writes: “The art with which A. T. has represented Elaine's action by the slow and lingering movement, the sudden arrest, and the hesitating advance of the metre, has been altogether lost on some critics.” — Ed.]

P. 393, col. 2, line 30 to p. 394, col. 1, line 6. [“So thus as shee came too and fro,

shee was so hoot in her love that shee besought Sir Launcelot to weare upon him at the justes a token of hers. 'Faïre damosell,' said Sir Launcelot, 'and if I graunt you that, yee may say I doe more for your love than ever I did for lady or damosell.' . . . And then hee said, 'Faïre damosell, I will graunt you to weare a token of yours upon my helmet, and therefore what it is, show me.' 'Sir,' said shee, 'it is a red sleeve of mine of scarlet, well-embroidered with great pearles.' And so shee brought it him" (Malory). — Ed.]

P. 395, col. 2, lines 19-22.

*Bare, as a wild wave in the wide North-sea,
Green-glimmering toward the summit, bears,
with all*

*Its stormy crests that smoke against the skies,
Down on a bark.*

Seen on a voyage of mine to Norway.

"Next day (July 24th, 1858) very fine but in the night toward morning storm arose and our top-mast was broken off. I stood next morning a long time by the cabin door and watched the green sea looking like a mountainous country, far-off waves with foam at the top looking like snowy mountains bounding the scene; one great wave, green-shining, past with all its crests smoking high up beside the vessel. As I stood there came a sudden hurricane and roared dreadfully in the funnel for twenty seconds and past away" (*Letter from my father to my mother*). — Ed.]

P. 402, col. 1, line 18. *ghostly grace*.
Vision of Guinevere.

P. 402, col. 1, line 27.

Then as a little helpless innocent bird.

Chaffinch.

Pp. 402-403. ["My lord Sir Launcelot, now I see that yee will depart: faïre and courteous knight, have mercy upon mee, and suffer mee not to die for your love." 'What would yee that I did?' said Sir Launcelot. 'I would have you unto my husband,' said the maide Elaine. 'Faïre damosell, I thanke you,' said Sir Launcelot; 'but certainly,' said he, 'I cast mee never to be married.' . . . 'Alas,' said she, 'then must I needes die for your love'" (Malory). — Ed.]

P. 405, col. 2, lines 3, 4.

never yet

Was noble man but made ignoble talk.

The noblest are ever subject to calumny.

P. 401, col. 1, line 1.

I hear of rumours flying thro' your court.

Rumours of his love for Elaine.

P. 408, col. 1, lines 19-29. ["Most noble knight, my lord Sir Launcelot du Lake, now hath death made us two at debate for your love: I was your lover, that men called the faïre maiden of Astolat: therefore unto all ladies I make my moane; yet for my soule that yee pray, and bury me at the least, and offer yee my massepeny. This is my last request: and a cleane maide I died, I take God to my witnesse. Pray for my soule, Sir Launcelot, as thou art a knight pearles" (Malory). — Ed.]

P. 409, col. 1, lines 9-17.

*So toward that shrine which then in all
the realm*

*Was richest, Arthur leading, slowly went
The marshall'd Order of their Table Round,
And Launcelot sad beyond his wont, to see
The maiden buried, not as one unknown,
Nor meanly, but with gorgeous obsequies,
And mass, and rolling music, like a queen.
And when the knights had laid her comely
head*

Low in the dust of half-forgotten kings.

This passage and the "tower-stair" passage (p. 393) are among the best blank verse in *Lancelot and Elaine*, I think.

[I asked my father why he did not write an Idyll "How Sir Lancelot came unto the hermitage, and how he took the habit unto him; how he went to Almesbury and found Queen Guinevere dead, whom they brought to Glastonbury; and how Sir Lancelot died a holy man"; and he answered, "Because it could not be done better than by Malory." My father loved his own great imaginative knight, the Lancelot of the Idylls. — Ed.]

P. 410. THE HOLY GRAIL. [First published in 1869. See Malory, 13-17. The story of this Idyll is full of my father's invention and imagination. "Faith declines, religion in many turns from practical

goodness to the quest after the supernatural and marvellous and selfish religious excitement. Few are those for whom the quest is a source of spiritual strength."

My mother notes in her Journal: "1868, Sept. 9th. A. read a bit of his *San Graal*, which he has just begun. Sept. 14th. He has almost finished the *San Graal*. It came like a breath of inspiration. Sept. 23rd. We took Lionel to Eton. . . . At Dr. Warre's request A. read the *San Graal* MS. complete in the garden. 1869, May 18th. A. read the *San Graal*. I doubt whether the *San Graal* would have been written but for my endeavour, and the Queen's wish, and that of the Crown Princess. Thank God for it. He has had the subject in his mind for years, ever since he began to write about Arthur and his knights."

About this poem my father said to me: "At twenty-four I meant to write an epic or a drama of King Arthur, and I thought that I should take twenty years about the work. They will now say that I have been forty years about it. *The Holy Grail* is one of the most imaginative of my poems. I have expressed there my strong feeling as to the Reality of the Unseen. The end, where the King speaks of his work and of his visions, is intended to be the summing up of all in the highest note by the highest of men."

These three lines (pp. 424-425) in Arthur's speech are the (spiritually) central lines of the poem:

In moments when he feels he cannot die,
And knows himself no vision to himself,
Nor the high God a vision.

Sir James Knowles writes to me:—

I was introduced to your father by King Arthur — for my little book on the Arthur legends, dedicated to him, first brought me to his acquaintance thirty-five years ago — and this probably explains why he chose to give me so much of his confidence on the subject of his *Idylls of the King*. He used to say (in jest), "I know more about Arthur than any other man in England, and you know next most," and when, in 1867 and afterwards, he became our frequent guest at Clapham Common, he would talk with me for hours upon the subject, and I always urged him to resume his forsaken project of making a whole great poem on it.

The recent and immense success of his first four *Idylls* helped my cause greatly, but he

would constantly protest that it was next to impossible now to put the thing properly together, because he had taken up with a fragmentary mode of treatment instead of the continuous symbolic epic he had meditated in his youth, and "which the Reviews had knocked out of him." Frequent importunity, however, had its effect, and in the end he came to admit that the plan of a series of separate pictures connected by a purpose running through them all, as a thread connects beads, had its merits, and, under the circumstances, had better be tried.

He resumed his great scheme with *The Holy Grail*.

As the revised plan took more and more shape and drew towards completion, he would sometimes point his finger at me with a grim smile, and say: "I had given it all up long ago, though I was often urged to go on with it; and then this beast said 'Do it,' and I did it."

He always told me that he had from the beginning meant to make Arthur something more and other than a mystic or historic king, but that he had changed his mind from his original meaning. In 1869 he gave me a memorandum written in his own hand which he told me was then thirty or forty years old. He said that in those early days (about 1830) the poem was to be a sort of allegory of the Church, but that now King Arthur was to stand in a symbolic way for the Soul, and his Knights for the human passions which the Soul was to order and subdue.

He encouraged me to write a short paper, in the form of a letter to the *Spectator*,¹ on the inner meaning of the whole poem, which I did, simply upon the lines he himself indicated. He often said, however, that an allegory should never be pressed too far, and that "there were many glancing meanings in everything he wrote."

Considerable trouble and changing with publishers went on during the production of the *Idylls* (of 1869), and he was so anxious about misprints that, for the greater security against errors, he caused the proofs of them to be sent to me, as well as to himself. He would go over them with me in the most minute manner, and afterwards would write such letters as the following:

FARRINGFORD, FRESHWATER,
ISLE OF WIGHT, April 5, 1872.

Gareth is not finished yet. I left him off once altogether, finding him more difficult to deal with than anything I had ever tried, excepting perhaps Aymer's Field. If I were at liberty, which I think I am not, to print the names of the speakers "Gareth," "Linette," over the short snip-snap of their talk, and so avoid the perpetual "said" and its varieties, the work would be much easier. I have made out the plan, however, and perhaps some day it will be completed; and it will be then to consider whether or no it should go into the *Contemporary* or elsewhere.

Edward FitzGerald's comment on *The Holy Grail* is: "The whole myth of Arthur's Round Table Dynasty in Britain

¹ See Appendix, *Tennyson and his Friends*.

presents itself before me with a sort of cloudy, Stonehenge grandeur. I am not sure if the old knights' Adventures do not tell upon me better, touched in some Lyric Way, like your own *Lady of Shalott*. I never could care for Spenser, Tasso, Ariosto, whose epic has a ballad ring about it. But I never could care much for the old Prose Romances either, except *Don Quixote*. . . . They talk of 'meta-physical Depth and Subtlety.' Pray, is there none in *The Palace of Art*, *The Vision of Sin* (which last touches on the Limit of Disgust without ever falling in), *Locksley Hall* also, with some little Passion, I think! only that all these being clear to the Bottom, as well as beautiful, do not seem to Cockney eyes so deep as Muddy Waters?" — Ed.]

P. 411, col. 1, line 1.

O brother, I have seen this yew-tree smoke.

The pollen in Spring, which, blown abroad by the wind, looks like smoke. Cf. *Memoir*, vol. ii. p. 53, and *In Memoriam*, xxxix.

P. 411, col. 1, line 31. *Aromat*. Arimathea, the home of Joseph of Arimathea, who, according to the legend, received in the Grail the blood that flowed from our Lord's side.

P. 411, col. 2, lines 1, 2.

*when the dead
Went wandering o'er Moriah.*

[Cf. St. Matthew xxvii. 50 ff. — Ed.]

P. 411, col. 2, lines 4, 5.

*To Glastonbury, where the winter thorn
Blossoms at Christmas.*

[It was believed to have been grown from the staff of Joseph of Arimathea. — Ed.]

P. 413, col. 1, line 24. '*The Siege perilous*.' The perilous seat which stands for the spiritual imagination.

["And anon he brought him unto the Siege Perilous, where beside sat Sir Launcelot. And the good old man lift up the cloth, and found there letters that said, 'This is the siege of Sir Galahad, the good knight.' 'Sir,' said the old man, 'wit yee well this place is yours.' And

then hee set him down surely in that siege" (Malory). — Ed.]

P. 413, col. 2, line 31. *shining hair*. [Cf. *πλοκάμους φαινοῦς* (Il. xiv. 176). — Ed.]

P. 414, col. 1, line 22. [The four zones represent human progress: the savage state of society; the state where man lords it over the beast; the full development of man; the progress toward spiritual ideals. — Ed.]

P. 414, col. 2, line 16.

In unremorseful folds of rolling fire.

This line gives onomatopœically the "unremorseful flames."

P. 415, col. 1, lines 18, 19.

*'Ah, Galahad, Galahad,' said the King,
'for such
As thou art is the vision, not for these.'*

The king thought that most men ought to do the duty that lies closest to them, and that to few only is given the spiritual enthusiasm. Those who have it not ought not to affect it.

P. 415, col. 2, line 4. *White Horse*. [See note on p. 368, col. 2, line 30. — Ed.]

P. 416, col. 1, line 13. *wyvern*, two-legged dragon. Old French *wivre*, viper.

P. 416, col. 2, lines 20-23.

*But even while I drank the brook, and ate
The goodly apples, all these things at once
Fell into dust, and I was left alone,
And thirsting, in a land of sand and thorns.*

The gratification of sensual appetite brings Percivale no content.

P. 416, col. 2, lines 24 to p. 417, col. 1, line 2. Nor does wifely love and the love of the family.

P. 417, col. 1, lines 3-10. Nor does wealth, which is worshipped by labour.

P. 417, col. 1, lines 11-22. Nor does glory.

P. 417, col. 1, line 23 to col. 2, line 11. Nor does Fame.

P. 417, col. 2, line 25.

*Led on the gray-hair'd wisdom of the east.
The Magi.*

P. 418, col. 2, line 34. *sacring*, consecration.

P. 418, col. 1, line 3.

I saw the fiery face as of a child.

[See Malory, xvii, 20: "And then he took an ubby (a cake of the Sacrament), which was made in the likeness of bread; and at the lifting up there came a figure in the likeness of a child, and the visage was as bright and red as any fire, and smote himself into that bread, so that they all saw that the bread was formed of a fleshly man." — Ed.]

P. 418, col. 1, line 28.

Storm at the top, and when we gain'd it, storm.

It was a time of storm when men could imagine miracles, and so storm is emphasized.

P. 418, col. 1, line 34. [My father looked on this description of Sir Galahad's quest, and on that of Sir Lancelot's, as among the best blank verse he had written. He pointed out the difference between the five visions of the Grail, as seen by the Holy Nun, Sir Galahad, Sir Percivale, Sir Lancelot, Sir Bors, according to their different, their own peculiar natures and circumstances, their selflessness, and the perfection or imperfection of their Christianity. He dwelt on the mystical treatment of every part of his subject, and said the key is to be found in a careful reading of Sir Percivale's visions. He would also call attention to the babbling homely utterances of the village priest Ambrosius as a contrast to the sweeping passages of blank verse that set forth the visions of spiritual enthusiasm. — Ed.]

P. 421, col. 1, lines 3, 4.

*Paynim amid their circles, and the stones
They pitch up straight to heaven.*

The temples and upright stones of the Druidic religion.

P. 421, col. 1, line 9. *A mocking fire.*

The sun-worshippers that were said to dwell on Lyonesse scoffed at Perceval.

P. 421, col. 1, line 23.

The seven clear stars of Arthur's Table Round.

The Great Bear.

P. 421, col. 2, lines 4, 5.

*the sweet Grail
Glided and past.*

It might have been a meteor.

P. 421, col. 2, lines 10, 11.

*Sir Bors it was
Who spake so low.*

[Cf. p. 411, col. 1, lines 23, 24:

Yet one of your own knights, a guest of ours,
Told us of this in our refectory. — Ed.]

P. 421, col. 2, line 28. *basilisks*, the fabulous crown'd serpent whose look killed.

P. 421, col. 2, line 28. *cockatrices*. In heraldry, winged snakes.

P. 421, col. 2, line 29. *talbots*, heraldic dogs.

Pp. 430, 431. ["And there he said, 'My sinne and my wretchednesse hath brought me unto great dishonour; for when I sought worldly adventures, and worldly desires, I ever achieved them, and had the better in every place, and never was I discomfited in no quarrell, were it right or wrong. And now I take upon me the adventures of holy things: and now I see and understan that mine old sinne hindreth mee, and also shameth mee, so that I had no power to stire nor to speak when the holy blood appeared before mee.' So thus hee sorrowed till it was day, and heard the foules of the ayre sing; then was hee somewhat comforted" (Malory). — Ed.]

P. 423, col. 2, lines 13, 14.

*only the rounded moon
Thro' the tall oriel on the rolling sea.*

[My father was fond of quoting these lines for the beauty of the sound. "The lark" in the tower toward the rising sun symbolizes Hope. — Ed.]

P. 424, col. 1, line 13. *deaf as the blue-eyed cat*. [Cf. Darwin's *Origin of Species*, ch. i.: "Thus cats which are entirely white and have blue eyes are generally deaf; but it has lately been pointed out by Mr. Tait that this is confined to the males." — Ed.]

P. 424, col. 2, line 3.

*[And spake I not too truly, O my knights,
etc.]*

refers to King Arthur's speech (pp. 291-

299), given in Malory as follows:—"Alas!" said King Arthur unto Sir Gawaine, 'yee have nigh slaine me with the vowe and promise that yee have made; for through you yee have bereft mee of the fairest fellowship and the truest of knighthood that ever were seene together in any realme of the world. For when they shall depart from hence, I am sure that all shall never meete more in this world, for there shall many die in the quest, and so it forethinketh me a little; for I have loved them as well as my life, wherefore it shall grieve me right sore the separation of this fellowship, for I have had an old custome to have them in my fellowship. And therewith teares fell into his eyes."—ED.]

P. 424, col. 2, line 24 to p. 425, col. 1, line 2. Arthur suggests that all the material universe may be but vision.

[As far back as 1839 my father had written to my mother: "Annihilate within yourself these two dreams of Space and Time." "I think," he said, "matter is merely the shadow of something greater than itself, which we poor short-sighted creatures cannot see."—ED.]

P. 424, col. 2, line 31 to p. 425, col. 1, line 1.

*In moments when he feels he cannot die,
And knows himself no vision to himself,
Nor the high God a vision.*

[Cf. *The Ancient Sage*:

for more than once when I

Sat all alone, revolving in myself

The word that is the symbol of myself,

The mortal limit of the Self was loosed,

And past into the Nameless, as a cloud
Melts into Heaven. I touch'd my limbs,
the limbs

Were strange not mine — and yet no shade
of doubt,

But utter clearness, and thro' loss of Self

The gain of such large life as match'd with
ours

Were Sun to spark.

Ed.]

P. 425, col. 1, lines 1, 2.

nor that One

Who rose again.

[My father said (I think) about this passage: "There is something miraculous

in man, and there is more in Christianity than some people think. It is enough to look on Christ as Divine and Ideal without defining more. They will not easily beat the character of Christ, that union of man and woman, strength and sweetness."—ED.]

P. 425. PELLEAS AND ETTARRE. [First published in 1869. See Malory, iv. 20-23. —ED.] Almost the saddest of the Idylls. The breaking of the storm.

P. 425, col. 2, lines 4, 5.

*It seem'd to Pelleas that the fern without
Burnt as a living fire of emeralds.*

Seen as I lay in the New Forest. [This whole passage is descriptive of the New Forest, which he called "the finest bit of old England left, the most peculiar."—ED.]

P. 430, col. 2, line 9. *prowest*, noblest.

P. 431, col. 2, line 29. *lurdane*, from Old French *lourdin*, heavy. [Cf. Scott's *Abbot*, iv.: "I found the careless lurdane feeding him with unwashed flesh."—ED.]

P. 432, col. 1, line 24.

*And the sword of the journey across her
throat.*

The line gives the quiver of the sword across their throats.

[“And when he cam to the pavilions he tied his horse to a tree, and pulled out his sword naked in his hand, and went straight to them where as they lay together, and yet he thought that it were great shame for him to sley them sleeping, and laid the naked sword overthwart both their throates, and then he tooke his horse, and rod forth his way, making great and wofull lamentation” (Malory). —ED.]

P. 434, col. 1, line 28. *Yea, between thy lips — and sharp*. [Cf. *Cymbeline*, III. iv. 35. —ED.]

P. 435. THE LAST TOURNAMENT. [First published in *The Contemporary Review*, December 1871. The bare outline of the story and of the vengeance of Mark is taken from Malory; my father often referred with pleasure to his creation of the half-humorous, half-pathetic fool Dagonet. —ED.]

P. 436, col. 1, line 8. *strangers to the tongue*, rough.

P. 436, col. 2, line 8. *blunt stump*, where the hand had been cut off and the stump had been pitched.

P. 436, col. 1, line 12. *the Red Knight*. Pelleas.

P. 436, col. 2. [Cf. Isaiah xiv. 13. — Ed.]

P. 437, col. 1, lines 15. 16. [See Merlin's song in *The Coming of Arthur*, p. 309. — Ed.]

P. 437, col. 2, line 4. *vail'd*, drooped. [Cf. *Hamlet*, i. ii. 70:

"Do not for ever with thy vailed lids
Seek for thy noble father in the dust."
Ed.]

P. 437, col. 2, line 7. *Of Autumn thunder*, the autumn of the Round Table.

P. 437, col. 1, lines 28, 29.

*A spear, a harp, a bugle — Tristram — late
From overseas in Brittany return'd.*

He was a harper and a hunter.

["And so Tristram learned to be an harper passing all other, that there was none such called in no country. And so in harping and in instruments of musike hee applied himself in his youth for to learne, and after as he growed in his might and strength, he laboured ever in hunting and hawking, so that we never read of no gentleman more that so used himself therein. . . .

"And every day Sir Tristram would ride in hunting; for Sir Tristram was that time called the best chacer of the world, and the noblest blower of an horne of all manner of measures. For as bookes report, of Sir Tristram came all the good termes of venery and of hunting, and the sises and measures of blowing of an horne. And of him we had first all the termes of hawking, and which were beasts of chace and beasts of venery, and what were vermines, and all the blasts that long to all manner of games. First to the uncoupling, to the seeking, to the rechace, to the flight, to the death, and to strak, and many other blasts and termes, that all manner of gentlemen have cause to the world's end

to praise Sir Tristram and to pray for his soule" (Malory). — Ed.]

P. 438, col. 1, line 14. *Art thou the purest, brother?* Because the Queen had said:

"The purest of thy knights
May use them for the purest of my maids."

P. 438, col. 1, lines 27-28 to col. 2, lines 1-6. It was the law to give the prize to some lady on the field, but the laws are broken, and Tristram the courteous has lost his courtesy, for the great sin of Lancelot was sapping the Round Table.

P. 438, col. 2, line 14.

The snowdrop only, flowering thro' the year.
Because they were dressed in white.

P. 438, col. 2, lines 21, 22.

*Liken'd them, saying, as when an hour of
cold
Falls on the mountain in midsummer
snows.*

Seen by me at Mürren in Switzerland.

P. 439, col. 2, line 28.

Her daintier namesake down in Brittany.
Isolt of the white hands.

P. 439, col. 2, line 33. *shell*, husk.

P. 440, col. 1, line 26. *Paynim bard*, Orpheus.

P. 440, col. 2, line 3. *harp of Arthur*, Lyra.

P. 440, col. 2, line 27. *burning spurge*, the juice of the common spurge. I remember two early lines of mine:

Spurge with fairy crescent set
Like the flower of Mahomet.

P. 441, col. 1, line 8. *outer eye*, the hunter's eye.

P. 441, col. 1, line 13. *slot*, trail.

P. 441, col. 1, line 13. *fewmets*, droppings.

P. 442, col. 1, line 27. *the name*, Pelleas.

P. 442, col. 2, lines 2-5.

*Fall, as the crest of some slow-arching wave,
Heard in dead night along that table-shore,
Drops flat, and after the great waters break
Whitening for half a league, and thin
themselves,*

*Far over sands marbled with moon and cloud,
From less and less to nothing.*

As I have heard and seen the sea on the shore of Mablethorpe.

P. 442, col. 2, line 20. *Alioth and Alcor*, two stars in the Great Bear.

P. 442, col. 2, line 22. *as the water Moab saw*. [Cf. 2 Kings iii. 22. — Ed.]

P. 443, col. 1, line 8. *What, if she hate me now?* "She" is his wife.

P. 443, col. 1, line 14. *roky* [misty. Cf. *Macbeth*, iii. ii. 51. — Ed.].

P. 443, col. 1, line 22.
The spiring stone that scaled about her tower.

Winding stone staircase.

P. 444, col. 1, line 7. *Sailing from Ireland*. Tristram had told his uncle Mark of the beauty of Isolt, when he saw her in Ireland, so Mark demanded her hand in marriage, which he obtained. Then Mark sent Tristram to fetch her as in my *Idylls* Arthur sent Lancelot for Guinevere.

P. 445, col. 1, line 24. *malikin in the mast*, slut among the beech nuts.

P. 446, col. 1, line 10.
Believed himself a greater than himself.
When the man had an ideal before him.

P. 446, col. 1, line 30.
The ptarmigan that whitens ere his hour.
Seen by me in the Museum at Christiania in Norway.

P. 446, col. 1, line 33. *yaffingale*. Old word, and still provincial for the green wood-pecker (so called from its laughter). In Sussex "yaffel."

P. 446, col. 2, line 30 to p. 447, col. 1, line 7. Like an old Gaelic song — the two stars symbolic of the two Isolts.

P. 447, col. 1, lines 22, 23. ["Also that false traitour King Marke slew the noble knight Sir Tristram as he sat harping before his lady La beale Isoud, with a trenchant glaive, for whose death was much bewailing of every knight that ever was in King Arthur's daies. . . . And La

Beale Isoud died swooning upon the cross of Sir Tristram, whereof was great pity" (Malory).— Ed.]

P. 447. GUINEVERE. [First published in 1859. This Idyll is largely original, being founded on the following passage from Malory: "And so shee went to Almesbury, and there shee let make herself a nunne and ware white cloathes and blacke. And great pennance shee tooke as ever did sinfull lady in this land: and never creature could make her merry, but lived in fastings, prayers, and almes deedes, that all manner of people mervailed how virtuously shee was changed. Now leave wee Queene Guenever in Almesbury, that was a nunne in white cloathes and blacke; and there she was abbess and ruler, as reason would." Guinevere was called Gwenhwyvar (the white ghost) by the bards, and is said by Taliessin to have been "of a haughty disposition even in her youth." Malory calls her the daughter of Leodogran of the land of Camelyard.

According to Geoffrey of Monmouth, "Guanhumara" was "descended from a noble family of Romans, and educated under Duke Cadur of Cornwall, and surpassed in beauty all the women of the island."

"Some one," writes my father, "asks how long it took to write *Guinevere*? About a fortnight." He used to say something of this kind: "Perfection in art is perhaps more sudden than we think; but then the long preparation for it, that unseen germination, that is what we ignore and forget."

My mother notes in her Journal: "*July 9th, 1857*. A. has brought me as a birthday present the first two lines that he has made of *Guinevere*, which might be the nucleus of a great poem. Arthur is parting from Guinevere, and says:

But hither shall I never come again,
Never lie by thy side; see thee no more;
Farewell!" [Ed.]

P. 447, line 2. *Almesbury*, near Stonehenge, now Amesbury.

P. 449, col. 2, line 23. *housel*. Anglo-Saxon *husel*, the Eucharist.

P. 451, col. 2, line 21. *spigol*, the bung.

P. 452, col. 1, line 12. *Bude and Bos.*
North of Tintagil.

P. 453, col. 2, line 15. *That seem'd the heavens.* [This simile was made from the hyacinths in the Wilderness at Farringford. — Ed.]

P. 456, col. 2, line 14. *Pendragonship.*
The headship of the tribes who had confederated against the Lords of the White Horse. "Pendragon" not a dactyl as some make it, but Pén-drágon. Tho' in the first edition of the *Palace of Art*, I ended one line with Pendragon. I never in reading pronounced it dactylically, but Pén-drágon.

P. 457, col. 2, line 14. *vail.* See p. 437, col. 2, line 4.

P. 458. THE PASSING OF ARTHUR.
["The temporary triumph of evil, the confusion of moral order, closing in the Great Battle of the West." This complete Idyll was published in 1869. 169 lines at the beginning and 30 lines at the end were added to the *Morte d'Arthur*, originally published in 1842. Cf. Notes on the "Morte d'Arthur," *Memoir*, vol. i. pp. 384-390. — Ed.]

P. 458, line 14. *lesser god.* Cf. the demiurge of Plato, and the gnostic belief that lesser Powers created the world.

P. 458, col. 2, lines 11, 12.

blown

Along a wandering wind.

aliae panduntur inanes

Suspensae ad ventos.

Virgil, Aen. vi. 740-741.

P. 459, col. 1, lines 13, 14.

*O me, my King, let pass whatever will,
Elves, and the "harmless glamour of the field.*

The legends which cluster round the King's name.

P. 459, col. 1, line 19. *for the ghost is as the man.* The spirit.

P. 459, col. 2, line 16. *fragments of forgotten peoples.* Perhaps old Celts.

P. 459, col. 2, line 23.

Burn'd at his lowest in the rolling year.
The winter solstice.

P. 459, col. 2, line 23. *rolling year.*
[Cf. περιπλομένου ένιαυτου. — Ed.]

P. 459, col. 2, lines 25, 26.

*Nor ever yet had Arthur fought a fight
Like this last, dim, weird battle of the west.*

A Vision of Death.

P. 460, col. 1, line 13. *monstrous blasphemies.* Cf. Rev. xvi., the battle of Armageddon.

P. 460, col. 2, lines 2, 3.

*And rolling far along the gloomy shores
The voice of days of old and days to be.*

This grim battle in the mist contrasts with Arthur's glorious battle in the *Coming of Arthur*, fought on a bright day when "he saw the smallest rock far on the faintest hill."

P. 463, col. 1, line 16. *And flashing . . . in an arch.* The extra syllable gives the rush of the sword as it is whirled in parabolic curve.

P. 463, col. 1, line 17.

Shot like a streamer of the northern morn.

The Aurora Borealis.

P. 463, col. 1, line 18. *the moving isles of winter, icebergs.*

P. 463, col. 1, line 26. *drawing thicker breath, breathing more heavily.*

P. 463, col. 2, line 18. *As in a picture.*
[Cf. ως έν γραφαις (Aesch. Ag. 241). — Ed.]

P. 464, col. 1, line 31. *like the wither'd moon,* when smitten by the rising sun. Cf. *Fatima*, "Like a dazzled morning moon."

P. 465, col. 2, line 5.

From the great deep to the great deep he goes.

See Merlin's song in *The Coming of Arthur*, p. 315.

P. 465, col. 2, line 17.

*Then from the dawn it seem'd there came,
but faint.*

From (the dawn) the East, whence have sprung all the great religions of the world. A triumph of welcome is given to him who has proved himself "more than conqueror."

P. 465, col. 2, line 24. *an arch of hand.* [Cf. Soph. Oed. Col. 1650:

ἄνακτα δ' αὐτὸν ὁμμάτων ἐπίσκοπον
χεῖρ' ἀντρέχοντα κρατὸς. ED.]

P. 465, col. 2, line 28.

From less to less and vanish into light.

The purpose of the individual man may fail for a time, but his work cannot die. [To this my father would add: "*There are two beliefs I have always held — that there is Someone Who knows — God watching over all, — and that Death is not the end-all of Man's existence.*" — ED.]

Cf. Malory: "Yet somme say in many parties of Englonde that King Arthur is not deed, But had by the wyll of our Lord Jhesu in to another place, and men say that he shal come ageyn and he shall wyinne the holy crosse."

And cf. what Arthur says in Layamon's *Brut*, 28619, Madden's edition, vol. iii. p. 144:

"And seothe ich cumen wulle
to mine kineriche,
and wunien mid Brutten,
mid muchelere wunne."

(And afterwards I will come (again) to my kingdom, and dwell with the Britons with much joy.)

P. 466. TO THE QUEEN. [First printed in Strahan's Library Edition, my father's favourite edition of his works, in 1872-3. — ED.]

P. 466, line 3. *rememberable day.* When the Queen and the Prince of Wales went to the thanksgiving at St. Paul's (after the Prince's dangerous illness) in February 1872.

P. 466, col. 1, line 14. *true North, Canada.* A leading London journal had written advocating that Canada should sever her connection with Great Britain, as she was "too costly": hence these lines.

P. 466, col. 1, line 20. *Hougoumont.* Waterloo.

P. 466, col. 2, line 7.

For one to whom I made it o'er his grave. [Referring to the Dedication to the Prince Consort. — ED.]

P. 466, col. 2, line 11. *Rather than that gray king.* [The legendary Arthur from whom many mountains, hills, and cairns throughout Great Britain are named. — ED.]

P. 466, col. 2, line 14. *Geoffrey's.* Geoffrey of Monmouth's.

P. 466, col. 2, line 14. *Malleor.* Malory's name is given as Maleorye, Maleore, and Malleor.

Some passages of the Idylls were first written in prose. See "The Dolorous Stroke," *Memoir*, vol. ii. p. 134.

P. 467. THE LOVER'S TALE. The original Preface to *The Lover's Tale* states that it was composed in my nineteenth year. Two only of the three parts then written were printed, when, feeling the imperfection of the poem, I withdrew it from the press. One of my friends however who, boylike, admired the boy's work, distributed among our common associates of that hour some copies of these two parts, without my knowledge, without the omissions and amendments which I had in contemplation, and marred by the many misprints of the compositor. Seeing that these two parts have been mercilessly pirated, and that what I had deemed scarce worthy to live is not allowed to die, may I not be pardoned if I suffer the whole poem at last to come into the light — accompanied with a reprint of the sequel — a work of my mature life — *The Golden Supper*?

[My father said: "'The Lover's Tale' was written before I had ever seen Shelley, though it is called Shelleyan" — from the character of the verse, and the luxuriance and exuberance of the imagery. "Allowance must be made for abundance of youth. It is rich and full, but there are mistakes in it. The poem is the breath of young Love."]

Andrew Lang says: "Perhaps not even Keats in his earliest work displayed more of promise, and gave more assurance of genius. Here and there come turns and phrases, 'all the charm of all the Muses,' which remind a reader of things later well known in poems more mature. Such lines are —

Strange to me and sweet,
Sweet thro' strange years, —

and
Like to a low-hung and a fiery sky —
Hung round with ragged rims and burning
folds —
and
Like sounds without the twilight realm of
dreams,
Which wander round the bases of the hills." —
Ed.]

P. 490. THE FIRST QUARREL. [First published in *Ballads and other Poems*, 1880, dedicated to his grandson Alfred Browning Stanley Tennyson, born 1878. — Ed.]

Founded on facts told me by Dr. Dabbs, who is the doctor. The poor woman quarrelled with her husband. He started the night of the quarrel for Jersey; the boat, in which he was, struck a reef and went down.

[More than once in his life my father lived much among fisher folk both on the east and on the south coast. Carlyle's comment on the poem was: "Ah, but that's a dreary tragic tale. Poor fellow, he was just an honest plain man, and she was a curious production of the century, and I am sorry for that poor girl too." — Ed.]

P. 492. RIZPAH. [First published in 1880. For the title see 2 Samuel xxi. — Ed.]

Founded on a paragraph which I read in a penny magazine, *Old Brighton* (lent me by my friend and neighbour Mrs. Brotherton), about a poor woman at Brighthelmstone groping for the body of her son at nights on the Downs. He had been hung in chains for highway robbery, and his corpse had been left on the gallows, as was customary in the eighteenth century.

["When the elements had caused the clothes and flesh to decay, his aged mother, night after night, in all weathers, and the more tempestuous the weather the more frequent the visits, made a sacred pilgrimage to the lonely spot on the Downs, and it was noticed that on her return she always brought something away with her in her apron. Upon being watched it was discovered that the bones of the hanging man were the objects of her search, and as the wind and rain scattered them on the ground she conveyed them to her

home. There she kept them, and, when the gibbet was stripped of its horrid burden, in the dead silence of the night she interred them in the hallowed enclosure of old Shoreham Churchyard. What a sad story of a Brighton Rizpah!" (*Old Brighton*). — Ed.]

P. 494. THE NORTHERN COBBLER. [First published in 1880. — Ed.] Founded on a fact that I heard in early youth. A man set up a bottle of gin in his window when he gave up drinking. A village drunkard, hearing this poem read at a Village Reading, rose from his seat and left the room. "Sally," I suppose, got on his brain, and he was heard to grumble out, "Women knows too mooch nowa-daäys."

P. 494. Verse iii. *fettle and clump* [mend and put new soles to. — Ed.]

P. 494. Verse iv. *squad* [dirt. — Ed.]

P. 494. Verse iv. *scrawm'd an' scatted* [clawed and scratched. — Ed.]

P. 495. Verse v. *weat'd* [spent. — Ed.]

P. 495. Verse ix. *tew* [stew. — Ed.]

P. 495. Verse xi. *num-cumpus*, non-compos.

P. 496. Verse xiv. *snaggy* [ill-tempered. — Ed.]

P. 497. THE REVENGE; A BALLAD OF THE FLEET. [First published in *The Nineteenth Century*, March 1878, under the title of "Sir Richard Grenville: a Ballad of the Fleet"; afterwards published in *Ballads and Poems*, 1880. The line

At Florés in the Azorés Sir Richard Grenville lay

was on my father's desk for two years, but he set to work and finished the ballad at last all at once in a day or two. He wrote to my mother: "Sir Richard Grenville, in one ship, *The Revenge*, fought fifty-three Spanish ships of the line for fifteen hours: a tremendous story, out-rivalling Agincourt." Carlyle's comment on the poem was: "Eh! Alfred, you have got the grip of it." — Ed.]

This tremendous story is told finely by Walter Raleigh in his *Report of the truth of the fight about the Isles of Açores this last summer*, and by Froude — also by

Bacon. "The action," says Froude, "struck a deeper terror, though it was but the action of a single ship, into the hearts of the Spanish people; it dealt a more deadly blow upon their fame and moral strength than the Armada itself." Sir Richard Grenville commanded Sir Walter Raleigh's first colony which went out to Virginia. He was always regarded with superstitious reverence by the Spaniards, who declared for instance that he would carouse three or four glasses of wine, and take the glasses between his teeth and crush them to pieces and swallow them down. *The Revenge* was the same ship of 500 tons in which Drake had sailed against the Armada three years before this sea-fight.¹

Florès is a dissyllable, Azórès a trisyllable.

P. 498. Verse vii. *galleons*. Pronounced like "allion" in "medallion" (derived from *galea*).

P. 499. Sir Richard "commanded the master gunner, whom he knew to be a most resolute man, to split and sink the ship, that thereby nothing might remain of glory or victory to the Spaniards, seeing in so many hours they were not able to take her, having had about fifteen hours' time, fifteen thousand men, and fifty-three sail of men of war to perform it withal" (Raleigh).

P. 499. Verse xiii.

*'I have fought for Queen and Faith like a valiant man and true;
I have only done my duty as a man is bound to do:*

With a joyful spirit I Sir Richard Grenville die!'

"His exact words were: 'Here die I, Richard Greenfield, with a joyful and quiet mind, for that I have ended my life as a true soldier ought to do, that hath fought for his country, Queen, religion, and honour. Whereby my soul most joyfully departeth out of this body, and shall

¹ See R. L. Stevenson, "The English Admirals," in *Virginibus Puerisque*, p. 205: "I must tell one more story, which has lately been made familiar to us all, and that in one of the noblest ballads in the English language. I had written my prose abstract, I shall beg the reader to believe, when I had no notion that the sacred bard designed an immortality for Grenville."

always leave behind it an everlasting fame of a valiant and true soldier that hath done his duty as he was bound to do.' When he had finished these or such other like words, he gave up the Ghost with a great and stout courage, and no man could perceive any true sign of heaviness in him." (Jan Huygen van Linschoten, translated into English 1598.)

P. 499. Verse xiv.

*When a wind from the lands they had
ruin'd awoke from sleep.*

West Indies. "A fleet of merchantmen joined the Armada immediately after the battle, forming in all 140 sail; and of these 140 only 32 ever saw Spanish harbour."

Gervase Markham wrote a poem entitled *The Most Honourable Tragedie of Sir Richard Grenville, Knight*, in 1595, and in his postscript to the poem writes: "What became of the *Revenge* after Sir Richard's death, divers report diversly, but the most probable and sufficient proofe sayeth, that within fewe dayes after the knightes death, there arose a great storme from the West and North-West, that all the Fleet was dispersed, as well the Indian Fleet, which were then come unto them, as all the rest of the *Armada*, which attended their arrivall; of which fourteen sayle, together with the *Revenge*, and her two hundred Spanyards were cast away uponn the Ile of St. Michaels; so it pleased them to honour the buriall of that renowned ship the *Revenge*, not suffering her to perrish alone, for the great honour shee atchieved in her life-time."

P. 499. THE SISTERS. [First published in 1880. Partly founded on a story, known to my father, of a girl who consented to be bridesmaid to her sister, although she secretly loved the bridegroom. The night after the wedding the unhappy bridesmaid ran away from home. They searched for her high and low, and at last she was found, knocking at the church door, in the "pitiless rush of autumn rain," her wits gone—

The great Tragedian, that had quench'd herself

In that assumption of the bridesmaid.

The scene of the picnic was a personal

experience in the New Forest. He would often quote as his own belief these lines:

My God, I would not live
Save that I think this gross hard-seeming
world

Is our misshaping vision of the Powers
Behind the world, that make our griefs
our gains. Ed.]

P. 501, col. 1, lines 7-11.

*A moonless night with storm — one light-
ning-fork
Flash'd out the lake; and tho' I loiter'd
there
The full day after, yet in retrospect
That less than momentary thunder-sketch
Of lake and mountain conquers all the day.*

What I saw myself at Llanberis, in
North Wales.

P. 504. THE VILLAGE WIFE; OR,
THE ENTAIL. [First published in 1880.
— Ed.] The village wife herself is the
only portrait in the Lincolnshire poems that
is drawn from life.

P. 504. Verse iii. *the fault o' that ere
male*. By default of the heir male.

P. 505. Verse ix. 'Ouse [Workhouse. —
Ed.].

P. 505. Verse xi. *Heäps an' heäps o'
boobks*. This really happened to some of
the most valuable books in the great
library formed by Johnson's friend, Bennet
Langton.

P. 506. Verse xv. *Siver the mou'ds*.
[However, the earth rattled down on poor
old Squire's coffin. — Ed.]

P. 506. Verse xix. *roomlin'* [rumbling.
— Ed.].

P. 507. IN THE CHILDREN'S HOSPITAL.
[First published in 1880. — Ed.] A true
story told me by Mary Gladstone. The
doctors and hospital are unknown to me.
The two children are the only characters
taken from life in this little dramatic poem,
in which the hospital nurse and not the
poet is speaking throughout.

P. 507. Verse i. *oorali* or *curari* (ex-
tracted from the *Strychnos toxifera*), which
paralyzes the nerves while still the victim
feels.

P. 508. DEDICATORY POEM TO THE
PRINCESS ALICE. [First published with
*The Defence of Lucknow in The Nineteenth
Century*, April 1879, afterwards in *Ballads
and Poems*, 1880. — Ed.]

P. 508, line 2. *fatal kiss*. Princess
Alice (Grand Duchess of Hesse-Darmstadt)
died of kissing her child, who was ill with
diphtheria (December 14th, 1878).

P. 508, line 11. *Thy Soldier-brother's*.
[The Duke of Connaught, married on
March 13th, 1879, to Louise Marguerite,
Princess of Prussia. — Ed.]

P. 509. THE DEFENCE OF LUCKNOW.

The old flag, used during the defence
of the Residency, was hoisted on the
Lucknow flagstaff by General Wilson, and
the soldiers who still survived from the
siege were all mustered on parade, in
honour of this poem, when my son Lionel
(who died on his journey from India) visited
Lucknow. A tribute overwhelmingly touch-
ing.

P. 509. Verse ii. *Lawrence*. Sir Henry
Lawrence died of his wounds on July 4th,
1857.

P. 510. Verse vi.

*Ever the mine and assault, our sallies, their
lying alarms.*

3292 feet of gallery alone was dug out.
See Outram's account and Colonel Inglis's
modest manly record. Lucknow was
relieved on Sept. 25th by Havelock and
Outram.

P. 511. SIR JOHN OLDCASTLE, LORD
COBHAM. [First published in 1880. — Ed.]
I took as subject of this poem Sir John
Oldcastle, Lord Cobham, because he is a
fine historical figure. He was named by
the people "the good Lord Cobham,"
a friend of Henry V. As a follower of
Wycliff, he was cited before a great council
of the Church, which was presided over
by Thomas Arundel, Archbishop of Canter-
bury, and was condemned to be burnt
alive for heresy. He escaped from the
Tower to Wales, and four years later was
captured and burnt in chains.

P. 511, col. 2, line 13. '*Dim Saesneg*.
Welsh for 'No English.'

P. 512, col. 2, line 13. John of Beverley, burnt Jan. 19th, 1414.

P. 512, col. 2, line 22. *My boon companion*. This passage has reference to the story that Sir John Falstaff was Sir John Oldcastle. For Oldcastle, etc., see Epilogue to 2 *Henry IV*.

P. 512, col. 2, line 28.

Or Amurath of the East?

[Cf. 2 *Henry IV*. v. ii. 48:

"This is the English, not the Turkish court;

Not Amurath an Amurath succeeds,
But Harry Harry." Ed.]

P. 514, col. 1, line 4. *Sylvester* was Pope from 314 to 335 and received the Donation from Constantine.

P. 514. COLUMBUS. [First published in 1880. — Ed.]

Columbus on his return into Spain was thrown into chains.

My poem of *Columbus* was founded on the following passage in Washington Irving's *Life of Columbus*:—"The caravels set sail early in October, bearing off Columbus shackled like the vilest of culprits, amid the scoffs and shouts of a miscreant rabble, who took a brutal joy in heaping insults on his venerable head, and sent curses after him from the island he had so recently added to the civilized world. The worthy Villejo, as well as Andreas Martin, the master of the caravel, felt deeply grieved at his situation. They would have taken off his irons, but to this he would not consent. 'No,' said he proudly, 'their Majesties commanded me by letter to submit to whatever Bobadillo should order in their name; by their authority he has put upon me these chains; I will wear them until they shall order them to be taken off, and I will afterwards preserve them as relics and memorials of the reward of my services.' 'He did so,' adds his son Fernando in his history. 'I saw them always hanging in his cabinet, and he requested that, when he died, they might be buried with him.'"

P. 515, col. 1, line 11. *the Dragon's mouth*. [Bocca del Drago, the channel so named by Columbus between the island of Trinidad and South America. — Ed.]

P. 515, col. 1, line 12. *the Mountain of the World*. [Adam's Peak in Ceylon. — Ed.]

P. 515, col. 2, line 2. *King David*, etc. [Cf. Psalm civ. 2. — Ed.]

P. 515, col. 2, line 4. *Lactantius*. [A famous Christian apologist of the fourth century, called by some the Christian Cicero. — Ed.]

P. 515, col. 2, line 30. *Guanahani*. [Native name of the first island discovered by Columbus. — Ed.]

P. 516, col. 1, line 33. *Cambalu*. [Cf. "Cambalu, seat of Cathayan Can." *Paradise Lost*, xi. 388. Ed.]

P. 516, col. 2, line 2. *Prester John*. [Cf. "I will fetch you a tooth-picker now from the furthest inch of Asia, bring you the length of Prester John's foot" (*Much Ado*, II. i. 274). Prester John was a legendary Christian king. — Ed.]

P. 516, col. 2, line 10. *Hispaniola*. [The name given to Hayti by Columbus. — Ed.]

P. 517, col. 1, line 5. *Veragua*. [A Spanish province of New Grenada in South America. — Ed.]

P. 517, col. 2, line 19. *Catalonian Minorile*. [Bernard Bull, a Benedictine monk sent by the Pope to the West Indies in June 1493 as Apostolic Vicar. He continually tried to thwart Columbus. — Ed.]

P. 518. THE VOYAGE OF MAELDUNE. [First published in 1880. By this story my father intended to represent, in his own original way, the Celtic genius; and enjoyed writing the poem as he had a genuine love for the peculiar exuberance of the Irish genius. — Ed.]

The oldest form of *Maeldune* is in *The Book of the Dun Cow* (A.D. 1160). I read the legend in Joyce's *Old Celtic Romances*, but most of the details are mine.

[It was in 1878 at Kilkee that Mr. Perceval Graves recommended to my father this book; because he said that he desired to write an Irish poem. "When telling Tennyson of Joyce's book," he writes, "and several of the tales which relate to Finn and his heroic companions, I had hoped he would have treated one of them, by

choice Oisín (Ossian) in Tirnanog (The Land of Youth) rather than 'The voyage of Maeldune.' For the mention of Ossian has started him off into an expression of admiration of some passages in Macpherson's work for which I was not prepared. 'Listen to this,' he said: 'O thou, that rollest above, round as the shield of my fathers! Whence are thy beams, O Sun? thy everlasting light? Thou comest forth in thy awful beauty; the stars hide themselves in the sky; the moon, cold and pale, sinks on the western wave; but thou thyself movest alone. Who can be a companion of thy course? The vales of the mountain fall; the mountains themselves decay with years; the ocean shrinks and grows again; the moon herself is lost in heaven; but thou art for ever the same, rejoicing in the brightness of thy course. When the world is dark with tempest, when thunder rolls and lightning flies, thou lookest in thy beauty from the clouds and laughest at the storm.' — Ed.]

P. 519. Verse iii. *flittermouse*. A bat.

P. 520. Verse viii. *Finn* was the most famous of old Irish leaders. He was commander of the Feni of Erin and was father of the poet Ossian. He was killed, A.D. 284, at Athbrea on the Boyne.

P. 520. Verse x. [Symbolical of the contest between Roman Catholics and Protestants. — Ed.]

P. 521. Verse xi. *St. Brendan* sailed on his voyage some time in the sixth century from Kerry, and some say he visited America.

P. 521. *DE PROFUNDIS*. [Begun at the birth of his son Hallam, Aug. 11th, 1852; first published in *The Nineteenth Century*, May 1880. — Ed.]

NOTE ON *DE PROFUNDIS*

By MR. WILFRID WARD

He (Tennyson) had often said he would go through the "*De Profundis*" with me line by line, and he did so late in January or

¹ From *Problems and Persons*, by Wilfrid Ward, published here by his kind permission and that of Longmans, Green & Co.

early in February 1880, when I was staying at Farringford. He was still very ill, having had rheumatic fever in the previous year; and neither he nor his friends expected that he would recover after his many relapses. He could scarcely move his limbs, and his fingers were tied with bandages. We moved him from bed to sofa, but he could not sit up. His mind, however, was quite clear. He read through the "*De Profundis*," and gave the substance of the explanation I have written down. He began languidly, but soon got deeply interested. When he reached the prayer at the end, he said: "A B" (naming a well-known Positivist thinker) "exclaimed, when I read it to him, 'Do leave that prayer out; I like all the rest of it.'"

I proceed to set down the account of the poem written (in substance) immediately after his explanation of it. The mystery of life as a whole which so constantly exercised him is here most fully dealt with. He supposes a child just born, and considers the problems of human existence as presented by the thought of the child's birth, and the child's future life with all its possibilities. The poem takes the form of two greetings to the new-born child. In the first greeting life is viewed as we see it in the world, and as we know it by physical science as a phenomenon; as the materialist might view it; not indeed coarsely, but as an outcome of all the physical forces of the universe, which have ever contained in themselves the potentiality of all that was to come — "all that was to be in all that was." These vast and wondrous forces have now issued in this newly given life — this child born into the world. There is the sense of mystery in our greeting to it; but it is of the mysteries of the physical Universe and nothing beyond; the sense of awe fitting to finite man at the thought of infinite Time, of the countless years before human life was at all, during which the fixed laws of Nature were ruling and framing the earth as we know it, of the countless years earlier still, during which, on the nebular hypothesis, Nature's laws were working before our planet was separated off from the mass of the sun's light, and before the similar

differentiation took place in the rest of the "vast waste dawn of multitudinous eddying light." Again, there is awe in contemplating the vastness of space; in the thoughts which in ascending scale rise from the new-born infant to the great globe of which he is so small a part, from that to the whole solar system, from that again to the myriad similar systems "glimmering up the heights beyond" us which we partly see in the Milky Way; from that to those others which human sight can never descry. Forces in Time and Space as nearly infinite as our imagination can conceive, have been leading up to this one birth, with the short life of a single man before it. May that life be happy and noble! Viewing it still as the course determined by Nature's laws — a course unknown to us and yet unalterably fixed — we sigh forth the hope that our child may pass unscathed through youth, may have a full and prosperous time on earth, blessed by man for good done to man, and may pass peacefully at last to rest. Such is the first greeting — full of the poetry of life, of its wondrous causes, of the overwhelming greatness of the Universe of which this new-given baby is the child, cared for, preserved hitherto unscathed amid these awful powers, all in all to its parents, inspiring the hope which new-given joy makes sanguine, that fortune may be kind to it, that happiness may be as great, sorrow and pain as little, as the chances of the world allow.

After his explanation, he read the first greeting to the child.

And then comes the second greeting. A deeper chord is struck. The listener, who has, perhaps, felt as if the first greeting contained all — all the mystery of birth, of life, of death — hears a sound unknown, unimagined before. A new range of ideas is opened to us. The starry firmament disappears for the moment. The "deep" of infinite time and space is forgotten. A fresh sense is awakened, a deeper depth disclosed. We leave this wondrous world of appearances. We gaze into that other deep — the world of spirit, the world of realities; we see the new-born babe coming to us from that *true* world, with all the "abysmal depths of personality,"

no longer a mere link in the chain of causes, with a fated course through the events of life, but a moral being, with the awful power of making or marring its own destiny and that of others. The proportions are abruptly reversed. The child is no longer the minute outcome of natural forces so much greater than itself. It is the "spirit," the moral being, a reality which impinges on the world of appearances. Never can I forget the change of voice, the change of manner, as Lord Tennyson passed from the first greeting, with its purely human thoughts, to the second, so full of awe at the conception of the world behind the veil and the moral nature of man; an awe which seemed to culminate when he paused before the word "Spirit" in the seventh line and then gave it in deeper and more piercing tones: "Out of the deep — *Spirit*, — out of the deep." This second greeting is in two parts.

Note that the second greeting considers the reality of the child's life and its meaning, the first only its appearance. The great deep of the spiritual world is "that true world within the world we see, Whereof our world is but the bounding shore." And this indication that the second greeting gives the deeper and truer view, is preserved in some of the side touches of description. In the first greeting, for example, the moon is spoken of as "touch'd with earth's light"; in the second the truer and less obvious fact is suggested. It "sends the hidden sun down yon dark sea." The material view again looks at bright and hopeful appearances in life, and it notes the new-born babe "breaking with laughter from the dark." The spiritual view foresees the woes which, if Byron is right in calling melancholy the "telescope of truth," are truer than the joys. It notes no longer the child's laughter, but rather its tears, "Thou wallest being born and banished into mystery." Life, in the spiritual view, is in part a veiling and obscuring of the true self as it is, in a world of appearances. The soul is "half lost" in the body which is part of the phenomenal world, "in thine own shadow and in this fleshy sign that thou art thou." The suns and moons,

too, are but shadows, as the body of the child itself is but a shadow — shadows of the spirit-world and of God Himself. The physical life is before the child; but not as a fatally determined course. Choice of the good is to lead the spirit ever nearer God. The wonders of the material Universe are still recognized: "Sun, sun, and sun, thro' finite-infinite space, in finite-infinite Time"; but they vanish into insignificance when compared to the two great facts of the spirit-world which consciousness tells us unmistakably — the facts of personality and of a responsible will. The great mystery is "Not Matter, nor the finite-infinite," but "*this main-miracle, that thou art thou, with power on thine own act and on the world.*"

"Out of the deep" — in this conception of the true "deep" of the world behind the veil we have the thought which recurs so often, as in the "Passing of Arthur" and in "Crossing the Bar"¹ — of birth and death as the coming from and returning to the spirit-world and God Himself. Birth² is the coming to land from that deep; "of which our world is but the bounding shore"; death the re-embarking on the same infinite sea, for the home of truth and light.

He seemed so much better when he had finished his explanation that I asked him to read the poem through again. This he did, more beautifully than I ever heard him read. I felt as though his long illness and his expectation of death gave more intensity and force to his rendering of this wonderful poem on the mystery of life. He began quietly, and read the concluding lines of the first "greeting," the brief description of a peaceful old age and death, from the human standpoint, with a very tender pathos. Then he gathered force, and his voice deepened as the greeting to the immortal soul of the man was read. He raised his eyes from the book at the seventh line and

looked for a moment at his hearer with an indescribable expression of awe before he uttered the word "spirit"; "Out of the deep — Spirit, — out of the deep." When he had finished the second greeting he was trembling much. Then he read the prayer — a prayer he had told me of self-prostration before the Infinite. I think he intended it as a contrast to the analytical and reflective character of the rest. It is an outpouring of the simplest and most intense self-abandonment to the Creator.

P. 522. PART II. At times I have possessed the power of making my individuality as it were dissolve and fade away into boundless being, and this not a confused state but the clearest of the clearest, the surest of the surest, utterly beyond words, where death was an almost laughable impossibility, and the loss of personality, if so it were, seeming no alteration but the only true life. (See *The Holy Grail*, ad fin.)

P. 522. PREFATORY SONNET TO THE 'NINETEENTH CENTURY.' [First published in the first number of *The Nineteenth Century*, March 1877, afterwards in *Ballads and other Poems*, 1880. — Ed.]

P. 522, line 3. *their old craft.* *The Contemporary Review.*

P. 522, line 7.

Here, in this roaring moon of daffodil.

Written in March.

P. 522. TO THE REV. W. H. BROOKFIELD. [First published in Lord Lyttelton's Preface to *Brookfield's Sermons*, afterwards in *Ballads and other Poems*, 1880. Dr. Thompson, the Master of Trinity, wrote: "He was far the most amusing man I ever met, or shall meet. At my age it is not likely that I shall ever again see a whole party lying on the floor for purposes of unrestrained laughter, while one of their number is pouring forth, with a perfectly grave face, a succession of imaginary dialogues between characters, real and fictitious, one exceeding another in humour and drollery." — Ed.]

P. 523. MONTENEGRO. [Written after talking with Gladstone about the bravery of the Montenegrins, and first published in *The Nineteenth Century*, March 1877,

¹ "From the great deep to the great deep he goes"; and "when that which drew from out the boundless deep turns again home."

² For in the world which is not ours, they said, "Let us make man," and that which should be a man,

From that one light no man can look upon,
Drew to this shore, lit by the suns and moons
And all the shadows.

afterwards in *Ballads and other Poems*, 1880. — Ed.]

P. 523, col. 2, line 3. *Tsernogora* (Black mountain). The Slavonic name for Montenegro.

P. 523. TO VICTOR HUGO. [Published in *The Nineteenth Century*, June 1877, afterwards in *Ballads and other Poems*, 1880. — Ed.]

After my son Lionel's visit to him in Paris.

[Victor Hugo thanked my father in the following letter: —

MON ÉMINENT ET CHER CONFRÈRE, —
Je lis avec émotion vos vers superbes, c'est un reflet de gloire que vous m'envoyez. Comment n'aimerais-je pas l'Angleterre qui produit des hommes tels que vous! l'Angleterre de Wilberforce! l'Angleterre de Milton et de Newton! l'Angleterre de Shakespeare! France et Angleterre sont pour moi un seul peuple comme Vérité et Liberté sont une seule lumière. Je crois à l'unité divine. J'aime tous les peuples et tous les hommes et j'admire vos nobles vers. Recevez mon cordial serrement de main.

VICTOR HUGO.

J'ai été heureux de connaître votre charmant fils — il m'a semblé, que serrer sa main, c'était presser la vôtre.

Ed.]

P. 523. BATTLE OF BRUNANBURH. [First published in 1880. — Ed.] I have more or less availed myself of my son's prose translation of this poem in *The Contemporary Review*, November 1876.

['But tell your father that, when I saw his version of your *Battle of Brunanburh*, I said to myself, and afterwards to others, 'There's the way to render Æschylus' Chorus at last!' unless indeed it might overpower any blank verse dialogue" (*Edward Fitzgerald to Hallam Tennyson*). — Ed.]

P. 525. ACHILLES OVER THE TRENCH. [First published in *The Nineteenth Century*, August 1877. — Ed.]

P. 526. TO PRINCESS FREDERICA ON HER MARRIAGE. [Written on the marriage of Princess Frederica, daughter of George V., the blind King of Hanover, with

Baron von Pawel-Rammingen at Windsor, April 24th, 1880. Published in 1880. — Ed.]

P. 526. SIR JOHN FRANKLIN. [Written in 1877 for the cenotaph in Westminster Abbey, and published in *Ballads and other Poems*, 1880. — Ed.]

P. 526. TO DANTE. [Written for the sixth anniversary of Dante's birth at the request of the people of Florence, May 14th, 1865, and published in *Ballads and other Poems*, 1880. The few lines addressed to Dante have a curious history. In 1865 Monckton Milnes (Lord Houghton) met a brother of my father's friend Canon Warburton, and said to him, "Tennyson is not going to the Dante Centenary, but he has given me some lines which I am to recite to the Florentines," and he then repeated the lines. The same evening Canon Warburton met his brother, who observed, "Milnes has just been saying to me some lines which Tennyson has given him to recite at the Centenary, for he is not going himself." He then repeated the lines. Some fifteen years or so later, my father was talking to the Canon about the probably short-lived duration of all modern poetical fame. "Who," said he, "will read Alfred Tennyson one hundred years hence?" And look at Dante after six hundred years!" "That," Warburton answered, "is a renewal of the garland-of-a-day superstition." "What do you mean?" "Your own words!" "What can you mean?" "Don't you remember those lines you gave to Milnes to recite for you at the Dante Centenary?" My father had quite forgotten the lines, whereupon Warburton then wrote them out as far as he could remember them. Shortly afterwards I was able to send the Canon a letter, telling him that my father had recalled the correct version of the poem. My father would say: "One must distinguish from among the poets the great sage poets of all, who are both great thinkers and great artists, like Æschylus, Shakespeare, Dante, and Goethe." — Ed.]

P. 526. [TIRESIAS AND OTHER POEMS was affectionately dedicated "To my good friend, Robert Browning, whose genius and geniality will best appreciate what

may be best, and make most allowance for what may be worst."

Browning had previously dedicated a Selection of his own poems to my father:

TO ALFRED TENNYSON

In poetry illustrious and consummate,
In friendship noble and sincere.

These brother-poets revelled as it were in each other's praise, and were always most loyal to one another. For example, on one occasion Browning was very angry because an anonymous critic had accused my father of plagiarism; and, knowing the wealth of similes and metaphors in his poems and in his ordinary conversation, said to Lecky: "Tennyson suspected of plagiarism! why, you might as well suspect the Rothschilds of picking pockets." — Ed.]

P. 526. To E. FITZGERALD. [First published in 1885. Written after our visit to Woodbridge, 1876, when we sailed down the river Orwell with Edward FitzGerald. He died before *Tiresias* was published.

His vegetarianism had interested my father, and he was charmed by the picture of the lonely philosopher, a "man of humorous-melancholy mark," with his gray floating locks, sitting among his doves, which perched about him on head and shoulder and knee, and cooed to him as he sat in the sunshine beneath his roses.

FitzGerald wrote to Fanny Kemble of our visit Sept. 21st, 1876: "Who should send in his card to me last week, but the old poet himself — he and his elder son Hallam passing through Woodbridge from a town in Norfolk. 'Dear old Fitz,' ran the card in pencil, 'we are passing thro.' I had not seen him for twenty years — he looked much the same, except for his fallen locks; and what really surprised me was, that we fell at once into the old humour, as if we had only been parted twenty days instead of so many years. I suppose this is a sign of age — not altogether desirable. But so it was. He stayed two days, and we went over the same old grounds of debate, told some of the old stories, and all was well. I suppose I may never see him again."

The dream, to which allusion is made

in the poem, my father related to us in these words:

"I never saw any landscape that came up to the landscapes I have seen in my dreams. The mountains of Switzerland seem insignificant compared with the mountains I have imagined. One of the most wonderful experiences I ever had was this. I had gone without meat for six weeks, living only on vegetables; and at the end of the time, when I came to eat a mutton-chop, I shall never forget the sensation. I never felt such joy in my blood. When I went to sleep, I dreamt that I saw the vines of the South, with huge Eshcol branches, trailing over the glaciers of the North." — Ed.]

P. 526, col. 1, line 15. *'a thing enskied.'* [See *Measure for Measure*, i. iv. 34. — Ed.]

P. 526, col. 2, line 12. *golden.* [FitzGerald's translation of the *Rubáiyát* of Omar Khayyám. — Ed.]

P. 527. TIRESIAS. [Partly written at the same time as *Ulysses*; first published in 1885. — Ed.]

Pp. 520-530. For the close of the poem cf. Pindar, Frag. x. No. i. of the *Θρήνοι*:

Τοῖσι λάμπει μὲν μένος ἀελίου τὰν ἐνθάδε
νύκτα κάτω
φοινικορόδοις τ' ἐνὶ λειμώνεσσι προάστειον
αὐτῶν
καὶ λιβάνῳ σκιαρῇ καὶ χρυσέοις καρποῖς
βέβριθεν.
καὶ τοὶ μὲν ἵπποις γυμνασίοις τε, τοὶ δὲ
πέσσοις,
τοὶ δὲ φορμύγεσσι τέρπονται, παρὰ δὲ
σφισιν εὐανθῆς ἅπας τέθαλεν ὄλβος·
ὁδμὰ δ' ἑσπέρων κατὰ χώρον κίδναται
αἰεὶ θύα μιν γύνων πυρὶ τηλεφανεῖ παντοῖα
θεῶν ἐπὶ βωμοῖς.

P. 530. THE WRECK. [First published in 1885. The catastrophe (see viii.) which happened to an Italian vessel, named the *Rosina*, bound from Catania for New York, was the nucleus of the poem. One day, at the end of October, she was nearly capsized by a sudden squall in the middle of the Atlantic. All hands were summoned instantly to take in sail, and all, together with the captain, were actively engaged,

when an enormous wave swept the deck of every living person, leaving only one of the crew who happened to be below. For eight days he struggled against wind and sea, without taking an instant's repose, when the *Marianna*, a Portuguese brigantine, bore down upon her, as she was sinking, and rescued him. — Ed.]

P. 531. Verse vi.

*Mother, one morning a bird with a warble
plaintively sweet
Perch'd on the shrouds, and then fell
fluttering down at my feet.*

This happened in the *Pembroke Castle* on our voyage to Copenhagen in 1833 with the Gladstones.

P. 533. Verse xii.

*The broad white brow of the Isle — that bay
with the colour'd sand.*

Alum Bay in the Isle of Wight.

P. 533. DESPAIR. [First published in *The Nineteenth Century*, November 1881, afterwards in *Tiresias*, 1885. — Ed.]

P. 533. Verse iv.

*See, we were nursed in the drear night-
fold of your fatalist creed.*

In my boyhood I came across this Calvinist creed — and assuredly, however unfathomable the mystery, if one cannot believe in the freedom of the human will as of the divine, life is hardly worth the living.

P. 536. THE ANCIENT SAGE. [First published in 1885. My father considered this as one of his best later poems. — Ed.]

What the Ancient Sage says is not the philosophy of the Chinese philosopher Laot-ze, but it was written after reading his life and maxims. ["What I might have believed," my father said, "about the deeper problems of life 'A thousand summers are the birth of Christ.' In my old age, I think I have a stronger faith in God and human good than I had in youth." Compare with this poem *The Mystic*, written in his boyhood, which records his early intimations, or indistinct visions, of the mind's power to pass beyond the shadows of the world — to pierce beyond the enveloping clouds of ignorance and illusion, and to reach some region of

pure light and untroubled calm, where perfect knowledge shall have extinguished doubt.

THE MYSTIC

Angels have talked with him, and showed him thrones:

Ye knew him not: he was not one of ye,
Ye scorned him with an undiscerning scorn;

Ye could not read the marvel in his eye,
The still serene abstraction; he hath felt
The vanities of after and before;
Albeit, his spirit and his secret heart
The stern experiences of converse lives,
The linked woes of many a fiery change
Had purified, and chastened, and made free.

Always there stood before him, night and day,

Of wayward vary colored circumstance,
The imperishable presences serene
Colossal, without form, or sense, or sound,
Dim shadows but unwaning presences
Fourfaced to four corners of the sky;
And yet again, three shadows, fronting one,
One forward, one respectant, three but one;

And yet again, again and evermore,
For the two first were not, but only seemed,
One shadow in the midst of a great light,
One reflex from eternity on time,
One mighty countenance of perfect calm,
Awful with most invariable eyes.
For him the silent congregated hours,
Daughters of time, divinely tall, beneath
Severe and youthful brows, with shining eyes

Smiling a godlike smile (the innocent light
Of earliest youth pierced through and through with all

Keen knowledges of low-embowed old)
Upheld, and ever hold aloft the cloud
Which droops low hung on either gate of life,

Both birth and death; he in the centre
fixt,

Saw far on each side through the grated
gates

Most pale and clear and lovely distances.
He often lying broad awake, and yet
Remaining from the body, and apart
In intellect and power and will, hath heard
Time flowing in the middle of the night,
And all things creeping to a day of doom.

How could ye know him? Ye were yet within

The narrower circle; he had wellnigh reached

The last, with which a region of white flame,

Pure without heat, into a larger air
Upburning, and an ether of black blue,
Investeth and ingirds all other lives.

Ed.]

P. 538, col. 2, line 15.

The phantom walls of this illusion fade.

Or may I make use of a parable?
Man's Free-will is but a bird in a cage;
he can stop at the lower perch, or he can
mount to a higher. Then that which is
and knows — for it has always seemed to
me there must be that which knows — will
enlarge his cage, give him a higher and a
higher perch, and at last break off the top
of his cage, and let him out to be one with
the only Free-will of the Universe.

P. 539, col. 1, line 10. *'The Passion of the Past.'* The whole poem is very personal. This Passion of the Past I used to feel when a boy. [See *Far — far — away*, p. 873. — Ed.]

P. 539, col. 2, line 5.

But utter clearness, and thro' loss of Self.

This is also a personal experience which I have had more than once.

[Professor Tyndall wrote:

In the year 1885 . . . were published *Tiresias and other Poems*, by Alfred Lord Tennyson. For a copy of this remarkable volume I am indebted to its author. It contains a poem called *The Ancient Sage*.

My special purpose in introducing this poem, however, is to call your attention to a passage further on which greatly interested me. The poem is, throughout, a discussion between a believer in immortality and one who is unable to believe. The method pursued is this. The Sage reads a portion of the scroll, which he has taken from the hands of his follower, and then brings his own arguments to bear upon that portion, with a view to neutralising the scepticism of the younger man. Let me here remark that I read the whole series of poems published under the title *Tiresias*, full of admiration for their freshness and vigour. Seven years after I had first read them your father died, and you, his son, asked me to contribute a chapter to the book which you contemplate publishing. I knew that I had some small store of references to my interview with your father carefully written in ancient journals. On the receipt of your request, I looked up the account of my first visit to

Farringford, and there, to my profound astonishment, I found described that experience of your father's which, in the mouth of the Ancient Sage, was made the ground of an important argument against materialism and in favour of personal immortality eight-and-twenty years afterwards. I had completely forgotten it, but here it was recorded in black and white. If you turn to your father's account of the wonderful state of consciousness superinduced by thinking of his own name, and compare it with the argument of the Ancient Sage, you will see that they refer to one and the same phenomenon.

And more, my son! for more than once when I sat all alone, revolving in myself
The word that is the symbol of myself,
The mortal limit of the Self was loosed,
And past into the Nameless, as a cloud
Melts into Heaven. I touch'd my limbs, the limbs
Were strange not mine — and yet no shade of doubt,
But utter clearness, and thro' loss of Self
The gain of such large life as match'd with ours
Were Sun to spark — unshadowable in words,
Themselves but shadows of a shadow-world.

Ed.]

P. 540. THE FLIGHT. [First published in 1885. — Ed.] This is a very early poem.

P. 543. TOMORROW. [First published in 1885. — Ed.] This story was told me by Aubrey de Vere. [The body of a young man was laid out on the grass by the door of a chapel in the West of Ireland, and an old woman came, and recognized it as that of her young lover, who had been lost in a peat-bog many years before: the peat having kept him fresh and fair as when she last saw him.]

He corrected his Irish from Carleton's admirable *Truths of the Irish Peasantry*. "Tennyson," writes Mr. Perceval Graves, "certainly could not have written that intensely dramatic poem, had he not been deeply sensible of the tragic side of Irish peasant life, as he saw it with his own eyes so shortly after the potato famine. How gracefully too he presses into his service the poetic imagery of the Western Gael. It is moreover an interesting assertion of his belief in the artistic value of Irish dialect in verse — 'Irish Doric,' as he once wrote of it to me." — Ed.]

P. 545. THE SPINSTER'S SWEET-ARTS. [First published in 1885. — Ed.]

P. 547. Verse xvi. *Jackman i' purple a roobin' the 'ouse like a Queen.* Clematis Jackmanni.

P. 548. LOCKSLEY HALL SIXTY YEARS AFTER. [First published in 1886, and dedicated to my mother, partly because it seemed to my father that the two *Locksley Halls* were likely to be in the future two of the most historically interesting of his poems, as descriptive of the tone of the age at two distant periods of his life: partly because the following lines were written immediately after the death of my brother, and described his chief characteristics:

Truth, for Truth is Truth, he worshippt,
being true as he was brave;
Good, for Good is Good, he follow'd, yet
he look'd beyond the grave!
Truth for Truth, and Good for Good!
The Good, the True, the Pure, the
Just!
Take the charm "For ever" from them
and they crumble into dust.

Ed.]

A dramatic poem, and the Dramatis Personæ are imaginary. Since it is so much the fashion in these days to regard each poem and story as a story of the poet's life, or part of it, may I not be allowed to remind my readers of the possibility, that some event which comes to the poet's knowledge, some hint flashed from another mind, some thought or feeling arising in his own, or some mood coming—he knows not whence or how—may strike a chord from which a poem evolves its life, and that this to other eyes may bear small relation to the thought or fact or feeling to which the poem owes its birth, whether the tenor be dramatic or given as a parable?

Gladstone says: "The method in the old *Locksley Hall* and the new is the same. In each the maker is outside his work, and in each we have to deal with it as strictly 'impersonal'") *Nineteenth Century*, Jan. 1887).

P. 548, line 13. *In the hall there hangs a painting*. These four lines were the nucleus of the poem, and were written fifty years ago.

P. 549, line 10.
*Cold upon the dead volcano sleeps the gleam
of dying day.*

[My father always quoted this line as the most imaginative in the poem. — Ed.]

P. 550, line 27. *peasants maim*. The modern Irish cruelties.

P. 551, line 17. *Plowmen, Shepherds, etc.* and the three following verses show that the hero does not (as has been said) by any means dislike the democracy.

P. 552, line 17. *Jacquerie*. Originally a revolt in 1358 against the Picardy nobles; and afterwards applied to insurrections of the mob.

This and the eight following verses show that he is not a pessimist, I think.

P. 553, line 9. *Bringer home*. [See note on *Leonine Elegiacs*, p. 896. — Ed.]

P. 556. PROLOGUE TO GENERAL HAMLEY. [First published in 1885. — Ed.] Written from Aldworth, Blackdown.

P. 556, line 28. *Tel-el-Kebir*. [Where Lord Wolseley defeated the Egyptians under Arabi Pasha, September 13th, 1882. — Ed.]

P. 556. THE CHARGE OF THE HEAVY BRIGADE AT BALACLAVA. [First published in *Macmillan's Magazine*, March 1882; afterwards, in 1885, in *Tiresias*. — Ed.] Written at the request of Mr. Kinglake. An officer, who was in this charge, said that it was "the finest excitement" he had ever known, and that "gambling and horse-racing were nothing to it."

[The following is what Kinglake wrote for my father at the time: —

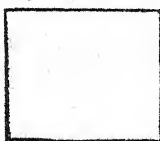
1ST INSTANT.

*Scarlett seeing the enemy and preparing to
confront him.*

Scarlett is marching eastward with his "300" in marching order, when, casting his eyes towards the heights on his left, i.e. towards the north, he sees a host of Russians breaking over the sky-line and presently advancing downhill towards the south. Thereupon he instantly gives the order, "Left wheel into line!" The effect of this is to make the "300" no longer

show their flank to the enemy, but confront him.

Before the order.



After the order.



One peculiarity attending that 1st Instant was that apparently the idea of *not* accepting battle on terms of one to ten did not occur to anybody!

2ND INSTANT.

Suspense.

The acreage of Russian horsemen is descending the hill-side at a trot, and the "300" confronting them are deliberately dressing their line, the regimental officers directing the process *with their faces to their men as in a barrack-yard*. This in the presence of a vast mass of cavalry coming down the hill-side to assail them was an interesting and, as I imagine, a rare phenomenon.

3RD INSTANT.

The Russian halt and Scarlett's determination.

The Russians slacken and halt. Scarlett, all things considered, determines that he will *lead* the charge, and for that purpose takes the usual course, *i.e.* places himself in front of the line with his aide-de-camp, followed by his trumpeter and one orderly. Orders to charge. His passage over the intervening space marked only, so far as observers could tell, by one shout of "Come on!" and one wave of his sword.

4TH INSTANT.

The combat maintained by the four.

This personal, and like something mediæval, and *not* yet involving the tumult of

battle. The four penetrate so deeply into the column as to be secure from the approaching crash that will follow when their own line comes up.

5TH INSTANT.

The crashing charge of the Greys and one squadron of the Inniskillingers.

6TH INSTANT.

The fight within the column.

The 2nd squadron of the Inniskillings, hearing on the outside their comrades of the 1st squadron, crash in on the right.

[Ed.]

P. 558. EPILOGUE. Col. 1, lines 1, 2.

'I will strike,' said he,

'The stars with head sublime.'

See *Hor. Od.* 1, i. 35, 36;

*Quodsi me lyricis vatibus inseres,
Sublimi feriam sidera vertice.*

P. 558. TO VIRGIL. [Was written at the request of the Mantuans for the nineteenth centenary of Virgil's death, and first published in *The Nineteenth Century*, Sept. 1882, and afterwards in *Tiresias*, 1885. There was a curious misprint in the first printed copies of the poem: "Thou that singest . . . *tithe* and vineyard" instead of "tilth and vineyard." — Ed.]

P. 559. Verse ix.

sunder'd once from all the human race.

[Cf.

*Et penitus toto divisos orbe Britannos.
Virg. Ecl. i. 67. — Ed.]*

P. 559. Verse x. *Mantovano*, Mantuan. Cf. Dante, *Purg.* vi. 74. — Ed.]

P. 559. THE DEAD PROPHET. [First published in *Tiresias*, 1885. — Ed.] About no particular prophet.

[My father said when writing this poem:

"While I live the OWLS!

When I die the GHOULS!!"]

He had a strong conviction that the world likes to know about the roughnesses, eccentricities, and defects of a man of genius, rather than what he really is. At this time he said of Mr. and Mrs. Carlyle: "I am sure that Froude is wrong. I saw a great deal of them. They were always

'chaffing' one another, and they could not have done that if they had got on so 'badly together' as Froude thinks." — ED.]

P. 560. EARLY SPRING. [An early poem, slightly altered, first published in *The Youth's Companion*, Boston, U.S.A., 1884, afterwards in *Tiresias*, 1885. Mary Brotherton, in the following lines on my father, written after his death, well expressed his attitude toward Nature: —

"He look'd on Nature's lowest thing
For some sublime God's word;
And lived for ever listening
Lest God should speak unheard."

ED.]

P. 561. PREFATORY POEM TO MY BROTHER'S SONNETS. [Published in 1880. — ED.] Addressed to my brother, Charles Tennyson Turner, who died at Cheltenham on April 25th, 1879, after a life spent with his wife among his parishioners in Grasby, Lincolnshire.

[His sonnets, *Letty's Globe*, *Time and Twilight*, *On seeing a child blush on his first view of a corpse*, *The Buoy Bell*, *The Schoolboy's Dream*, *On shooting a swallow in early youth*, had in my father's judgment all the tenderness of the Greek epigram, and he ranked sonnets such as *Time and Twilight*, and *The Holy Emerald*, among the noblest in the language.

My uncle with his aquiline nose, dark eyes and black hair was very like my father, and Thackeray seeing him in middle life called him a "Velasquez tout craché." No one who reads his poems can fail to see the "alma beata e bella" breathing through them. The poem was written as a preface to the *Collected Sonnets*, published in 1880. — ED.]

P. 561. 'FRATER AVE ATQUE VALE.' [Written in 1880 when my father and I visited Sirmione, the peninsula of Catullus on the Lago di Garda. He rejoiced in the old olives, the old ruins, and the greensward stretching down to the blue lake with the mountains beyond. First published in *The Nineteenth Century*, March 1883, and afterwards in *Tiresias and other Poems*, 1885. — ED.]

P. 561, line 4. *where the purple flowers grow*. [Refers to a very beautiful Iris

with deep purple flowers (*Iris benacensis*) which grows beneath the ruins near the Lake of Garda. — ED.]

P. 561. HELEN'S TOWER. [Written in 1861 for Lord Dufferin in answer to the following letter: —

CLANDEBOY, BELFAST, Sept. 24th, 1861.

MY DEAR MR. TENNYSON — I wonder if you will think me very presumptuous for doing what at last, after many months' hesitation, I have determined to do.

You must know that here in my park in Ireland there rises a high hill, from the top of which I look down not only on an extensive tract of Irish land, but also on St. George's Channel, a long blue line of Scotch coast, and the mountains of the Isle of Man.

On the summit of this hill I have built an old-world tower which I have called after my mother "Helen's Tower."

In it I have placed on a golden tablet the birthday verses which my mother wrote to me on the day I came of age, and I have spared no pains in beautifying it with all imaginable devices. In fact my tower is a little "Palace of Art." Beneath is a rough outline of its form and situation.

Now there is only one thing wanting to make it a perfect little gem of architecture and decoration and that is "a voice." It is now ten years since it was built and all that time it has stood silent. Yet if he chose there is one person in the world able to endow it with this priceless gift, and by sending me some little short distich for it to crown it for ever with a glory it cannot otherwise obtain, and render it a memorial of the personal friendship which its builder felt for the great poet of our age. — Yours ever,

DUFFERIN.

Afterwards published in *Tiresias and other Poems*, 1885. — ED.]

P. 562, col. 1, line 4. *earth's recurring Paradise*. The fancy of some poets and theologians that Paradise is to be the renovated earth.

P. 562. EPITAPHS ON LORD STRATFORD DE REDCLIFFE, GENERAL GORDON, AND CAXTON. [Published in *Tiresias and other Poems*, 1885. The epitaph on General Gordon (first published in the *Times*, May 7, 1885) was written in answer to a request made by the American poet Whittier. — ED.]

P. 562. TO THE DUKE OF ARGYLL. [Written when the Duke resigned the office of Privy Seal (1881) on account of his vehement opposition to Gladstone's Irish Bill. First published in *Tiresias and other Poems*, 1885. — ED.]

P. 562. HANDS ALL ROUND. When this poem was recast and published in 1882 it was sung all over the Empire on the Queen's birthday. [Set to music by my mother; arranged by Sir Charles Stanford. Edward FitzGerald writes of the first edition (Eversley Edition, vol. ii. 322-4) that my father said to him: "I know I wrote these lines with the Tears running down my Checks." — Ed.]

P. 563. FREEDOM. [First published in the New York Independent, 1884, and in Macmillan's Magazine, December 1884, afterwards in *Tiresias and other Poems*, 1885. — Ed.]

"It were good that men in their innovations should follow the example of Time itself, which indeed innovateth greatly but quietly, and by degrees, scarce to be perceived. . . . It is good also not to try experiments in States except the necessity be urgent, or the utility evident: and well to beware that it be the reformation that draweth on the change, and not the desire of change that pretendeth the change" (Bacon).

P. 563. Verse i. *pillar'd Parthenon*. Misprinted "column'd Parthenon."

P. 563. To H.R.H. PRINCESS BEATRICE. On her marriage with Prince Henry of Battenberg, July 23rd, 1885 [and first published in the *Times*, July 23rd, 1885, and afterwards in *Tiresias and other Poems*. My father sent the poem to Queen Victoria, and she wrote to him about the wedding as follows:—

From the Queen

OSBORNE, Aug. 7th, 1885.

DEAR LORD TENNYSON — . . . As I gazed on the happy young couple, and on my two sons Alfred and Arthur and their bonnie bairns, I could not but feel sad in thinking that their hour of trial might come, and earnestly prayed God would spare my sweet Beatrice and the husband she so truly loves and confides in, for long, long to each other.

Till sixty-one no real inroad of any kind had been made in our circle, and how heavy has God's hand been since then on me!

Mother, husband, children, truest friends, all have been taken from me, and yet I must "still endure," and I shall try to do so. Your beautiful lines have been greatly admired.

I wish you could have seen the wedding, for every one says it was the prettiest they ever saw. The simple, pretty, little village church, all decorated with flowers, the sweet young bride,

the handsome young husband, the ten bridesmaids, six of them quite children with flowing fair hair, the brilliant sunshine and the blue sea, all made up pictures not to be forgotten.— Believe me always yours affectionately,

V. R. I.

And he answered thus:

ALD WORTH, Aug. 9th, 1885.

As to the sufferings of this momentary life, we can but trust that in some after-state when we see clearer, we shall thank the Supreme Power for having made us, thro' these, higher and greater beings.

Still it surely cannot be unlawful to pray that our children, and our children's children, may pass thro' smoother waters to the other shore.

The wedding must have been beautiful, the Peace of Heaven seemed on the day.

Your Majesty's affectionate subject,
TENNYSON.
Ed.]

P. 563, line 1. *Two Suns*. [Sir George Darwin writes: "There are in the heavens many double Suns—twin Suns revolving about one another. We may well imagine that such systems may have planets attached to them, of course invisible to us. Each of such planets would have a double day, one arising from the illumination of one Sun, and the other from the other Sun. Your father was not concerned with computing the orbit of such a planet, moving under the attraction of two centres instead of one as in our case. The conception seems to me very fine, and fits in admirably with the rest of the poem." — Ed.]

P. 564. THE FLEET. [First published in the *Times*, April 23rd, 1885, afterwards in *Locksley Hall Sixty Years After*, 1886. — Ed.]

P. 564. OPENING OF THE INDIAN AND COLONIAL EXHIBITION BY THE QUEEN, May 4th, 1886. [First published in *Locksley Hall Sixty Years After*, 1886. This ode was written under the shadow of a great grief, as his son Lionel was very ill in India, and died on April 20th. — Ed.]

P. 565. POETS AND THEIR BIBLIOGRAPHIES. [First published in *Tiresias and other Poems*, 1885. — Ed.]

P. 565, line 2. *Virgil*. [Cf. Prof. H. Nettleship's *Virgil*, pp. 71 and 76: "Virgil was engaged upon the *Aeneid* from 29 to 19 B.C. We have the testimony of Sue-

tonius that he first drafted it in prose, and then wrote different parts in no certain order, but just as the fancy took him. The division into twelve books was part of his original plan. . . . When writing the *Georgics* we are told that he would dictate a great number of verses in the morning, and spend the rest of the day in reducing them to the smallest possible quantity, licking them, as he himself said, into shape, as a bear does its cub." Cf. also Tiberii Claudii Donati *Vita P. Vergilii Maronis*, ix., and Quintilian, *Inst. Orat.* x. 3. 8: "Vergilium quoque paucissimos die composuisse versus, auctor est Varus." — ED.]

P. 565, col. 2, line 3. *Horace*. [See *De Arte Poetica*, line 386 et seq.:

si quid tamen olim

Scripseris, in Metii descendat iudicis aures.
Et patris et nostras, nonumque prematur
in annum,

Membranis intus positis. ED.]

P. 565, col. 2, line 6. *Catullus*. [See "De Smyrna Cinnae poetae," xcv. lines 1, 2:

Smyrna mei Cinnae nonam post denique
messem

Quam coepa est nonamque edita post
hiemem, etc. ED.]

NOTES ON QUEEN MARY

P. 566. QUEEN MARY. [First published in 1875. Played at the Lyceum in 1876, April 18th to May 13th, Henry Irving as Philip and Mrs. Crowe as Mary, with incidental music by Sir Charles Stanford.

"Philip" was one of Irving's best characters.

During 1874 and 1875 my father worked hard and unceasingly at his *Queen Mary*, "more of a chronicle-play" he called it. The first list of books which he read on the subject is written down in his note-book: "Collier's *Ecclesiastical History*, Fuller's *Church History*, Burnet's *Reformation*, Foxe's *Book of Martyrs*, Hayward's *Edward*, Cave's *P. X. Y.*, Hooker, Neale's *History of the Puritans*, Strype's *Ecclesiastical Memorials*, Strype's *Cranmer*, Strype's *Parker*, Phillips' *Pole*, *Primitive Fathers* No

Papists, Lingard's *History of England*, *Church Historians of England*, Zürich Letters, and *Original Letters and Correspondence of Archbishop Parker* (published by the Parker Society)," in addition to Froude, Holinshed, and Camden.

The well-known critic Mons. Augustin Filon writes in *Le Théâtre contemporain* (1895): "Vienne une main pieuse qui dégage ces deux drames (*Queen Mary* and *Harold*), fasse circuler l'air et la lumière autour de leurs lignes essentielles: vienne un grand acteur qui comprime et incarne Harold, une grande actrice qui se passionne pour le caractère de Marie, et, sans effort, Tennyson prendra sa place parmi les dramaturges."

The plays also seem to have appealed to no less an authority than Mons. Jules Claretie, who has described them as "beaux drames, et nobles inventions théâtrales."

See Sir Richard Jebb's essays on *Queen Mary*, *Harold*, and *Becket* in the Eversley Edition. — ED.]

P. 572, col. 1, line 4. (Act I. Sc. iv.)
ELIZABETH. Why do you go so gay then?
COURTNEY. Velvet and gold.

[The Queen treated Courtenay as a child, and forbade him to dine abroad without permission, or to wear his velvet and gold dress which he had had made to take his seat in. Renard feared him as a rival to Philip. (Renard to Charles V., Sept. 19, 1553, Rolls House MSS., and Froude's *History of England*, vol. vi. p. 97.) — ED.]

P. 574, col. 1, line 17. (Act I. Sc. iv.)
To the Pleiads, uncle; they have lost a sister.

[The Pleiads were daughters of Atlas, and were placed among the stars by Zeus. One of them, Electra, left her place in the heavens that she might not witness the fall of Troy, which her son Dardanus had founded. — ED.]

P. 579, col. 1, line 16. (Act I. Sc. v.)
I am English Queen, not Roman Emperor
was always much cheered in the theatre, for the play came out when Queen Victoria had been lately proclaimed Empress of India.

P. 583, col. 1, line 9. (Act II. Sc. i.)
[Alington Castle, on the Medway. My

father often visited this castle (built by the father of the poet Sir Thomas Wyatt, Sir Henry Wyatt) when he was staying with his brother-in-law, Edmund Lushington, at Park House. Thomas Wyatt, the poet, was born here in 1503, and died in 1542, and left it to his son, who is the Wyatt of the play. — Ed.]

P. 584, col. 2, line 12. (Act II. Sc. ii.) For Queen Mary's speech, *In mine own person*, see Holinshed. [She spoke in a deep voice like a man.

La voce grossa et quasi de huomo.

Giovanni Michele, Ellis, vol. ii. series 2. Ed.]

P. 590. (Act III. Sc. i.) [*Nine Worthies*, Joshua, David, Judas Maccabæus, Hector, Alexander, Julius Caesar, King Arthur, Charlemagne, and Godfrey of Bouillon. — Ed.]

P. 590, col. 2, line 9. (Act III. Sc. i.) *the tree in Virgil*. See *Aeneid*, vi. 206.

P. 595, col. 2, line 4. (Act III. Sc. ii.) *the heathen giant* [Antæus. — Ed.]

P. 599, col. 2, line 8. (Act III. Sc. iii.) *For ourselves we do protest*. [For Pole's speech see Froude's *History of England*, vol. vi. pp. 276-281:

"I confess to you that I have the keys — not as mine own keys, but as the keys of him that sent me: and yet I cannot open, not for want of power in me to give, but for certain impediments in you to receive, which must be taken away before my commission can take effect. This I protest before you, my commission is not of prejudice to any person. I am come not to destroy but to build; I come to reconcile, not to condemn; I am not come to compel but to call again; I am not come to call anything in question already done; but my commission is of grace and clemency to such as will receive it — for, touching all matters that be past, they shall be as things cast into the sea of forgetfulness. But the mean whereby you shall receive this benefit is to revoke and repeal those laws and statutes which be impediments, blocks, and bars to the execution of my commission. For, like as I myself had neither place nor voice to

speak here amongst you, but was in all respects a banished man, till such time as ye had repealed those laws that lay in my way, even so cannot you receive the benefit and grace offered from the Apostolic See until the abrogation of such laws whereby you had disjoined and dis severed yourselves from the unity of Christ's Church." — Ed.]

P. 601, col. 1, lines 9, 10. (Act III. Sc. iv.)
an amphisbæna,

Each end a sting.

[Cf.

"Scorpion and asp and amphisbæna dire."
Par. Lost, x. 524. — Ed.]

P. 608, col. 1, lines 3, 4. (Act III. Sc. vi.)

like the wild hedge-rose

Of a soft winter, possible, not probable.

[My father made this simile from a wild-rose bush at Freshwater which was in full blossom in January. — Ed.]

P. 609, col. 1, line 20. (Act III. Sc. vi.) *what Virgil sings*. Cf. Virgil's *Aeneid*, iv. 569.

P. 610. (Act III. Sc. vi.) [Philip was weary of England and of his childless queen. "He told her that his father wanted to see him, but that his absence would not be extended beyond a fortnight or three weeks; she should go with him to Dover; and if she desired she could wait there for his return" (Noailles, vol. v. pp. 77-82; Froude's *History of England*, vol. vi. p. 362). — Ed.]

P. 616, col. 2, line 17. (Act IV. Sc. iii.) *What saith St. John?* 1 John ii. 15.

P. 617, col. 1, line 12. (Act IV. Sc. iii.)
And now, and forasmuch as I have come.

[“And now, forasmuch as I am come to the last end of my life, whereupon hangeth all my life past and all my life to come, either to live with my Saviour Christ in joy, or else to be ever in pain with wicked devils in hell; and I see before mine eyes presently either heaven” (*pointing upwards*) “or hell” (*pointing downwards*) “ready to swallow me. I shall therefore declare unto you my very faith, without colour or dissimulation; for now it is no

time to dissemble. I believe in God the Father almighty, Maker of heaven and earth; in every article of the Catholic faith; every word and sentence taught by our Saviour Christ, his apostles and prophets, in the Old and New Testament. And now I come to the great thing that troubleth my conscience more than any other thing that ever I said or did in my life, and that is the setting abroad of writings contrary to the truth, which here I now renounce and refuse, as things written with my hand contrary to the truth which I thought in my heart, and written for fear of death to save my life, if it might be; and that is, all such bills and papers as I have written and signed with my hand since my degradation, wherein I have written many things untrue; and forasmuch as my hand offended in writing contrary to my heart, my hand therefore shall first be punished; for if I may come to the fire, it shall be the first burnt." (See Harleian MSS. 417 and 422, and Froude's *History of England*, vol. vi. pp. 426-428.) — Ed.]

P. 618, col. 2, lines 19, 20. (Act iv. Sc. iii.)

And Ignorance crying in the streets, and all men.

Regarding her.

[Cf. Proverbs i. 20. — Ed.]

Pp. 619-620. (Act iv. Sc. iii.) [The Berkshire dialect of Joan and Tib was corrected for my father by Tom Hughes, author of *Tom Brown's Schooldays*. — Ed.]

P. 622, col. 1, line 3. (Act v. Sc. i.) *lower our kingly flag.* See Prescott's *History of Philip the Second*, vol. i. p. 113: "Lord Howard is said to have fired a gun, as he approached Philip's squadron, in order to compel it to lower its topsails in acknowledgment of the supremacy of the English on the narrow seas."

P. 633, col. 2, line 25.

Thou light a torch that never will go out!

[She refers to Latimer's words to Ridley when they were burnt at the stake: "We shall this day light such a candle, by God's grace, as I trust shall never be put out." — Ed.]

P. 634, col. 2, line 7. (Act. v. Sc. v.) After Mary's speech, ending "Help me hence," the end of the last Act of the Acting Edition¹ ran thus:

[*Falls into the arms of* LADY CLARENCE.

ALICE. The hand of God hath help'd her hence.

LADY CLARENCE.

Not yet.

[*To ELIZABETH as she enters.*

Speak, speak, a word of yours may wake her.

ELIZABETH (*kneeling at her sister's knee*). Mary!

MARY. Mary! who calls? 'tis long since any one

Has called me Mary — she —

There in the dark she sits and calls for me —

She that should wear her state before the world.

My father's own true wife. Ay, madam. Hark!

For she will call again.

ELIZABETH. Mary, my sister!

MARY. That's not the voice!

Who is it steps between me and the light?

[*Puts her arm round ELIZABETH'S neck.*

I held her in my arms a guileless babe, And mourn'd her orphan doom along with mine.

The crown! she comes for that! take it and feel it!

It stings the touch! It is not gold but thorns! [MARY starts up.

The crown of crowns! Play not with holy things!

[*Clasps her hands and kneels.*

Keep you the faith! . . . yea, mother, yea I come! [Dies.

LADY CLARENCE. She is dead.

ELIZABETH (*kneeling by the body*). Poor sister! Peace be with the dead.

[*Curtain.*

¹ As produced at the Lyceum Theatre with Irving as Philip, and Miss Kate Bateman as Queen Mary.

On the Australian stage Miss Dargon won a triumph in *Queen Mary*. It was very popular when produced at the Melbourne Theatre-Royal, and had a long run; and when reproduced at the Bijou Theatre in the same city had a second long run.

APPENDIX TO NOTES ON QUEEN MARY

Letters from Robert Browning

19 WARWICK CRESCENT, W.,
June 30th, 1875.

MY DEAR TENNYSON — Thank you very much for *Queen Mary*, the gift, and even more for *Queen Mary*, the poem: it is astonishingly fine. Conception, execution, the whole and the parts, I see nowhere the shade of a fault, thank you once again! I am going to begin it afresh now. What a joy it is that such a poem should be, and be yours!

All affectionate regards to Mrs. Tennyson from yours ever,
ROBERT BROWNING.

19 WARWICK CRESCENT, W.,
April 19th, 1876.

MY DEAR TENNYSON — I want to be among the earliest who assure you of the complete success of your *Queen Mary* last night. I have more than once seen a more satisfactory performance of it, to be sure, in what Carlyle calls "the Private Theatre under my own hat," because there and then not a line nor a word was left out; nay, there were abundant "encores" of half the speeches; still whatever was left by the stage scissors suggested what a quantity of "cuttings" would furnish one with an after-act.

Irving was very good indeed, and the others did their best, nor so badly.

The love as well as admiration for the author was conspicuous, indeed, I don't know whether you ought to have been present to enjoy it, or were not safer in absence from a smothering of flowers and deafening "tumult of acclaim," but Hallam was there to report, and Mrs. Tennyson is with you to believe. All congratulations to you both from yours affectionately ever,

ROBERT BROWNING.

NOTES ON HAROLD

BY THE AUTHOR

P. 636. HAROLD. [First published in 1876, dated 1877. "A tragedy of Doom" my father called it. — Ed.]

P. 637, col. 4, lines 5, 6. (Act. I. Sc. i.)

*Look you, there's a star
That dances in it as mad with agony!*

[My mother writes, October 4th, 1858, of my father: "He went to meet Mr. and Mrs. Roebuck at dinner at Swainston; and the comet was grand, with Arcturus shining brightly over the nucleus. At dinner he said he must leave the table to look at it, and they all followed. They saw Arcturus seemingly dance as if mad when it passed out of the comet's tail. He said of the comet's tail, 'It is like a

besom of destruction sweeping the sky.'" — Ed.]

P. 637, col. 2, line 9. (Act. I. Sc. i.)

Did ye not outlaw your archbishop Robert?

Robert, a monk of Jumièges in Normandy, was appointed Archbishop of Canterbury by Edward the Confessor. He was the head of the Norman, as Earl Godwin was of the national party in England; and he so far wrought upon the Norman predilections of the king that in the end he procured the banishment of Godwin and all his sons. After a while, however, these returned with a formidable force, but the English would not fight for King Edward against them. It was then settled that the matters of quarrel between Edward and Godwin should be referred to a Gemót or Great National Council. The Normans throughout the kingdom knew well what would be the vote of this Council, and, not daring to abide by the result, fled, and among the rest Robert of Jumièges. He, it is said, escaped by the east gate of London, and killing or wounding all that stayed him, reached Walton-on-the-Naze, whence he took ship, and past overseas never to come back.

Of all the Norman bishops, William, the Bishop of London, alone retained his bishopric.

P. 637, col. 2, line 25. (Act. I. Sc. i.)

Who had my pallium from an Antipope!

On the death of Stephen IX. in 1058, the Imperial party at Rome sent a humble message to the Empress Agnes, asking her to nominate a new Pope. Meanwhile the old Roman feudatory barons elected an anti-Pope of their own, the Cardinal Bishop of Velletri (Benedict X.), whom they hastily inaugurated, and enthroned by night. This was resented by the Empress as an act of usurpation, whereupon she empowered Hildebrand to take measures for a fresh election. Accordingly Gerard, Archbishop of Florence, was chosen, who is known by the name of Nicholas II. I quote from Milman's *Latin Christianity* the pathetic history of Benedict's subsequent degradation:

"Hildebrand the archdeacon seized him (Benedict) by force, and placed him before

Nicholas and a council in the Lateran Church. They stripped him before the altar of his pontifical robes (in which he had been again invested), set him thus despoiled before the synod, put a writing in his hand, containing a long confession of every kind of wickedness. He resisted a long time, knowing himself perfectly innocent of such crimes: he was compelled to read it with very many tears and groans. His mother stood by, her hair dishevelled, and her bosom bare, with many sobs and lamentations. His kindred stood weeping around. Hildebrand then cried aloud to the people: 'These are the deeds of the Pope whom ye have chosen!' They re-arrayed him in the pontifical robes, and formally deposed him. He was allowed to retire to the monastery of St. Agnes, where he lived in the utmost wretchedness. They prohibited him from all holy functions, would not allow him to enter the choir. By the intercession of the Archpresbyter of St. Anastasia he was permitted at length to read the Epistle; a short time after, the Gospel; but never suffered to read mass. He lived to the Pontificate of Hildebrand, who, when informed of his death, said, 'In an evil hour did I behold him; I have committed great sin.' Hildebrand commanded that he should be buried with Pontifical honours" (Milman, viii. p. 48).

It was from this Benedict that Stigand received the pallium, or sacred badge of the archiepiscopate.

P. 639, col. 1, line 35. (Act. I. Sc. i.)

Is not my brother Wulfnoth hostage there?

One version of the story relates that Godwin, after his reconciliation with Edward, gave hostages for his good conduct, and among them his son Wulfnoth, and that these were handed over by the king to Count William for their better custody.

P. 645, col. 2, line 14. (Act. II. Sc. ii.)

He was thine host in England when I went.

Malet was half-Norman, half-English.

P. 646, col. 1, line 17. (Act II. Sc. ii.)

Haled thy shore-swallow'd, armour'd Normans up.

In that section of the Bayeux tapestry

which depicts William's war against Conan of Brittany, Harold is seen plucking the Norman soldiers two at a time from the quicksands below Mont St. Michel where the river Coesnon flows into the sea.

P. 647, col. 1, lines 1, 2. (Act II. Sc. i.)

*The voice of any people is the sword
That guards them, or the sword that beats
them down.*

[Two favourite lines of Mr. Gladstone's.—Ed.]

P. 650, col. 2, line 19. (Act II. Sc. ii.)

Some said it was thy father's deed.

Alfred, the son of Emma (who was also mother of Edward the Confessor, and great-aunt of William the Conqueror), coming into England during the reign of Harold the Dane, the son of Cnut, was seized and blinded. This crime was imputed to Godwin; but the Witan acquitted him of the charge.

P. 651, col. 1, line 24. (Act II. Sc. ii.)

The Atheling is nearest to the throne.

Edgar the Atheling was grandson of Edmund Ironside, and the last male representative of the House of Cerdic.

P. 652, col. 2, line 13. (Act II. Sc. ii.)

Behold the jewel of St. Pancratius.

Concerning this jewel of Saint Pancratius, "gemma tam speciosa quam spatiosa," see Freeman's *Norman Conquest*, vol. iii. p. 686.

P. 659, col. 2, line 12. (Act III. Sc. ii.)

The Pope and that Archdeacon Hildebrand.
[Alexander II., and Hildebrand, afterwards Gregory VII. (1073). — E.S.]

P. 665, col. 1, line 12. (Act IV. Sc. iii.)

Let him come! Let him come!

Bublie crient è weissel

E laticome è drincheheil,

Drinc Hindrewart è Drintome

Drinc Helf è drinc tome.

Roman de Rou, 12473.

P. 667, col. 1, lines 19, 20. (Act V. Sc. i.)

*Waltham, my foundation
For men who serve the neighbour, not themselves.*

"Of his liberality his great foundation at

Waltham is an everlasting monument, and it is a monument not more of his liberality than of his wisdom. To the monastic orders Harold seems not to have been specially liberal; his bounty took another and a better chosen direction. The foundation of a great secular college, in days when all the world seemed mad after monks, when King Eadward and Earl Leofric vied with each other in lavish gifts to religious houses at home and abroad, was in itself an act displaying no small vigour and independence of mind. The details, too, of the foundation were such as showed that the creation of Waltham was not the act of a moment of superstitious dread or of reckless bounty, but the deliberate deed of a man who felt the responsibilities of lofty rank and boundless wealth, and who earnestly sought the welfare of his Church and nation in all things" (Freeman's *Norman Conquest*, vol. ii. p. 41).

P. 668, col. 1, lines 30, 31. (Act v. Sc. i.)
that old song of Brunanburh
Where England conquer'd.

Constantinus, King of the Scots, after having sworn allegiance to Athelstan, allied himself with the Danes of Ireland under Anlaf, and invading England, was defeated by Athelstan and his brother Edmund with great slaughter at Brunanburh in the year 937.

See my translation of the Song of Brunanburh (entitled *Battle of Brunanburh*, p. 534). In rendering this Old English war-song into modern language and alliterative rhythm I have made free use of the dactylic beat. I suppose that the original was chanted to a slow, swinging recitative.

P. 671, col. 1, line 25. (Act v. Sc. i.)
Come as Goliath came of yore. Taillefer the minstrel, a man of gigantic stature, who rode out alone in front of the Norman army chanting:

Taillefer, ki mult ben cantout,
 Sor un cheval ki tost alout,
 Devant li Dus alout cantant
 De Karlemaine è de Rollant
 E d' Oliver è des vassals
 Ki morurent en Renchevals.
Roman de Rou, 13149.

P. 673, col. 2, line 18. (Act v. Sc. ii.)

Then all the dead fell on him.

Alluding to her dream in Act i. Sc. ii.:

and all

The dead men made at thee to murder thee.

APPENDIX TO NOTES ON HAROLD

Letter from Robert Browning

19 WARWICK CRESCENT,
 Dec. 21st, 1876.

MY DEAR TENNYSON — True thanks again, this time for the best of Christmas presents, another great work, wise, good and beautiful. The scene where Harold is overborne to take the oath is perfect, for one instance. What a fine new ray of light you are entwining with your many coloured wreath!

I know the Conqueror's Country pretty well: stood last year in his Castle of Bonneville, on the spot where tradition is that Harold took the oath; and I have passed through Dives, the place of William's embarkation, perhaps twenty times: and more than once visited the church there, built by him, where still are inscribed the names of the Norman knights who accompanied him in his expedition. You light this up again for me. All happiness befall you and yours, this good season and ever. — Yours affectionately,

R. BROWNING.

NOTES ON BECKET

BY THE EDITOR

In 1879 my father printed the first proofs of his tragedy of *Becket*, which he had begun in December 1876. But he considered that the time was not ripe for its publication; and this therefore was deferred until December 1884. We had visited Canterbury in August 1877, and gone over each separate scene of Becket's martyrdom. "Admirers of Becket," my father notes, "will find" that Becket's letters, and the writings of Herbert of Bosham, Fitzstephen, and John of Salisbury throw great light on those days. Bishop Lightfoot found out about Rosamund for me."

The play is so accurate a representation of the personages and of the time, that J. R. Green said that all his researches into the annals of the twelfth century had not given him "so vivid a conception of the character of Henry II. and his court as was embodied in Tennyson's *Becket*."

My father's view of Becket was as fol-

lows: Becket was a really great and impulsive man, with a firm sense of duty, and, when he renounced the world, looked upon himself as the head of that Church which was the people's "tower of strength, their bulwark against throne and baronage." This idea so far wrought in his dominant nature as to betray him into many rash acts: and later he lost himself in the idea. His enthusiasm reached a spiritual ecstasy which carries the historian along with it; and his humanity and abiding tenderness for the poor, the weak and the unprotected, heighten the impression so much as to make the poet feel passionately the wronged Rosamund's reverential devotion for him (most touchingly rendered by Ellen Terry), when she knelt praying over his body in Canterbury Cathedral.

In 1879 Irving refused the play: but in 1891 he asked leave to produce it, holding that the taste of the theatre-going public had changed in the interval, and that it was now likely to be a success on the stage.

He writes to me (1893):

We have passed the fiftieth performance of *Becket* (produced Feb. 6, 1893), which is in the heyday of its success. I think that I may, without hereafter being credited with any inferior motive, give again the opinion which I previously expressed to your loved and honoured father. To me *Becket* is a very noble play, with something of that lofty feeling and that far-reaching influence, which belong to a "passion play." There are in it moments of passion and pathos which are the aim and end of dramatic art, and which, when they exist, atone to an audience for the endurance of long acts. Some of the scenes and passages, especially in the last act, are full of sublime feeling, and are with regard to both their dramatic effectiveness and their poetic beauty as fine as anything in our language. I know that such a play has an ennobling influence on both the audience who see it and the actors who play in it.

Some of the last lines which my father ever wrote are at the end of the Northampton scene, an anthem-speech written for Irving:

The voice of the Lord is in the voice of the people.

The voice of the Lord is on the warring flood,

And He will lead His people into peace!

The voice of the Lord will shake the wilderness,

The barren wilderness of unbelief!

The voice of the Lord will break the cedar-trees,

The Kings and Rulers that have closed their ears

Against the Voice, and at their hour of doom

The voice of the Lord will hush the hounds of Hell

In everlasting silence.

The play had a long run and was afterwards frequently played in the provinces and America. The incidental music was written by Sir Charles Stanford. His identification of Becket with the Gregorian melody "*Telluris ingens conditor*" is particularly impressive.

UNPUBLISHED SONNET

(Written originally as a Preface to "*Becket*")

Old ghosts whose day was done ere mine began,

If earth be seen from your conjectured heaven,

Ye know that History is half-dream — ay even

The man's life in the letters of the man.

There lies the letter, but it is not he

As he retires into himself and is:

Sender and sent-to go to make up this,

Their offspring of this union. And on me

Frown not, old ghosts, if I be one of those

Who make you utter things you did not say,

And mould you all awry and mar your worth;

For whatsoever knows us truly, knows

That none can truly write his single day,

And none can write it for him upon earth.

P. 676. (Prologue.) Becket a chess-player. John of Salisbury and Fitzstephen describe him as an accomplished chess-player, a master in hunting and falconry, and other manly exercises.

P. 677, col. 2, lines 5, 6. (Prologue.)

nor my confessor yet.

I would to God thou wert.

Archbishop Theobald writes to Becket (John of Salisbury, *Ep.* 78): "It sounds in the ears and mouths of people that you and the king are one heart and soul." He helped Henry to improve the state of

the country, and to lighten many of the oppressive laws and enactments (Lingard, vol. ii.).

P. 677, col. 2, line 14. (Prologue.) *A dish-designer*. When Becket went to Paris, all the French were astonished at his sumptuous living. One dish of eels alone was said to have cost 100 shillings (Fitzstephen, 197, 8, 9).

P. 682. (Act I. Sc. i.) *Chamber barely furnished*. John of Salisbury says, "Consecratus autem statim veterem exiit hominem, cilicium et monachum induit."

P. 682, col. 1, line 21. (Act I. Sc. i.) *scutage*. The acceptance of a money compensation for military service dates from this time (1159). See Freeman's *Norman Conquest*.

P. 686. (Act I. Sc. iii.) In this great scene at Northampton (J. R. Green writes) "his life was said to be in danger, and all urged him to submit. But in the presence of danger the courage of the man rose to its full height. Grasping his archiepiscopal cross he entered the royal court, forbade the nobles to condemn him, and appealed to the Papal See. Shouts of 'Traitor! traitor!' followed him as he retired. The Primate turned fiercely at the word: 'Were I a knight,' he retorted, 'my sword should answer that foul taunt.'" — *Short History of the English People*, p. 108.

P. 687. (Act I. Sc. iii.) "He (Henry II.) wished to put an end to the disgraceful state of things which had arisen, by subjecting clerical offenders against the public peace to the same jurisdiction with the criminals, and, with a view to this, he now required that clerks accused of any outrage should be tried in his own courts; that, on conviction or confession, they should be degraded by the Church, and that they then should be remanded to the secular officers for the execution of the sentence which had been passed upon them. On the other hand, the Archbishop, although unsupported by his brethren in general, who dreaded a risk of a breach with the State while the Church was divided by a schism, considered himself bound to offer the most strenuous resistance to a proposal which tended to lessen the

privileges of the hierarchy; and on this quarrel the whole of the subsequent history turned" (Becket, by Canon Robertson, pp. 76, 77).

P. 690, col. 1, line 9. (Act I. Sc. iii.)

False to myself — it is the will of God.

"It is the Lord's will that I perjure myself" (Foliot, v. 271, 2).

P. 692, col. 2, line 1. (Act I. Sc. iii.)

A worldly follower of the worldly strong.

Foliot fasted much, and was famous for his learning, for his subtle trickery, and flattery of persons in high station. When he was plotting against Becket, he is said to have heard "an exceeding terrible voice:

O Gilberte Foliot

Dum resolvis tot et tot,

Deus tuus est Ashtaroth."

(Roger Wendover, ii. 323.)

P. 693, col. 1, line 31. (Act I. Sc. iii.) *Hence, Satan!* See Alan of Tewkesbury, i. 347.

P. 694, col. 2, lines 13, 14. (Act I. Sc. iii.)

*But I that threw the mightiest knight of France,
Sir Engelram de Trie.*

In 1159 Becket, in cuirass and helmet, marched at the head of his troops against the County of Toulouse, which had passed to Henry on his marriage with Eleanor, and there he unhorsed in single combat Sir Engelram de Trie.

P. 694, col. 2, line 19. (Act I. Sc. iii.)

Deal gently with the young man Absalom.

(Fitzstephen, i. 236; Foliot, iii. 280; Roger of Hoveden, 284.)

P. 644. (Act I. Sc. iv.) For Becket's entertainment of the poor and his washing of their feet see Fitzstephen, 204; John of Salisbury, 324; Herbert of Bosham, 24. My father regretted the excision of this scene and of his Walter Map scenes from the Acting Edition.

P. 696, col. 1, line 41. (Act I. Sc. iv.) *I must fly to France to-night*. Not long after he landed in France, under the assumed name of Brother Christian, a boy, who was standing by the roadside with a hawk on

his wrist, was attracted by the evident pleasure with which the stranger eyed his bird, and cried out, "Here goes the Archbishop." At Gravelines the landlord of the inn where he spent the night had longer time for observation, and recognised him, as Herbert of Bosham says, "by his remarkably tall figure, his high forehead, the stern expression of his beautiful countenance, and, above all, by the exquisite delicacy of his hands" (Hurrell Froude's *Remains*, vol. iv. p. 91).

P. 608, col. 1, line 34, col. 2, line 1. (Act II. Sc. i.)

*I have sent his folk,
His kin, all his belongings, overseas.*

Edward Grim of Cambridge writes: "Those of whom God especially styles Himself the Father and Judge—orphans, widows, children altogether innocent, and unknowing of any discord, aged men, women with their little ones hanging at their breasts, clerks, and lay folk of whatever age and sex, of the Archbishop's kindred, and some of his friends, were seized in the depth of winter, and mercilessly transported beyond sea, after having been obliged to swear that they would seek him out" (Grim, 1-51).

P. 702, col. 1, line 32. (Act II. Sc. ii.) *Saving God's honour.* Becket substituted this phrase in place of "salvo ordine nostro," which had been objected to by Henry. The King would not allow any difference, and burst into uncontrollable fury (John of Salisbury, ii.). Becket wrote to the Pope after Montmirail: "We answered . . . we were prepared to yield him (the king) every service, even more than our predecessors had done saving my order; but that new obligations, unknown to the Church, and such as my predecessors were never bound by, ought not to be undertaken by us: first, because it was bad as a precedent; secondly, because, when in the city of Sens, your Holiness' self absolved me from the observance of these Usages, hateful to God and to the Church, and from the pledge which force and fear had extorted from me in a special manner; and after a grave rebuke, which, by God's grace, shall never pass from my mind, prohibited me from ever again obliging myself to any one on a like cause except saving God's

honour and my order. You added too, if you are pleased to recollect, that not even to save his life should a Bishop oblige himself, saving God's honour and his order" (Hurrell Froude's *Remains*, vol. iv. p. 389).

P. 703, col. 2, line 6. (Act II. Sc. ii.) *let a stranger spoil his heritage.* Cf. Psalm cix.

P. 703, col. 2, line 26 ff. (Act II. Sc. ii.) My father's note is: "The description of Bosham was made as we (my son Hallam and I) saw the little fishing village on a summer's day."

P. 711, col. 1, line 2. (Act III. Sc. iii.) *The daughter of Zion lies beside the way.* Lamentations i-ii.

P. 711, col. 1, lines 1, 2. (Act III. Sc. iii.)

*The spouse of the Great King, thy King,
hath fallen —*

The daughter of Zion lies beside the way.

See Becket's Ep. i. 63, in Hurrell Froude's *Remains*, iv. 139. The Archbishop to the King of England: "I entreat you, O my Lord, to bear with me for a while that by the grace of God I may disburden my conscience, to the benefit of my soul. . . . My Lord, the daughter of Zion is held captive in thy kingdom. The spouse of the Great King is oppressed by her enemies, afflicted by those who ought most to honour her, and especially by you."

See, too, the Archbishop of Canterbury to the Pope (after Fréteval), Hurrell Froude's *Remains*, iv. 503: "God hath looked with an eye of pity on His Church, and changed at length her sorrow into joy. The King of England, as soon as he had received your last letters, and understood that you would no longer spare him, even as you had not spared the Emperor Frederic, but would lay his territories under an Interdict, forthwith made peace with us, to the honour of God, as we would hope, and the great advantage of His Church. The Usages which were once so insisted upon, he did not even allude to. He exacted no oath of us, or any belonging to us. He restored to us the possessions which we had been deprived of, according to the enumeration of them in our own schedule; and, with them, peace and

security, and a return from our exile to all our companions; and even promised the kiss, if we wished to press him so far. In short he gave way in everything, inasmuch that some called him perjured, who had heard him swear that he would not admit us to the kiss that day."

P. 711, col. 1, line 17. (Act III. Sc. iii.)
And thou shalt crown my Henry o'er again.
 Upon this Becket dismounted and prepared to throw himself at Henry's feet, but Henry also dismounted, and embraced the Archbishop, and held his stirrup for him in order that he might remount.

P. 713. (Act IV. Sc. ii.) "That Rosamund was not killed may be ascertained by the charters . . ." (see vol. i. p. 213, Miss Strickland's *Lives of Queens of England*).

P. 722, col. 2, line 15. (Act V. Sc. ii.)
uxor pauperis Ibyci (Horace, *Carm.* III. xv. 1).

P. 723, col. 1, line 3. (Act V. Sc. ii.)
 From "*On a Tuesday was I born*" to the end of the play is founded on the graphic accounts by Fitzstephen, and Grim, the monk of Cambridge, who was with Becket in Scenes ii. and iii.

P. 725, col. 1, line 33. (Act V. Sc. ii.)
When God makes up his jewels. Malachi iii. 17.

APPENDIX TO NOTES ON BECKET

Letter from The Right Honourable J. Bryce

As I have been abroad for some time it was only a little while ago that I obtained and read your *Becket*. Will you, since you were so kind as to read me some of it last July, let me tell you how much enjoyment and light it has given me? Impressive as were the parts read, it impresses one incomparably more when studied as a whole. One cannot imagine a more vivid, a more perfectly faithful picture than it gives both of Henry and of Thomas. Truth in history is naturally truth in poetry; but you have made the characters of the two men shine out in a way which, while it never deviates from the impression history gives of them, goes beyond and perfects history. This is eminently conspicuous in the way their relations to one another are traced; and in the delineation of the influence on Thomas of the conception of the Church, blending with his own haughty spirit and sanctifying it to his own conscience. There is

not, it seems to me, anything in modern poetry which helps us to realize, as your drama does, the sort of power the Church exerted on her ministers; and this is the central fact of the earlier middle ages. I wish you were writing a play on Hildebrand also. Venturing to say this to you from the point of view of a student of history, I scarcely presume to speak of the drama on its more purely literary side, how full of strength and beauty and delicacy it is, because you must have heard this often already from more competent critics.

NOTES ON THE CUP

BY THE EDITOR

Founded on a story in Plutarch. The story was first read by my father in Lecky:

A powerful noble once solicited the hand of a Galatian lady named Camma, who, faithful to her husband, resisted all his entreaties. Resolved at any hazard to succeed, he caused her husband to be assassinated, and when she took refuge in the temple of Diana, and enrolled herself among the priestesses, he sent noble after noble to induce her to relent. After a time he ventured himself into her presence. She feigned a willingness to yield, but told him it was first necessary to make a libation to the goddess. She appeared as a priestess before the altar bearing in her hand a cup of wine, which she had poisoned. She drank half of it herself, handed the remainder to her guilty lover, and when he had drained the cup to the dregs, burst into a fierce thanksgiving that she had been permitted to avenge, and was soon to rejoin, her murdered husband. (Plutarch, *De Mulier. Virt.*)

The Cup was first published with *The Falcon* in 1884; planned in March 1879, begun in November 1879, and printed late in 1880. Produced at the Lyceum, Jan. 3, 1881, and ran for one hundred and twenty-eight nights.

At Irving's request three short speeches for Synorix were added, Act I. Sc. iii.; and at the end of Act I. Sc. ii., pp. 207-208, the quarrel between Sinnatus and Synorix was lengthened by two lines, and Camma was made to interrogate Sinnatus as to what Synorix had said, and three or four entrances were made less abrupt. Irving inserted most of the stage-directions, and devised the magnificent scenery, and the drama was produced by him with signal success at the Lyceum, and played to crowded houses. He wrote to my father: "I hope that the splendid success of your grand Tragedy will be followed by other triumphs equally great."

While Miss Mary Anderson was acting in *The Winter's Tale* in London she signed an agreement to revive *The Cup*. My father reinserted from his first MS. four lines for her, to be sung by the priestesses as they enter the Temple:

Artemis, Artemis, hear us, O mother, hear us and bless us!

Artemis, thou that art life to the wind, to the wave, to the glebe, to the fire,

Hear thy people who praise thee! O help us from all that oppress us.

Hear thy priestesses hymn thy glory! O yield them all their desire.

P. 731, col. 2, line 31. (Act I. Sc. i.)

I here return like Tarquin — for a crown.

This refers to Tarquinius Superbus, the last king of Rome, who was expelled 510 B.C. in consequence of the outrage by his son on Lucretia, the wife of his cousin, Tarquinius Collatinus. The last effort of Tarquin to recover his crown was exhausted by the decisive victory gained by the Romans over him at Lake Regillus, 490 B.C. It is related that he died miserably at Cumae.

P. 732, col. 1, line 15. (Act I. Sc. i.)
the net, — the net. Cf. Horace, *Ode i. 1. 28 et passim.*

P. 734, col. 2, line 25. (Act I. Sc. ii.)
"Some friends of mind" in first edition misprint for "Some friends of mine."

P. 745, col. 1, line 13. (Act II.) *some old Greek.* See Plato's *Apology*, Church's translation: "And if we reflect in another way, we shall see that we may well hope that death is a good. For the state of death is one of two things: either the dead wholly cease to be and lose all sensation, or death (as is commonly believed) a change and a migration of the soul into another place. Now if death is the absence of all sensation, and life a dreamless sleep, it will be a wonderful gain. . . . But if it is a passing to another place, and the common belief be true, that all who have died are there, what could be greater than this? . . . What one would not give to converse with Orpheus and Musaeus and Hesiod and Homer! I am willing to die many times if this be true."

P. 745, col. 2, line 14. (Act II.)

'Camma, Camma!' *Sinnatus, Sinnatus!*

The blank verse ending the play, with only four beats, gives the passion of Camma's death-cry.

NOTES ON THE FALCON

BY THE EDITOR

P. 746. THE FALCON. First published in 1884. Founded on a story in *Boccaccio* (the ninth novel of the fifth day of the *Decameron*), and produced by Mr. and Mrs. Kendal at the St. James' Theatre, who played it for sixty-seven nights.

Hazlitt first suggested the story as suitable for stage treatment. Fanny Kemble called the play "an exquisite little idyll in action like one of A. de Musset's." Mrs. Brotherton writes to me: "Well do I remember your father reading *The Falcon* to me (still in MS.), in a little attic at Farringford. The ivy outside was blowing against the casement like pattering rain, all the time. When he had finished he softly closed the simple 'copy-book' it was written in, and said softly, 'Stately and tender, isn't it?' exactly as if he were commenting on another man's work — and no more just comment could have come from the whole world of critics."

NOTES ON THE PROMISE OF MAY

BY THE EDITOR

First prose version printed in 1882, and revised and published in 1886 with *Locksley Hall Sixty Years After*. It was produced by Mrs. Bernard Beere at the Globe Theatre on Nov. 11th, 1882, and ran until Dec. 15th. The first printed copies in prose, which were used for stage purposes, were not published in 1882, as my father wished to write part of the drama in poetry for the reading public.

Edgar is "a surface man of theories true to none." I subjoin the analysis of the hero's character by my brother, as it best gives my father's conception.

Edgar is not, as the critics will have it, a free-thinker, drawn into crime by his Communistic theories; Edgar is not even an honest Radical, nor a sincere follower of Schopenhauer; he is nothing thorough and nothing sincere. He has no conscience until he is brought face to face with the consequences of his crime, and in the awakening of that conscience the poet has manifested his fullest and subtlest strength. At our first introduction to Edgar, we see him perplexed with the haunting of a pleasure that has sated him. "Let us eat and drink, for to-morrow we die" has been his motto; but we can detect that his appetite for all pleasure has begun to pall. He repeats wearily the formulae of a philosophy which he has followed because it suits his mode of life. He plays with these formulae, but they do not satisfy him. So long as he had on him the zest of libertinism he did not, in all probability, trouble himself with philosophy. But now his selfishness compels him to take a step of which he feels the wickedness and repugnancy. He must endeavour to justify himself to himself. The companionship of the girl he has betrayed no longer gives him pleasure; he hates her tears because they remind him of himself — his proper self. He abandons her with a pretence of satisfaction; but the philosophical formulae he repeats no more satisfy him than they satisfy the poor girl whom he deserts. Her innocence has not, however, been wantonly sacrificed by the dramatist. She has sown the seed of repentance in her seducer, though the fruit is slow in ripening. Years after he returns, like the ghost of a murderer to the scene of his crime. He feels remorse. He is ashamed of it; he battles against it; he hurls the old formulae at it; he acts the cynic more thoroughly than ever. But he is changed. He feels a desire to "make amends." Yet that desire is still only a form of selfishness. He has abandoned the "Utopian Idiocy" of Communism. Perhaps, as he says, with a self-mockery that makes the character so individual and remarkable, "because he has inherited estates." His position of gentleman is forced on his notice; he would qualify himself for it, selfishly and without doing excessive penance. To marry the surviving sister and rescue the old father from ruin would be a meritorious act. He sets himself to perform it. At first everything goes well for him; the old weapons of fascination, that had worked the younger sister's ruin, now conquer the heart of the elder. He is comfortable in his scheme of reparation, and lays that flattering "unction to his soul."

Suddenly, however, the girl whom he has betrayed, and whom he thought dead, returns; she hears him repeating to another the words of love she herself had heard from him and believed. "Edgar!" she cries, and staggers forth from her concealment, as she forgives him with her last breath.

Then, and not till then, the true soul of the man rushes to his lips; he recognizes his wickedness, he knows the blankness of his life. That is his punishment.

He feels then, and will always feel, aspirations after good which he can never or only imperfectly fulfil. The position of independence, on which he prided himself, is wrested from him, he is humiliated. The instrument of his selfish repentance turns on him with a forgiveness that annihilates

him; the bluff and honest farmer whom he despises triumphs over him, not with the brute force of an avenging hand, but with the pre-eminence of superior morality. Edgar quits the scene, never again, we can believe, to renew his libertine existence, but to expiate with lifelong contrition the monstrous wickedness of the past.

My father drew his characters from the Lincolnshire country life of his boyhood carefully, and wrote, when the play was violently attacked by Lord Queensberry: "I had a feeling that I would at least strive in my plays to bring the true drama of life and character back again. I gave them one leaf out of the great book of Truth and Nature."

P. 759, col. 1, line 11. (Act I.)

What are we, says the blind old man in Lear?

Cf. *King Lear*, iv. i. 38:

As flies to wanton boys, are we to the gods;
They kill us for their sport.

P. 767, col. 2, line 17. (Act II.)
Scissors an' Pumpy. Caesar and Pompey.

P. 772, col. 1, line 9. (Act III.)

O man, forgive thy mortal foe.

This is the only hymn my father has written, except "The Human Cry" at the end of *De Profundis* (p. 533), which he wrote at Jowett's request.

In 1891 he said to Dr. Warren, the present Professor of Poetry at Oxford: "A good hymn is the most difficult thing in the world to write. In a good hymn you have to be commonplace and poetical. The moment you cease to be commonplace and put in any expression at all out of the common, it ceases to be a hymn. Of hymns I like Heber's 'Holy, Holy, Holy' better than most — it is a fine metre too." He said that Jowett had liked the simple hymn for children in *The Promise of May*. He would often quote this passage from the version of the Psalms by Sternhold and Hopkins:

"And on the wings of all the winds
Came flying all abroad."

P. 773, col. 1, line 24. (Act III.) *the Queen's Real Hard Tillery.* The Royal Artillery.

P. 781. [DEMETER AND OTHER POEMS was dedicated to Lord Dufferin as a tribute of affection and of gratitude for the unremitting kindness shown by Lady Dufferin and himself to my brother Lionel during his last fatal illness in India. From earliest childhood Lionel's had always been an affectionate and beautiful nature. None of his age in the India Office, where he was for some time a clerk, knew more about India, and I have not a few letters from his chiefs, speaking in the warmest terms of his ability, and of the high place that, had he lived, he would have made for himself. While shooting in Assam he caught jungle fever. On his return to Calcutta he fell dangerously ill, and never recovered. He started for home at the beginning of April, and passed away peacefully at three in the afternoon of April 20th. The burial service was at nine that same evening, under a great silver moon. The ship stopped off Perim, in the Red Sea, and the coffin was lowered into the phosphorescent waves. — Ed.]

P. 781. TO THE MARQUIS OF DUFFERIN AND AVA. [First published in 1889. See *Memoir*, vol. ii. pp. 322-323. — Ed.]

P. 782. ON THE JUBILEE OF QUEEN VICTORIA. [Published in pamphlet form and in *Macmillan's Magazine*, April 1887, on the fiftieth anniversary of the Queen's coronation. — Ed.]

P. 783. TO PROFESSOR JEBB. [First published in 1889. My father met Jebb at Cambridge for the first time in 1872. He gave him the following Sapphic in English with the Greek cadence, because Jebb admired it:

Faded ev'ry violet, all the roses;
Gone the glorious promise; and the victim,
Broken in this anger of Aphrodite,
 Yields to the victor.

What impressed my father most in this visit to Cambridge was the change in the relations between don and undergraduate. While he was keeping his terms (1828-1831) there was "a great gulf fixed" between the teacher and the taught. As he said to Dr. Butler, the present Master of Trinity: "There was a want of love in Cambridge then;" and in consequence he

had written in 1830 these denunciatory lines:

Therefore your Halls, your ancient Colleges,
Your portals statued with old kings and queens,
Your gardens, myriad-volumed libraries,
Wax-lighted chapels, and rich carven screens,
Your doctors, and your proctors, and your deans,
Shall not avail you, when the Day-beam sports
New-risen o'er awaken'd Albion. No!
Nor yet your solemn organ-pipes that blow
Melodious thunders thro' your vacant courts
At noon and eve, because your manner sorts
Not with this age wherefrom ye stand apart,
Because the lips of little children preach
Against you, you that do profess to teach
And teach us nothing, feeding not the heart.

[Ed.]

P. 783. DEMETER AND PERSEPHONE. [First published in 1889. Cf. the Homeric *Hymn to Demeter*; Hesiod, *Theog.* 912 ff.; and Ovid, *Met.* v. 347, and *Fasts*, iv. 419 ff. The poem was written at my request, because I knew that my father considered Demeter one of the most beautiful types of womanhood. He said: "I will write it, but when I write an antique like this I must put it into a frame — something modern about it. It is no use giving a mere *réchauffé* of old legends." He would give as an example of the frame:
Yet I, Earth-Goddess, am but ill-content

And all the Shadow die into the Light.

To Signor Francisco Clementi, who translated this poem into Italian and told my father that the Italian youth were grateful to him and had profited much by his work, he wrote, Feb. 4th, 1891: "I send you my best thanks for your kind and generous commentary. If I have done any good to your countrymen or others, by what I have written, *that* is more grateful to me than any modern fame, which to a man nearing 82 — for I was born in 1809 — seems somewhat pale and colourless." — Ed.]

P. 784, col. 1, lines 10, 11. gave thy breast, the breast which had suckled thee.

P. 784, col. 2, lines 11-14.

'Where'? and I heard one voice from all the three

'We know not, for we spin the lives of men,

And not of Gods, and know not why we spin!

There is a Fate beyond us.'

Cf.

'Talia saecula,' suis dixerunt, 'currite,' fuis
Concordes stabili fatorum numine Parcae.
Virgil, *Ecl.* iv. 46.

P. 785, col. 1, line 27. bear us down. [Cf. Aesch. *Prom. Vinc.* 907, etc.:

ἡ μὴν ἔτι Ζεὺς, καί περ ἀθάδης φρενῶν
ἔσται ταπεινός, κ.τ.λ. Ed.]

P. 785. OWD ROÄ. [First published in 1889. — Ed.] I read in one of the daily papers of a child saved by a black retriever from a burning house. The details in this story are, of course, mine. When the *Spectator*, reviewing *The Northern Farmer*, etc., remarked that I must have found these poems difficult to accomplish, as being out of my way, I wrote to a friend that they were easy enough, for I knew the men — by which I meant the kind of men and their manner of speaking, not any particular individual.

P. 788, col. 1, line 10. Or like tother Hangel, etc. See Judges xiii. 20.

P. 788. VASTNESS. [First published in *The Nineteenth Century*, November 1885; afterwards in *Demeter and other Poems*, 1889. — Ed.] The last line means "What matters anything in this world without faith in the immortality of the soul and of Love?"

P. 790. THE RING. [First published in 1889. — Ed.]

P. 790, col. 2, lines 21-28.

the Voices of the day
Are heard across the Voices of the dark.
No sudden heaven, nor sudden hell, for
man,
But thro' the Will of One who knows and
rules —

And utter knowledge is but utter love —
Æonian Evolution, swift or slow,
Thro' all the Spheres — an ever opening
height,

An ever lessening earth.

[My father would quote these lines as giving his own belief that "the after-life is one of progress." — Ed.]

P. 791, col. 1, line 12.

The lonely maiden-Princess of the wood.

See *The Day-Dream*.

P. 792, col. 1, line 23.

A thousand squares of corn and meadow,
fur

As the gray drep, a landscape which your
eyes

Have many a time ranged over when a
babe.

[The view from Aldworth. — Ed.]

P. 797, col. 1, lines 1, 2.

A red mark ran

All round one finger.

Mr. Lowell told me this legend, or something like it, of a house near where he had once lived.

[In answer to a letter respecting the legend Mr. Lowell writes: "I shall only be too glad to be in any the remotest way the moving cause of a new poem by one to whom we are all so nobly indebted. Henry James, by the way, to whom I told the legend many years ago, made it the subject of a short story. But this would be no objection, for the poet would make it his own by right of eminent domain." — Ed.]

P. 797. FORLORN. [An early poem, first published in 1889. — Ed.]

P. 798. HAPPY. [First published in 1889. On the Power of Spiritual Love. — Ed.]

P. 802. TO ULYSSES. *Ulysses* was the title of a volume of Palgrave's essays. He died at Monte Video before seeing my poem. [First published in 1889. My father used to say: "Gifford Palgrave is the cleverest man I ever saw." — Ed.]

P. 802. Verse vii.

Or watch the waving pine which here
The warrior of Caprera set.

A Wellingtonia which Garibaldi planted when at Farringford in April 1864. Garibaldi said to me, alluding to his barren island (Capra), "I wish I had your trees." See Introduction.

P. 803. TO MARY BOYLE. [Written at Farringford and first published in 1889. Mary Boyle was an aunt of my wife's (Audrey Tennyson, *née* Boyle). In 1883 my father wrote to her: "I verily believe that the better heart of me beats stronger at 74 than ever it did at 18." — ED.]

P. 803. Verse iv. *your Marian*. Lady Marian Alford.

P. 803. Verse x. *an English homestead Hell*. Near Cambridge, 1830. [See *Memoir*, vol. i. p. 41. Cf. *The Princess*, iv.:

As of some fire against a stormy cloud,
When the wild peasant rights himself, the
rick

Flames, and his anger reddens in the
heavens. Ed.]

P. 804. THE PROGRESS OF SPRING. [Written in early youth. First published in 1889. — ED.]

P. 805. Verse v.

The starling claps his tiny castanets.

[My father said in 1889: "This line was written fifty-six years ago under the elms on the sloping field at Somersby, and then four or five years ago I see the same phrase (before the poem was published) in a modern novel, not taken from the poem, I presume, but I suppose the critics would not believe that." — ED.]

P. 806. MERLIN AND THE GLEAM. [First published in 1889. — ED.] In the story of *Merlin and Nimuë* I have read that Nimuë means the "Gleam," which signifies in my poem the higher poetic imagination. Verse iv. is the early imagination; Verse v. alludes to the Pastorals.

[For those who cared to know about his literary history he wrote *Merlin and the Gleam*. From his boyhood he had felt the magic of Merlin — that spirit of poetry — which bade him know his power and follow throughout his work a pure and high ideal, with a simple and single devotedness and

a desire to ennoble the life of the world, and which helped him through doubts and difficulties to "endure as seeing Him who is invisible."

Great the Master,
And sweet the Magic,
When over the valley,
In early summers,
Over the mountain,
On human faces,
And all around me,
Moving to melody,
Floated the Gleam.

In his youth he sang of the brook flowing through his upland valley, of the "ridged wolds" that rose above his home, of the mountain-glen and snowy summits of his early dreams, and of the beings, heroes and fairies, with which his imaginary world was peopled. Then was heard the "croak of the raven," the harsh voice of those who were unsympathetic —

The light retreated,
The landskip darken'd,
The melody deaden'd,
The Master whisper'd
"Follow the Gleam."

Still the inward voice told him not to be faint-hearted but to follow his ideal. And by the delight in his own romantic fancy, and by the harmonies of nature, "the warble of water," and "cataract music of falling torrents," the inspiration of the poet was renewed. His Eclogues and English Idyls followed, when he sang the songs of country life and the joys and griefs of country folk, which he knew through and through.

Innocent maidens,
Garrulous children, . . .
Homestead and harvest,
Reaper and gleaner,
And rough-ruddy faces
Of lowly labour.

By degrees, having learnt somewhat of the real philosophy of life and of humanity from his own experience, he rose to a melody "stronger and statelier." He celebrated the glory of "human love and of human heroism" and of human thought, and began what he had already devised, his *Epic of King Arthur*, "typifying above all things the life of man," wherein he had

intended to represent some of the great religions of the world. He had purposed that this was to be the chief work of his manhood. Yet the death of his friend, Arthur Hallam, and the consequent darkening of the whole world for him made him almost fail in this purpose; nor any longer for a while did he rejoice in the splendour of his spiritual visions, nor in the Gleam that had "waned to a wintry glimmer."

Clouds and darkness
Closed upon Camelot;
Arthur had vanish'd
I knew not whither,
The king who loved me,
And cannot die.

Here my father united the two Arthurs, the Arthur of the Idylls and the Arthur "the man he held as half divine." He himself had fought with death, and had come out victorious to find "a stronger faith his own," and a hope for himself, for all those in sorrow and for universal humankind, that never forsook him through the future years.

And broader and brighter
The Gleam flying onward,
Wed to the melody,
Sang thro' the world.

I saw, whenever
In passing it glanced upon
Hamlet or city,
That under the Crosses
The dead man's garden,
The mortal hillock,
Would break into blossom;
And so to the land's
Last limit I came.

Up to the end he faced death with the same earnest and unflinching courage that he had always shown, but with an added sense of the awe and the mystery of the Infinite.

I can no longer,
But die rejoicing,
For thro' the Magic
Of Him the Mighty,
Who taught me in childhood,
There on the border
Of boundless Ocean,
And all but in Heaven
Hovers the Gleam.

That is the reading of the poet's riddle as he gave it to me. He thought that *Merlin and the Gleam* would probably be enough of biography for those friends who urged him to write about himself. — Ed.]

P. 807. ROMNEY'S REMORSE. [First published in 1889. — Ed.]

P. 809, col. 2, line 7. *With Milton's amaranth.*

"Lowly reverent
Towards either throne they bow, and to
the ground
With solemn adoration down they cast
Their crowns inwove with amaranth and
gold,

Immortal amaranth, a flower which once
In Paradise, fast by the Tree of Life,
Began to bloom; but, soon for Man's
offence
To Heaven removed where first it grew,
there grows
And flowers aloft, shading the Fount of
Life, etc.

Par. Lost, iii. 349-357.

P. 810, col. 1, line 9. *my Indian brother*. When his brother arrived from India, Romney did not know him.

P. 810, col. 1, line 16. *He said it . . . in the play*. Cf. *Measure for Measure*, iii. i. 2:

"The miserable have no other medicine
But only hope."

P. 810. PARNASSUS. [First published in 1889. Norman Lockyer visited him in October 1890, and said of my father: "His mind is saturated with astronomy." — Ed.]

P. 810. BY AN EVOLUTIONIST. [Written at Farringford, and first published in 1889. My father brought "Evolution" into Poetry. Ever since his Cambridge days he believed in it. Andrew Lang notes: "It was part of the originality of Tennyson, as a philosophic poet, that he had brooded from boyhood on these early theories of evolution, in an age when they were practically unknown to the literary, and were not patronised by the scientific world." He has given, perhaps, the best expression of this belief in a remarkable passage in *Sea Dreams*, beginning "But round the North, a

light," p. 159. There we have a dream of the restless spirit of progress throughout the ages, and the "note never out of tune" underlying it. — Ed.]

P. 811. FAR — FAR — AWAY. (FOR MUSIC.) Before I could read I was in the habit on a stormy day of spreading my arms to the wind and crying out, "I hear a voice that's speaking in the wind," and the words "far, far away" had always a strange charm for me. [First published in 1889. My father wrote this after his severe illness in 1888. As he was lying on his sofa in the window at Aldworth, and looking out on the great landscape of the weald of Sussex, he said that he had wonderful thoughts about God and the Universe, and felt as if looking into the other world. Distant bells always charmed him with their "lin-lan-lone," and when heard over a sea or a lake, he was never tired of listening to them. — Ed.]

P. 811. POLITICS. [Addressed to Gladstone, and first published in 1889. — Ed.]

P. 811. BEAUTIFUL CITY. Paris. [First published in 1889. — Ed.]

P. 812. THE ROSES ON THE TERRACE. At Aldworth. [First published in 1889. About this time he sent the following lines to E. V. B. (Mrs. Richard Boyle) for her *Ros Rosarum*:

THE ROSEBUD

The night with sudden odour reel'd,
The southern stars a music peal'd,
Warm beams across the meadow stole;
For love flew over grove and field,
Said, "Open, Rosebud, open, yield
Thy fragrant soul."

See also letter from my father to Dean Hole from Aldworth: "The Book of Roses was heartily welcomed by me: I do not worship the yellow but the Rosy Roses — rosy means red, not yellow — and the homage of my youth was given to what I must ever look up to as the Queen of Roses — the Provence — but then you as a great Rose master may not agree with me. I never see my Queen of Roses anywhere now. We have just been planting a garden of Roses, and were glad to find that out

of our native wit we had associated the berberis with them as you advise." — Ed.]

P. 812. THE PLAY, and ON ONE WHO AFFECTED AN EFFEMINATE MANNER. [First published in 1889. — Ed.]

P. 812. TO ONE WHO RAN DOWN THE ENGLISH. [Written at Aldworth, and first published in 1889. — Ed.]

P. 812. THE SNOWDROP. [Written at Farringford about 1860, and first published in 1889. — Ed.]

P. 812. THE THROSTLE. [First published in the *New Review*, October 1889, and misprinted; afterwards in *Demeter and other Poems*, 1889. My father had been writing his poem, *By an Evolutionist*, between severe attacks of gout in the winter of 1889. He fed the thrushes and other birds as usual out of his window at Farringford. Toward the end of February he sat in his kitchen-garden summer-house, listening attentively to the different notes of the thrush, and finishing his song of *The Throstle*, which had been begun in the same garden years ago:

Summer is coming, is coming, my dear,
And all the winters are hidden.

Talking of hopefulness, he said: "Hope is the kiss of the Future." — Ed.]

P. 812. THE OAK. [First published in 1889. My father called this poem "clean-cut like a Greek epigram." The allusion is to the gold of the young oak leaves in spring, and to the autumnal gold of the fading leaves (at Aldworth). — Ed.]

P. 813. IN MEMORIAM. — W. G. WARD. [First published in *The Athenaeum*, May 11th, 1889. Ward was a neighbour of my father's at Freshwater. He had been one of the leaders of the Oxford Movement, and afterwards of the Catholic Revival. He died in 1882. — Ed.]

NOTES ON THE FORESTERS

BY THE EDITOR

Written eleven years before publication in 1881. First published and performed in 1892.

On March 25th *The Foresters* was produced at New York by Daly, the incidental music being by Sir Arthur Sullivan. It gave my father great pleasure to hear that American people were "appreciative of the fancy and of the beauty, and especially of the songs and of the wise sayings about life in which the woodland play abounds."¹ The houses were packed and the play had a long and most successful run.

Before the production my father wrote to Daly:

I wish you all success with my *Robin Hood and Maid Marian*. From what I know of Miss Ada Rehan I am sure that she will play her part to perfection, and I am certain that under your management, with the music by one so popular as Sir Arthur Sullivan, with the costumes fashioned after the old designs in the British Museum, with the woodland scenes taken from Mr. Whymper's beautiful pictures of the Sherwood of to-day, my play will be produced to advantage both in America and in England. I am told that your company is good, and that Mr. Jefferson once belonged to it. When he was in England, I saw him play *Rip Van Winkle*, and assuredly nothing could have been better.

With all cordial greetings to my American friends, I remain faithfully yours,

TENNYSON.

And after the production he received the following from Miss Ada Rehan:

Let me add my congratulations to the many on the success of *The Foresters*. I cannot tell you how delighted I was when I felt and saw, from the first, the joy it was giving to our large audience. Its charm is felt by all. Let me thank you for myself for the honour of playing your *Maid Marian*, which I have learned to love, for while I am playing the part I feel all its beauty and simplicity and sweetness, which make me feel for the time a happier and a better woman. I am indeed proud of its great success for your sake as well as my own.

P.S. — The play is now one week old, and each audience ~~is~~ ^{is} ~~more~~ ^{larger} than the last, and all as sympathetic as the first.

And Professor Jebb wrote:

Being here on my way to the Johns Hopkins University at Baltimore, where I have some Lectures to give, I naturally went to see *The Foresters* at Augustin Daly's last night. The Theatre, which is of moderate size, was densely packed, and as I had not engaged my seat by cablegram from Liverpool, I bore no resemblance, in respect of spacious comfort, to the ideal spectator, the masquer or "dude," depicted on the play-bill which I send you by this post. I was a highly compressed and squalid object in a back seat,

amid a seething mass of humanity, but I saw the play very well. It was very cordially received and was well acted. I thought, especially by Ada Rehan and Drew. The fairy scene in the third Act was perfectly lovely, and the lyrics were everywhere beautifully given. The mounting of the play was excellent throughout.

The criticism of *The Foresters* which pleased my father most was in a letter addressed to Lady Martin [Miss Helen Faucit] by the eminent Shakespearian scholar, Mr. Horace Furness of Philadelphia, when the piece was being performed in New York:

After dinner we went to see *The Foresters*. Men and women — of a different time, to be sure, but none too good "for human nature's daily food" — live their idyllic lives before you, and you feel that all is good, very good. The atmosphere is so real, and we fall into it so completely, that, Americans though we be through and through, we can listen with hearty assent to the chorus that "There is no land like England," and that "There are no wives like English wives." Nay, come to think of it, that song was encored. It was charming, charming from beginning to end. And Miss Rehan acted to perfection. I had to leave in the midnight train for home, and during two hours' driving through the black night, I smoked and reflected on the unalloyed charm of such a drama. And to see the popularity, too! It had been running many weeks — six, I think — and the theatre was full, not a seat unoccupied. I do revel. I confess, in such a proof as this that there will always be a full response to what is fine and good, and that the modern sensational French drama is not our true exponent.

P. 821. (Act I. Sc. iii.) *To Sleep*. First published in *New Review*, 1891, and set to music by my mother. (See Mlle. Janotha's edition of Lady Tennyson's songs, published by Novello.)

P. 825, col. 1, line 15. (Act II. Sc. i.) *wickentree*, mountain-ash.

P. 831. (Act II. Sc. ii. *ad finem*. *The whole stage lights up, and fairies are seen swinging on boughs and nestling in hollow trunks, etc.*

My father said to Mr. Daly: "I don't care for *The Foresters* as I do for *Bocket and Harold*. Irving suggested the fairies in my *Robin Hood*, else I should not have dreamed of trenching on Shakespeare's ground in that way. Then Irving wrote to me that the play was not 'sensational' enough for an English public. It is a woodland play — a pastoral without shep-

¹ Jowett.

herds. The great stage-drama is wholly unlike most of the drama of modern times. I do not like the idea of every scene being obliged to end with a *bang*." About "There is no land like England," he added, "I wrote that song when I was nineteen. It has a beastly chorus against the French, and I must alter that if you will have it."

P. 833, col. 1, line 18. (Act III. Sc. i.) *torrents of eddying bark*. I heard my father first use these words about the great trunks of the Spanish chestnuts in Cowdray Park near Midhurst. He and I stayed in Sherwood Forest in 1881, at the time when he was writing *The Foresters*.

P. 835, col. 1, line 25. (Act III. Sc. i.) Instead of the short scene between Robin and Marian, beginning "Honour to thee, brave Marian," to "my will, and made it thine," my father had written in the first proof of the play the following lively and charming scene, which he cut out when Miss Mary Anderson was to have acted Marian¹:—

ROBIN

Honour to thee, brave Marian, and thy Kate.
I know them arrant knaves in Nottingham.
One half of this shall go to those that they have wrong'd,
One half shall pass into our treasury.

MARIAN

My father has none with him. See to him, Kate.

[Exit KATE.]

ROBIN

Where lies that cask of wine whereof we plunder'd
The Norman prelate?

LITTLE JOHN

In that oak, where twelve
Can stand upright, nor touch each other.²

¹ She fell ill and left the stage, else she was to have played in *The Foresters* and *The Cup*.

² The oak described here was standing in Sherwood Forest when we visited it in 1881.

ROBIN

Good!

Roll it in here. These beggars and these friars
Shall drink the health of our new woodland Queen.

[*Exeunt* ROBIN's men.]

(To MARIAN) And now that thou hast triumph'd as our Queen,
I have a mind to embrace thee as our Queen.

MARIAN (*frantically*)

Quiet, Robin, quiet. You lovers are such summer flies, always buzzing at the face of your lady.

ROBIN

Say rather we are bees that fly to the flower for honey.

MARIAN

Your soul should worship her soul, your heart her heart, and all your thoughts should be higher-winged in the spiritual heaven of love.

ROBIN

Ay, but we lovers are not cherubim, wings and no more.

MARIAN

True, Robin, thou art plump enough for my robin, but thy face is too gaunt for a cherub's.

ROBIN

Yet I would I were a winged cherub, that I might fly and hide myself in thy bosom.

MARIAN

Ay, but, cherub, if thou flewest so close as that, I should fly like the maid in the heathen fable when the would-be god lost his nymph in the wood.

ROBIN

What was she?

MARIAN

I forget. The Maid Marian of these times belike.

ROBIN

And how did he lose her?

MARIAN

As many men lose many women if they
fly too near — as thou mayest lose me in
this forest. She turned herself into a
laurel.

ROBIN

I would have gathered the leaves, and
made a crown of it.

MARIAN

And the laurel would have withered in a
day, and the nymph would have been dead
wood to thee for ever.

ROBIN

No, no; I would have clasped and
kissed, and warmed the dead wood till it
broke again into living leaf.

MARIAN

Well, well, to tell love's truth, I sighed
for a touch of thy lips a year ago, but the
Sheriff has come between us. Is it not all
over now — gone like a deer that hath
escaped from thine arrow?

ROBIN

What deer, when I have marked him,
ever escaped from mine arrow? The
Sheriff — over is it? Wilt thou give me thy
hand upon that?

MARIAN

Take it.

ROBIN

The Sheriff! [*Kisses her hand.*]
This ring cries out against thee. Say it
again,
And by the ring, the lips that never
breathed
Love's falsehood to true maid will seal
love's truth
On those sweet lips that dare to dally
with it.

P. 851. JUNE BRACKEN AND HEATHER.
[First published in 1892, written on Black-
down, and dedicated to my mother. Cf.
the poem my father addressed on his
wedding-day to his old friend Drummond
Rawnsley, the Vicar of Shiplate (June 13,
1850), by whom they were married.]

TO THE VICAR OF SHIPLAKE

Vicar of that pleasant spot,
Where it was my chance to marry.
Happy, happy be your lot
In the Vicarage by the quarry:
You were he that knit the knot.

Sweetly, smoothly flow your life.
Never parish feud perplex you,
Tithe unpaid, or party strife.

All things please you, nothing vex you;
You have given me such a wife.

Have I seen in one so near
Aught but sweetness aye prevailing?
Or, thro' more than half a year,
Half the fraction of a failing?
Therefore bless you, Drummond dear.

Good she is, and pure and just.
Being conquer'd by her sweetness
I shall come thro' her, I trust,
Into fuller-orb'd completeness;
Tho' but made of erring dust.

You, meanwhile, shall day by day
Watch your standard roses blowing,
And your three young things at play
And your triple terrace growing
Green and greener every May.

Smoothly flow your life with Kate's,¹
Glancing off from all things evil,
Smooth as Thames below your gates,
Thames along the silent level
Streaming thro' his osier'd aits.

Ed.]

P. 851, col. 1, line 1. *the down.* Black-
down, on which Aldworth stands.

P. 851. THE DEATH OF CENONE,
[With Dedication to the Master of Balliol
(Professor Jowett). First published in
1892. Sir Richard Jebb wrote to me for
my father's information:—

Aug. 8, 1889.
I had meant to write yesterday, but was in-
terrupted.

The principal extant source for the story of
Paris and Cenone is an epic poem called
Tà μετ' Ὀμηρον ("Posthomeric"), by Quintus
"Smyrnaeus," so called because he seems to
have lived in or near Smyrna. (In old books
you will find him called Quintus "Calaber," for
no other reason than that the MS. by which his
work first became known in modern times was
found at Otranto in Calabria.) The idea of his

¹ Mrs. Drummond Rawnsley.

epic is to continue the *Iliad*, from the death of Achilles to the fall of Troy, — just as some of the older "Cyclic" poets had done. He wrote perhaps about 350-400 A.D., though some have assigned him to the fifth century.

His epic is in fourteen books. The episode of Cœnone occurs in Book X. Paris having been wounded by a poisoned arrow from the bow of Philoctetes, comes to Cœnone, and makes a speech to her, to the effect that he hopes she will forget his odious behaviour, and nurse him (284-305). She replies that she will see him somewhere first (308-327). He goes away lamenting, and dies in the wilds of Ida. She hears of his death, and comes to his funeral pyre. When she sees the corpse, she utters no cry, but hides her face in her robe, and throws herself on the flames (467). Thus the whole story in Quintus occupies a little less than 200 lines. He is an exceedingly feeble and frigid writer.

Ed.]

P. 853. ST. TELEMACHUS. [First published in 1892. My father thought of also writing the story of St. Perpetua in verse as a companion poem. — Ed.]

P. 853, col. 1, line 22. *some fiery peak*. These lines were suggested by the memory of the eruption of Krakatoa, between Java and Sumatra, when the volcanic dust was swirled round the earth and made the sunsets extraordinarily brilliant.

P. 853, col. 2, line 6. *Vicissii Galilæe*. [Julian, who restored the heathen worship and persecuted the Christians, is reported to have said these words when dying. — Ed.]

P. 854 col. 1, line 11. *blood-red evening*. [The velarium, which shaded the spectators from the sun. — Ed.]

P. 854. AKBAR'S DREAM. [First published in 1892. Sir Alfred Lyall writes: "The general conception of his (Akbar's) character and position is drawn in grand outline." — Ed.]

P. 856, col. 1, lines 26-31.

[when creed and race
Shall bear false witness, each of each, no
more,
But find their limits by that larger light,
And overstep them, moving easily
Thro' after-ages in the love of Truth,
The truth of Love

give my father's strong and deep feeling, that in the end Christianity without bigotry will triumph, when the controversies of creeds shall have vanished, and that "in

the roll of the ages" the spirit of Christ will still grow from more to more. — Ed.]

P. 856, col. 2, line 22 to p. 857, col. 1, line 10.

And what are forms?

Make but one music, harmonising "Pray."

[My father said: "I dread the losing hold of forms. I have expressed this in my *Akbar*. There must be forms, yet I hate the need for so many sects and separate services." — Ed.]

P. 857. *Hymn*. [My father began this hymn to the sun in a new metre at Dulverton, and finished it on board Colonel Crozier's yacht, the *Assegai*, on his return voyage to the Isle of Wight. "A magnificent metre," he said; "I should like to write a long poem in it." The philosophies of the East had a great fascination for him, and he felt that the Western religion might learn from them much of spirituality.

During one of the Bishop of Ripon's last visits my father said to him: "Looked at from one point of view, I can understand the Persian dualism; there is much which looks like the conflict of the powers of light and darkness."

About that time he wrote the following sketch of an unpublished poem, *Ormuzd and Ahriman*: —

"In the eternal day before the days were, the Almighty created Freewill in the two great spirits Ormuzd and Ahriman.

"And these two came before the throne of the Almighty, and spoke to Him, saying, 'Thou hast shown thyself of Almightiness to make us free; now therefore to be free is to act, how should we be idle?'

"And the Lord said to them, 'The elements are in your hands.'

"And they answered and said, 'We will make the world.'

"And the Lord said, 'One of you is dark, and one is bright, and ye will contend each against each, and your work will be evil. Ormuzd will put pleasure into that which he does, and Ahriman will put pain.'

"And Ormuzd said, 'The pleasure will overbear the pain.' And Ahriman said, 'The pain will overbear the pleasure.' And the Lord said to Ahriman, 'Why wilt thou work against Ormuzd?' And Ahriman

said, 'I know not, Thou hast made me.' And the Lord said, 'I know why I have made thee, but thou knowest not.' And the two went forth from before the Lord, and made the world." — ED.]

P. 859. THE BANDIT'S DEATH. [First published in 1892. This story is taken from Sir Walter Scott's last Journal. My father said of him: "Scott is the most chivalrous literary figure of this century, and the author with the widest range since Shakespeare." He would read two or three of his novels every year. *Old Mortality* he thought "his greatest novel." In his boyhood he wrote the following poem after reading *The Bride of Lammermoor*, which he also ranked high: —

THE BRIDAL

The lamps were bright and gay
On the merry bridal-day,
When the merry bridegroom
Bore the bride away!
A merry, merry bridal,
A merry bridal-day!
And the chapel's vaulted gloom
Was misted with perfume.
"Now, tell me, mother, pray,
Why the bride is white as clay,
Although the merry bridegroom
Bears the bride away,
On a merry, merry bridal,
A merry bridal-day?
And why her black eyes burn
With a light so wild and stern?"
"They revel as they may,"
That skinny witch did say,
"For — now the merry bridegroom
Hath borne the bride away —
Her ~~thou~~ have found their wings
In the dreaming of past things:
And though gift in glad array,
Yet her own deep soul says nay:
For tho' the merry bridegroom
Hath borne the bride away,
A dark form glances quick
Thro' her worn brain, hot and sick."
And so she said her say —
This was her roundelay —
That tho' the merry bridegroom
Might lead the bride away,
Dim grief did wait upon her,
In glory and in honour.

In the hall, at close of day,
Did the people dance and play,
For now the merry bridegroom
Hath borne the bride away.
He from the dance hath gone
But the revel still goes on.
Then a scream of wild dismay
Thro' the deep hall forced its way,
Altho' the merry bridegroom
Hath borne the bride away;
And, staring as in a trance,
They were shaken from the dance. —
Then they found him where he lay
Whom the wedded wife did slay,
Tho' he a merry bridegroom
Had borne the bride away,
And they saw *her* standing by,
With a laughing crazed eye,
On the bitter, bitter bridal,
The bitter bridal-day. Ed.]

P. 860. THE CHURCH-WARDEN AND THE CURATE. [First published in 1892. On June 23rd, 1890, I have an entry in my diary: "Walked on the Common (Blackdown). My father is working at his Lincolnshire poem, *The Church-warden*, and laughed heartily at the humorous passages as he made them." It was founded on two sayings which Canon Rawnsley told him. One of a "Lincolnshire Church-warden," who addressed him: "There's no daub (sham) about you, I know. Thou'lt be maäin and plaäin and straäight, I know, but hooöver, tek my adivce, döänt thou saäy nowt to nobody for a year or more, but crip and crawl and git along under the hedge-bottoms for a bit, and they'll maäke a bishop on ye yit." The other, that of a Lincolnshire farmer who had lost a cow: "The poör thing was bound to die, drat it. I blaäm them howry owd Baptises fur it all, coming and pizening my pond by leavin' their nasty owd sins behint them. It's nowt nobbut their dippin' as did it, we may be very sartain sewer." — ED.]

P. 862. CHARITY. [Founded on a true story. First published in 1892. — ED.]

P. 863. KAPIOLANI. [First published in 1892. My father read the story in Miss Yonge's *Golden Deeds*. — ED.]

Pp. 864 ff. THE DAWN, THE MAKING OF MAN, THE DREAMER, FAITH, THE SILENT VOICES, GOD AND THE UNIVERSE. [This group of poems was written at the end of his life, and first published in 1892. — Ed.]

P. 865. MECHANOPHILUS. [Written at the time of the first railways, and first published in 1892. — Ed.]

P. 866. RIFLEMEN FORM! [First published in *The Times*, Aug. 9th, 1859, when it rang like a trumpet-call through the land. — Ed.]

P. 866. THE TOURNEY. [One of the poems rejected from the songs of *The Princess*, and first published in 1892. — Ed.]

P. 867. POETS AND CRITICS. [First published in 1892. — Ed.]

P. 867. A VOICE SPAKE OUT OF THE SKIES. [First published in 1892. — Ed.]

P. 867. DOUBT AND PRAYER. [An early sonnet, altered and first published in 1892. — Ed.]

P. 867, col. 2, line 26.

My Father, and my Brother, and my God!

[My father's view of the Trinity of Love. — Ed.]

P. 868. FAITH. [My father said: "It is hard to believe in God; but it is harder not to believe in God. My most passionate desire is to have a clearer and fuller vision of God." — Ed.]

P. 868. THE SILENT VOICES. [A melody in F minor,¹ written by my mother at my father's express desire, and arranged for four voices by Sir Frederick Bridge, was sung at his funeral in the Abbey. — Ed.]

P. 868. GOD AND THE UNIVERSE. [As he was dying on Oct. 5th, 1892, he exclaimed: "I have opened it." Whether this referred to the *Cymbeline* opened by him at

"Hang there like fruit, my soul,
Till the tree die,"

¹ See Appendix to Notes.

which he always called among the tenderest lines in Shakespeare, or to the dirge in *Cymbeline*; or whether these lines, which he often repeated, were running through his head, I cannot tell:

Thro' the gates that bar the distance
comes a gleam of what is higher,
Wait till Death has flung them open;
and

Fear not thou the hidden purpose of that
Power which alone is great,
Nor the myriad world, His shadow, nor
the silent Opener of the Gate.

Ed.]

P. 868. THE DEATH OF THE DUKE OF CLARENCE AND AVONDALE. [First published in *The Nineteenth Century*, February 1892. This poem began to bring on my father's final illness, as he worked feeling tired. He wrote it at that time, so as to bring some comfort to the poor mother. He wanted G. F. Watts to paint this great picture —

The face of Death is toward the Sun of
Life,
His shadow darkens earth.

He sent the poem, with the following letter, to Queen Victoria: —

MADAM—I venture to write, but I do not know how to express the profound sympathy of myself and my family with the great sorrow which has befallen your Majesty and your children. I know that your Majesty has a perfect trust in the Love and Wisdom which order the circumstances of our life, and in this alone is there comfort. — I am always your Majesty's affectionate servant,
TENNYSON.

Ed.]

P. 869. CROSSING THE BAR. [Made in my father's eighty-first year, in October 1889, on crossing the Solent after his serious illness in 1888-9. When he repeated it to me in the evening, I said, "That is the crown of your life's work." He answered, "It came in a moment." — Ed.]

P. 869. Verse iv.

I hope to see my Pilot face to face.

The pilot has been on board all the while,
but in the dark I have not seen him.

[We now know the pilot only by faith —

we shall then see him face to face. My father had often watched the pilots from Southampton Water climb down from the great mail-ships into their cutters off Headon Hill, near the Needles.

He explained the Pilot as "that Divine and Unseen Who is always guiding us." A few days before his death he said to me, "Mind you put my *Crossing the Bar* at the end of all editions of my poems." This poem, *Mertin and the Gleam*, *The Death of the Duke of Clarence*, *The Dawn*, *The Making of Man*, *The Dreamer* (expressive

of Hope in the Light that leads us), *The Wanderer*, *A Voice spake out of the Skies*, *Doubt and Prayer*, *Faith, God and the Universe*, and *The Silent Voices*, breathing peace and courage and hope and faith, were felt by my father, when he wrote them, to be his last testament to the world. — Ed.]

"Poetry," my father wrote, "should be the flower and fruit of a man's life, in whatever stage of it, to be a worthy offering to the world."

APPENDIX TO NOTES

The Silent Voices

BY

ALFRED, LORD TENNYSON

MUSIC BY

EMILY, LADY TENNYSON

ARRANGED FOR FOUR VOICES FOR

The Funeral of Lord Tennyson

IN WESTMINSTER ABBEY, OCTOBER 12, 1892

BY

J. FREDERICK BRIDGE, Mus.D.

The Silent Voices

Words by Lord TENNYSON.

Music by Lady TENNYSON.

Slowly and with solemnity.

VOICES. *mf* When the dumb Hour, clothed in black, Brings the Dreams a -

ORGAN. *mf*

p bout my bed, Call me not so of - ten back, Si - lent Voices *pp*

p *pp*

senza Ped. *Ped.*

cres. *cres.*

of the dead, Toward the lowland ways behind me, And the sunlight

that is gone! *p* Call me ra - ther, si - lent voi - ces,
p ze - ra - ther, si - lent voi - ces,
p ze - ra - ther, si - lent voi - ces,

For - ward to the star - ry track *f* Glim - mer - ing up the
f Glim - mer - ing up the
f Glim - mer - ing up the

1st & 2nd SOPRANOS.

heights be - yond me *f* On and al - ways on! *rall.*
f On and al - ways on!
f On and al - ways on! *rall.*

The following is one of my father's later poems, and was by inadvertence never published by him.

RETICENCE

Not to Silence would I build
A temple in her naked field;
Not to her would raise a shrine:
She no goddess is of mine;
But to one of finer sense,
Her half sister, Reticence.
Latest of her worshippers,

I would shrine her in my verse!
Not like Silence shall she stand,
Finger-lipt, but with right hand
Moving toward her lip, and there
Hovering, thoughtful, poised in air.
Her garment slips, the left hand holds
Her up-gather'd garment folds,
And veils a breast more fair to me
Than aught of Anadyomené!
Near the shrine, but half in sun,
I would have a river run,
Such as never overflows
With flush of rain, or molten snows.
Often shallow, pierced with light,
Often deep beyond the sight,
Here and there about the lawn
Wholly mute, but ever drawn
Under either grassy brink
In many a silver loop and link
Variously from its far spring,
With long tracts of murmuring,
Partly river, partly brook,
Which in one delicious nook,
Where the doubtful shadows play,
Lightly lispings, breaks away;
Thence, across the summit hur'd,
Showers in a whisper o'er the world.

Croaring the Bar

Sunset & evening stars,

And one clear call for me.

And may there be no morning of the bar,

When I put out to sea,

But such a tide as moving seems asleep,

In full for sound & form,

When that which drew from out the boundless deep

Turns again home.

Twilight & evening bell,

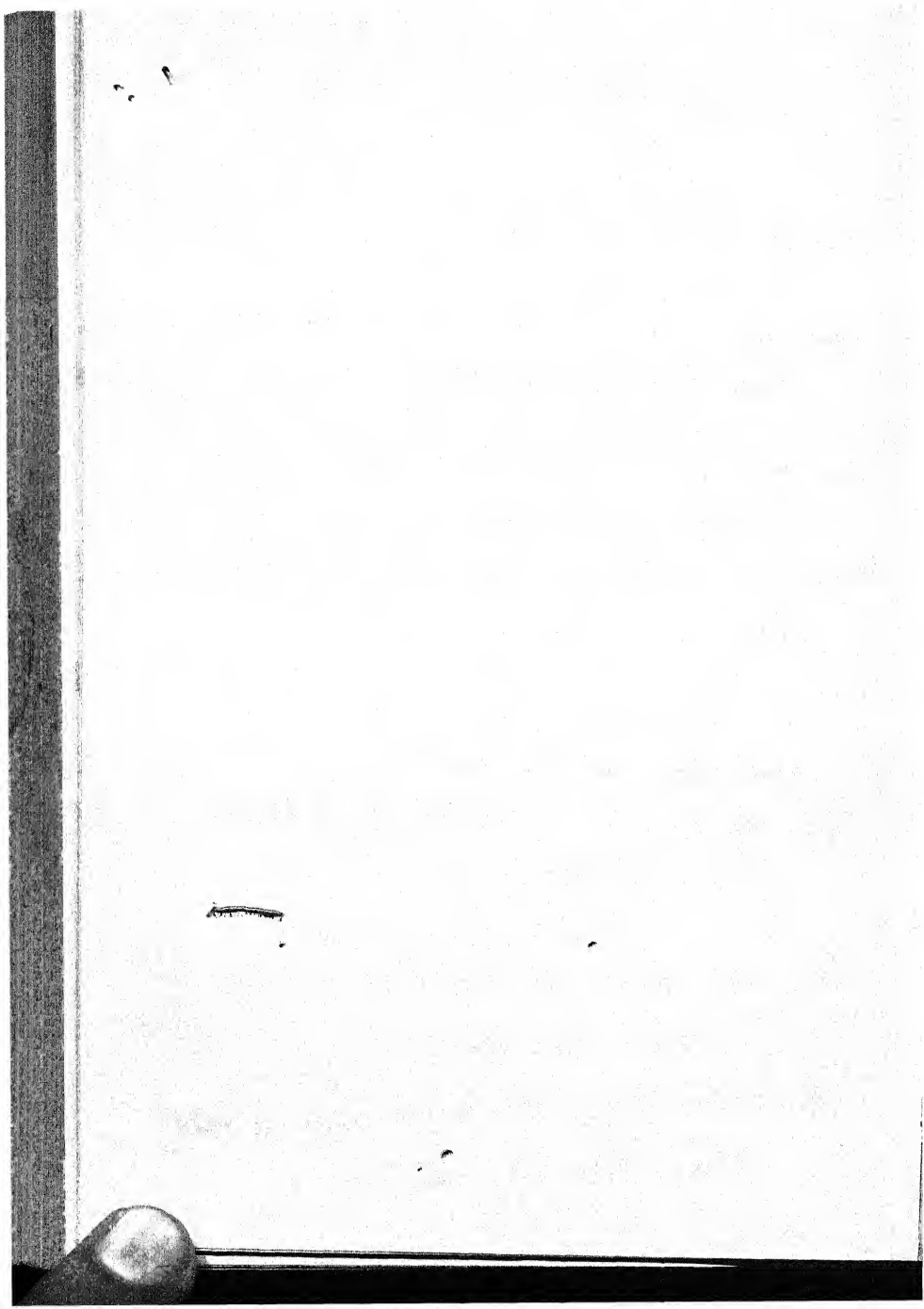
And after that the dark.

And may there be no sadness of farewell,

When I embark!

For tho' from out our Course of Time & Place
The flood may bear us far,

I hope to see my Pilot face to face,
When I have cross'd the bar.



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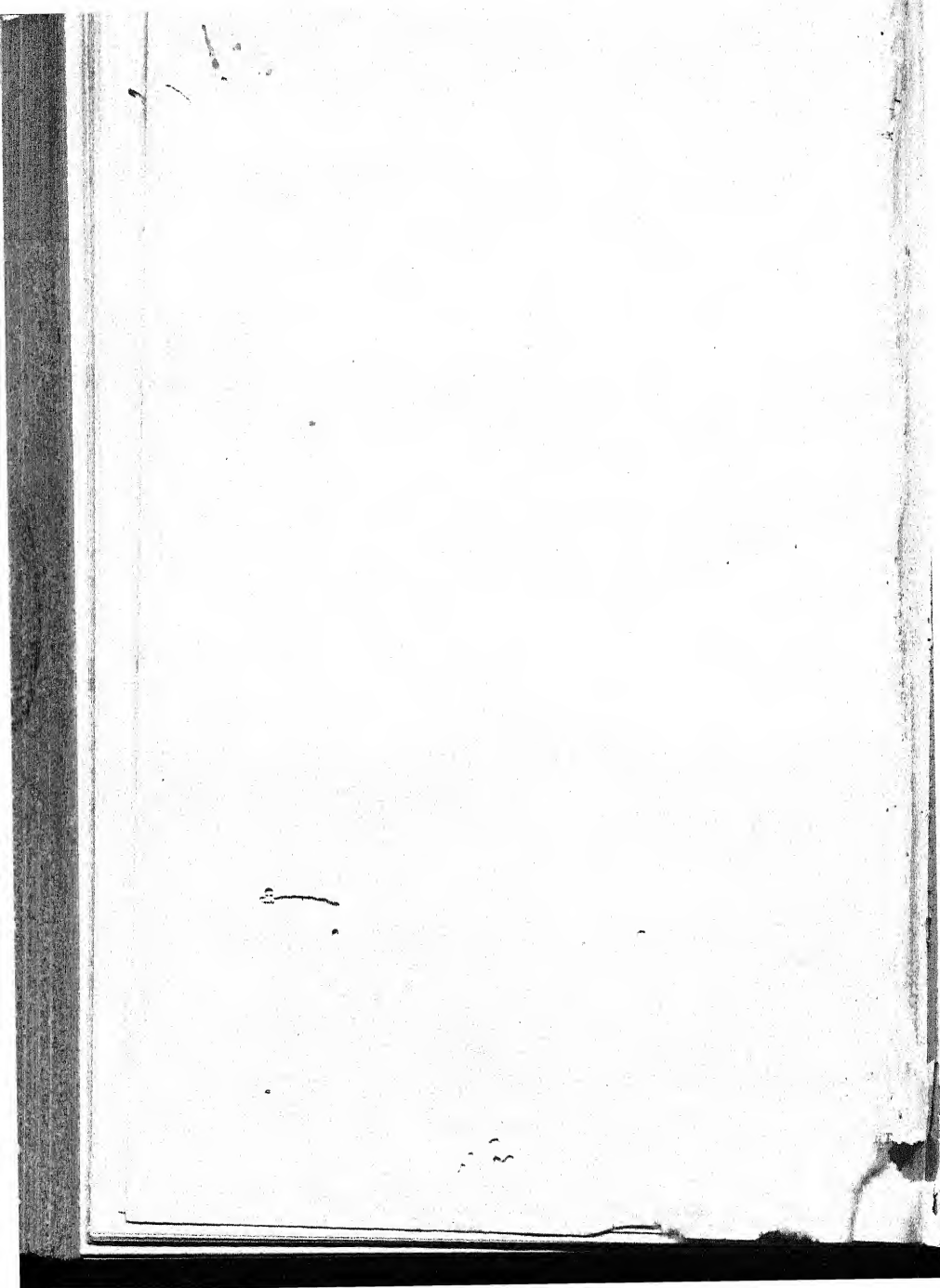
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